

GCE

English Language and Literature

H074/02: The language of literary texts

AS Level

Mark Scheme for June 2024

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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 RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor and mark the **required number** of practice responses (“scripts”) and the **number of required** 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 RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) 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 RM Assessor messaging system, or by email.
5. **Crossed Out Responses**
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the

highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

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. Award No Response (NR) if:
 - there is nothing written in the answer space

Award Zero '0' if:

- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

















Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The RM Assessor **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 RM Assessor messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The 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.
10. For answers marked by levels of response: Not applicable in F501
 - 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 |

11. 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 |

12. 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.

Awarding Marks

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

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

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

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

Rubric Infringement

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

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

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

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: 21–25 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: 17–20 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: 13–16 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: 9–12 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: 5–8 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: 1–4 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. Reader understands that stranger is significant in the story, and probably guesses (perhaps before Jane) that this is Jane's employer, Mr Rochester. Rochester characterised in part through his withholding of this knowledge from Jane, even after establishing that she is governess at Thornfield; his irony seems a playful misuse of his power. Point of view gives reader access to Jane's sense of self (e.g. <i>had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me</i>), and to share her experience as the object first of Rochester's disregard and then of his gaze (<i>He looked at me when I said this; he had hardly turned his eyes in my direction before</i>).</p> <p>The handling of time: Unfolding action throughout passage, following chronological narrative. Action pauses briefly as passage begins, for Jane's description of Rochester and explanation of her conduct, but without disruption of sense of time passing. No proleptic references: all details consistent with Jane's partial knowledge at the time, rather than her retrospective knowledge.</p> <p>Structural development of the passage: Jane's physical description of Rochester characterises him as an archetypal Byronic hero (e.g. <i>middle height and considerable breadth of chest ... stern features and a heavy brow; his eyes and gathered eyebrows looked ireful and thwarted</i>). Jane attributes her boldness to her affinity with his gloomy disposition (e.g. <i>the frown, the roughness of the traveller, set me at my ease</i>). Direct speech, with description of accompanying body language and eye contact, is main mode of discourse for narrating encounter and</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 will be 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>constructing dynamic between characters. Dialogue conveys: Jane's polite assertiveness (<i>I cannot think of leaving you, sir</i>); Rochester's surprise (<i>He looked at me when I said this</i>); his feigned ignorance of Thornfield Hall (<i>that house with the battlements</i>) and his disingenuous reference to himself in the third person (<i>Do you know Mr. Rochester? ... He is not resident then?</i>); and finally, his growing interest in Jane (<i>He stopped, ran his eye over my dress ... again my raiment underwent scrutiny</i>). Rochester's identity is not explicitly acknowledged in the passage: Brontë maintains a degree of mystery, delaying the revelation until Jane returns to Thornfield Hall. However, Rochester's final utterance in the passage all but confirms his identity for both Jane and the reader (<i>deuce take me, if I had not forgotten!</i>).</p> <p>Prose style and language e.g. Sentence types, length, structure: Elaborate prose style in first, long paragraph of passage. Hypotaxis in narrative typical of Victorian novel (e.g. <i>but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me, and...</i>). Contrast with simpler syntax and shorter sentences in direct speech. Sentence moods reflect power imbalance in conversation: Rochester controls interaction with repeated interrogatives in short speaking turns (e.g. <i>where do you come from?</i>, <i>Whose house is it?</i>, <i>Can you tell me where he is?</i>); Jane cooperates, completing adjacency pairs with economical minor and simple sentences (e.g. <i>From just below</i>, <i>Mr. Rochester's</i>; <i>I cannot</i>), supported by formal term of address (<i>sir</i>).</p> <p>Lexical choices, contrasts and oppositions: Low-frequency, polysyllabic, Latinate lexis, characteristic of Victorian novel. Contrast between list of abstract nouns in Jane's focus on herself (<i>I had a theoretical reverence and homage for beauty, elegance, gallantry, fascination</i>) and concrete nouns in her pen portrait of Rochester (<i>a riding cloak, fur collared and steel clasped; brow ... eyes ... eyebrows</i>) conveys</p> |

| Question | Response | Marks | Guidance |
|----------|----------|-------|---|
| | | | <p>significant moment in Jane's transition from innocence and imagination to experience and reality. Heroic connotations of abstract nouns (<i>beauty, elegance, gallantry</i>) indirectly characterise Rochester in terms of his lack of these qualities, as if he embodies their opposite.</p> <p>Figurative language, symbols and motifs: Descending darkness contributes toward Gothic setting and sense of portentousness in encounter (<i>Something of daylight still lingered; at so late an hour, in this solitary lane</i>). Darkness is echoed in description of Rochester (<i>a dark face</i>) and Thornfield Hall (<i>one mass of shadow</i>), and brought into relief by contrasting references to light (<i>the moon was waxing bright; had I met those qualities ... I should have shunned them as one would fire, lightning, or anything else that is bright, on which the moon cast a hoary gleam, bringing it out distinct and pale</i>).</p> <p>AO3 Context The extract in context: Chapter 12: Turning point in third of novel's five sections, with key event of first meeting between main characters. Jane's first impressions set up potential relationship with Rochester as central strand of plot. Darkness of evening, setting and stranger foreshadow difficulties to come.</p> <p>Genre and use of generic conventions: Bildungsroman: generic conventions heighten encounter with expectation that new character may be potential partner for Jane. Generic convention of pausing action to introduce character via pen portrait; contributes to characterisation of him as archetypal Byronic hero. Attraction and tension between Jane and Rochester set tone for their relationship, and Jane's gradually increasing awareness of her feelings for him.</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: Retrospective first-person narrative. Narrative voice influenced by retrospective standpoint, explicitly at end of passage (e.g. <i>I realise now that...</i>) and implicitly in preceding references to Gatsby's manner, in which Nick detects signs of strain (e.g. <i>looking at me with suppressed eagerness; he said carelessly; he said uncertainly and hesitated</i>). Contrast between Nick's clipped voice in direct speech (e.g. <i>Not very much; Trying to</i>) and his more elaborate expression in the narrative (e.g. <i>the offer was obviously and tactlessly for a service to be rendered</i>) conveys guardedness of the encounter, and Nick's awareness of its transactional purpose. Suggestion of potential unreliability in narrator's presentation of self and Gatsby.</p> <p>The handling of time: Unfolding action, following chronological narrative. Time setting (<i>that night ... Two o'clock</i>) suggests that Gatsby has been waiting for Nick and indicates the incongruity of his initial propositions (<i>Let's go to Coney Island ... suppose we take a plunge in the swimming-pool</i>), portraying Gatsby as disingenuous and diffident. Time moves slowly for brief scene of awkward dialogue, which plays out as if in real time. Only explicit proleptic reference towards end of passage (<i>I realise now that ...</i>).</p> <p>Structural development of the passage: Passage foregrounds social divisions and structural contrast between protagonist and narrator: Gatsby epitomises materialist, consumerist age; Nick seems to hold out for more idealist, moral values. Direct speech is main mode of discourse for constructing dynamic between the two characters. Gatsby initiates the conversation by approaching Nick (<i>I saw Gatsby walking toward me across his lawn</i>), but relies on Nick to shift the topic to his main</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 will be 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>agenda (<i>I talked with Miss Baker</i>). Nick's rejection of Gatsby's inappropriate overtures (<i>It's too late ... I've got to go to bed</i>) and the subsequent halting dialogue (e.g. <i>He fumbled with a series of beginnings</i>) convey the awkwardness of the conversation, with Gatsby embarrassed by his pursuit of Daisy, by his use of Jordan as an intermediary, and by his financial offer to Nick. Passage ends with Nick asserting his distance from Gatsby's business, ostensibly more because of his distaste for the transactional nature of the offer (e.g. <i>for a service to be rendered</i>) than for moral reasons.</p> <p>Prose style and language e.g. Sentence types, length, structure: Purple prose typical of novel apparent in opening description of Gatsby's house, with low-frequency lexis and complex sentence structures (e.g. <i>which fell unreal on the shrubbery and made thin elongating glints upon the roadside wires</i>). Contrast with direct speech, in which incomplete sentences and fragmentary utterances conveys Gatsby's discomfort in pursuing his agenda (e.g. <i>Why, I thought – why, look here; I thought you didn't, if you'll pardon my – you see</i>). Dominance of dialogue affords less evidence of opulent prose style in this passage than in much of the novel.</p> <p>Lexical choices, contrasts and oppositions: Contrast between Gatsby's ostentatious wealth and Nick's middle-class way of life contained in juxtaposition of neighbouring lawns (<i>a sharp line where my ragged lawn ended and the darker, well-kept expanse of his began</i>), emphasised in antithetical premodifiers (<i>ragged / well-kept</i>). Lexical choices around direct speech consistently connote awkwardness (e.g. <i>considered, reluctance, uncertainly, hesitated, fumbled</i>). Hedges, colloquialisms and euphemisms create elliptical quality to Gatsby's speech (e.g. <i>a little business on the side; a sort of side line; you might pick up a nice bit of money; a rather confidential sort of thing</i>). Nick converges, replying with similarly colloquial idiom (<i>I've got my hands full</i>). Lower-frequency, field-specific lexis within</p> |

| Question | Response | Marks | Guidance |
|----------|----------|-------|--|
| | | | <p>narrative voice (e.g. <i>service to be rendered</i>) foregrounds underlying opposition between Nick's values and Gatsby's.</p> <p>Figurative language, symbols and motifs: Foregrounding of electric light (e.g. <i>the whole corner of the peninsula was blazing with light; Your place looks like the World's Fair</i>) and mechanisation (e.g. <i>my taxi groaned away</i>) develop novel's exploration of modern decadence, signalling Gatsby's wasteful wealth and the novel's ambivalence towards technological innovation. Decadence of leisure class suggested by references made to Gatsby's car (<i>Let's go to Coney Island, old sport. In my car</i>) and swimming pool (<i>I haven't made use of it all summer</i>), foreshadowing their significance in his demise.</p> <p>AO3 Context The extract in context: Beginning of Chapter 5, immediately following Jordan's narration of Gatsby and Daisy's backstory, and of Gatsby's request for Nick to invite Daisy to tea. Gatsby's preoccupation with and reluctance to acknowledge Daisy as his main agenda in the conversation contribute to his characterisation as hopeful and romantic, flawed and disingenuous. Elliptical references to criminal activity (e.g. <i>a little business on the side; might have been one of the crises of my life</i>) explore corruption of American Dream in 1920s, and the partial acceptance of illegality and immorality among the leisure class.</p> <p>Genre and use of generic conventions: Subgenre of American novel. Modernist use of unreliable narrator invites uncertainty as to the accuracy and completeness of Nick's presentation of himself and of Gatsby.</p> |

| Question | Response | Mark | 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: Unrestricted third-person narrative. In first part of extract, point of view of the men of Mbanta is privileged (e.g. missionary referred to as <i>the white man</i>); free indirect speech captures their response to the missionaries' claims (e.g. <i>These men must be mad, they said to themselves</i>). Omniscient, authorial voice also consistently present, demonstrating understanding and opinions unavailable to clan (e.g. <i>It was one of those gay and rollicking tunes of evangelism</i>). As passage progresses, viewpoint focalises briefly on Okonkwo, then on Nwoye. Possible suggestion of authorial irony in Okonkwo's challenge to the mystery of the Holy Trinity (<i>Okonkwo was fully convinced the man was mad</i>), also indicated in pejorative adverbial within reporting clause (<i>said the interpreter, somewhat lamely</i>). When Nwoye becomes focus, narrative returns to the storytelling voice of opening chapters of Part One, with cadences of folk tale in Igbo oral tradition, reintroducing Nwoye as if a new character (e.g. <i>But there was a young lad who had been captivated. His name was Nwoye, Okonkwo's first son</i>), signifying a kind of rebirth.</p> <p>The handling of time: Extract is from end of Chapter 16, which opens with Nwoye as a missionary, disowning his father. Entire extract is in this sense analeptic, with end of extract picking up this strand of plot and carrying it forward. Passage itself dominated by unfolding action, as if set in neutral present time setting. Final paragraph make analeptic references to earlier time setting of Nwoye's response to killing of Ikemefuna in Chapter 7 (<i>the question of the twins crying in the bush and the question of Ikemefuna who was killed</i>).</p> <p>Structural development of the passage:</p> |

| Question | Response | Mark | 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 will be 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>Direct speech explores first contact between villagers and missionaries, with role of interpreter acknowledged but all exchanges represented in English. Use of humour (<i>Your buttocks said he had a son ... all of them must have buttocks</i>) and characteristic response of Okonkwo (e.g. <i>only stayed in the hope that it might come to chasing the men out of the village or whipping them</i>) explores villagers' failure to recognise the threat to the clan posed by the missionaries. Concluding focus on Nwoye exposes this failure, through contrast with Okonkwo's crude response, and by showing the profound effect the missionaries have on some members of the clan.</p> <p>Prose style and language e.g. Sentence types, length, structure: Within the direct speech, interrogatives and declaratives in adjacency pairs present the clan's open inquisitiveness of the strangers, and the missionaries' confident responses. Rhetorical questions in free indirect style convey villagers' dismissive disbelief (<i>How else could they say that Ani and Amadior were harmless? And Idemili and Ogwugwu too?</i>). Short declaratives narrate the unfolding action, characterised by syntactical simplicity and sparse modification (e.g. <i>Then the missionaries burst into song</i>). In describing the song and Nwoye's response to it, the prose style becomes elevated, with more complex noun phrases and syntax extended by relative clauses and appositional phrases (e.g. <i>one of those gay and rollicking tunes of evangelism which had the power of...; a story of brothers who lived in darkness and in fear, ignorant of the love of God; one sheep out on the hills, away from the gates of God and from the tender shepherd's care</i>).</p> <p>Lexical choices, contrasts and oppositions: Lower-frequency lexical choices create sense of authorial narrator looking from above on characters and events, and contribute to elevation of prose style (e.g. <i>rollicking, ignorant, vague and persistent, callow</i>). Significance in connotations of certain lexical choices, for example of Nwoye's sudden enslavement to the religion (<i>enthralled, captivated</i>). Repetition (e.g. <i>a vague</i></p> |

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| | | | <p><i>and persistent question ... the question of the twins ... the question of Ikemefuna</i>) foregrounds Nwoye's search for meaning.</p> <p>Figurative language, symbols and motifs: Increasingly figurative lexical choices towards end of passage contribute to heightened prose style (e.g. <i>the poetry of the new religion, something felt in the marrow</i>). More fully developed metaphors convey the reach of the new religion and its sway over some clansmen (e.g. <i>the power of plucking at silent and dusty chords in the heart of an Ibo man; a vague and persistent question that haunted his young soul</i>). Extract ends with an extended metaphor which refigures Nwoye in terms of his thirst for redemption within a culture he finds <i>dry and dusty: the hymn poured into his parched soul ... like the drops of frozen rain melting on the dry plate of the panting earth</i>.</p> <p>AO3 Context The extract in context: Postcolonial purpose: Achebe uses story of Nwoye's conversion to explore appeal of Christianity for some Igbo, and role of missionaries in the process of colonisation. In context of preceding chapter, which reported British soldiers' massacre of the village of Abame, the sudden force with which the missionaries <i>burst</i> into song may carry overtones of a different kind of assault. Achebe uses the medium of Igbo culture as a vehicle for its content: an oral culture in which myth, proverb and metaphor, within natural frames of reference, provide means of understanding human behaviour (e.g. <i>the drops of frozen rain melting on the dry plate of the panting earth</i>).</p> <p>Genre and use of generic conventions: Key event within arcs of two main characters: Nwoye's conversion to Christianity; and Okonkwo, whose loss of Nwoye from his household and whose inability to adapt in light of the existential threat to the clan contribute to his construction as a tragic protagonist in the classical tradition. Sense of</p> |

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| | | | Achebe creating a hybrid form: a realist, social and psychological novel invested with structures of classical tragedy and cadences of folk-tale. |

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| 4 | <p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p> | 25 | <p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Narrative voice: Third-person narrative with shifting focalisation. Focalised partly through young Rahel and Esthappen, exploring child's-eye view of family break-up, but also through adult Rahel. Sense of retrospective narrative standpoint in opening adverbial (<i>At the time</i>), drifts into adult Rahel at end of passage, as she watches adult Estha wash. Unrestricted point of view has access to Chacko's, Estha's and Ammu's thoughts and feelings, combining authorial voice (e.g. <i>Suddenly strangely calm; Not wholly cognizant of his situation; Estha would ... look up at Ammu with a smile that broke her heart</i>) with fragments of characters' voices consistent with children's perception of and playfulness with language, often conveyed in use of initial capital letters (e.g. <i>Locusts Stand I; From where the Angry Feelings came; Esthapappychachen Kuttappen Peter Mon</i>).</p> <p>The handling of time: Consistent with non-linear narrative chronology throughout novel. Though in itself proleptic, passage is one of fullest accounts of separation of twins, which has previously been foreshadowed in phrase 'Estha Returned'. Sense of narrative present disrupted by modal verbs (e.g. <i>there would only be incoherence; Chacko would say; Ammu would pack</i>) which collapses and ties together disparate time settings: Chacko's breaking down the door; Ammu preparing Estha for his departure; the reunion of the twins as adults. Admiring gaze implied at end of passage (e.g. <i>Flatmuscle, and honey coloured. Sea-secrets in his eyes</i>) proleptically anticipates incestuous resolution at end of novel.</p> <p>Structural development of the passage:</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 will be 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>Cohesion supplied partly by place setting: all action in various time settings located in one room (e.g. <i>The same room in which ... The room to which</i>). Alternative organising principle of passage suggested in opening phrases: an attempt to make sense of events by connecting disjointed images (e.g. <i>As though meaning had slunk out of things and left them fragmented ... Isolated things that didn't mean anything</i>). Action moves forward from Chacko breaking down door to preparations for Estha's departure. Middle section of passage alternates between itemisation of contents of Estha's luggage with Ammu's untagged direct speech embedded within narrative voice (e.g. <i>His Books of Knowledge Vols. 1-4. No, sweetheart, there won't be a river there to fish in. His white leather zip-up Bible</i>).</p> <p>Prose style and language e.g. Sentence types, length, structure: Prose style dominated by minor sentences. Fragmentation conveyed by sequences of minor sentences early in passage (e.g. <i>Disconnected. The glint of Ammu's needle. The colour of a ribbon. The weave of the cross-stitch counterpane. A door slowly breaking.</i>) Minor sentences describing Chacko sustain emphatic tone for emotionally charged scene and transformation of character (e.g. <i>His bigness. His bullying power. The enormity of his own terrible grief</i>). Further minor sentences in list of Estha's possessions reduce little boy's life to now poignant objects (e.g. <i>12 sleeveless cotton vests, 12 half-sleeved</i>).</p> <p>Lexical choices, contrasts and oppositions: Contrast between abstract nouns comprising narrative conceit (e.g. <i>incoherence, meaning, intelligence, power, grief</i>) and concrete nouns which dominate the action narrated from characters' points of view. The list of Estha's possessions creates pathos in their combination of domestic ordinariness (e.g. <i>His mug. His soap</i>), his idiosyncratic personality (e.g. <i>His drainpipe trousers. His pointy collared shirts. His beige and pointy shoes</i>) and his vulnerability (e.g. <i>His Free Giraffe</i>). Elevation to more lyrical lexical</p> |

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| | | | <p>choices and compound words for adult Rahel's perspective (e.g. <i>Flatmuscled, and honey coloured</i>).</p> <p>Figurative language, symbols and motifs: Opening images of sewing foreground conceit of narrative's attempt to stitch together memories into meaning, both in novel as a whole and particularly in this extract (e.g. <i>Ammu's needle ... a ribbon ... The weave of the cross-stitch counterpane</i>). Throughout passage, fragmentary concrete images function as repository for traumatic events (e.g. <i>Red the colour of splintered doorwood; The tin of coloured ribbons ... open on her lap; fold the green inland letter neatly along the dotted lines; crumbling bright blue soap ... A silver raindrop on his ear</i>). Occasional metaphor in authorial narrative voice uses defamiliarisation to convey characters' struggle to comprehend events (e.g. <i>the intelligence that connects ... glints to light, weaves to fabric, needles to thread; The sharp edge of his apprehensions blunted by this sudden wealth of worldly possessions</i>).</p> <p>AO3 Context The extract in context: Chapter 11: Passage narrates some of the most painful events of the novel, in break-up of the family unit and separation of twins. Explores patriarchal inequalities, in Ammu's powerlessness to hold on to Estha or to claim their home as hers, and Chacko's atavistic transformation into enraged male oppressor.</p> <p>Genre and use of generic conventions: Modernist / postmodernist features of novel: fragmentary collapsing of time settings, multiple perspectives and voices. Structure of passage mirrors subgenre of whole: Bildungsroman in which protagonists are trapped in past, and make sense of it before emerging into present.</p> |

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| 5 | <p>Ian McEwan: <i>Atonement</i></p> <p>Write about the ways in which Ian McEwan tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p> <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 and AO1 with additional guidance for AO3.</p> <p>Narrative voice: Unrestricted third-person narrative, dominated by omniscient, authorial narrative voice. Focalised primarily through the Quincey children (e.g. <i>They waited ... and watched as he walked the length of the nursery's bare boards</i>), particularly Lola (e.g. <i>this was an attractive combination, Lola thought</i>), but with access to Marshall's thoughts also (e.g. <i>he was aware of her admiring them and waggled one foot to a rhythm in his head</i>). Switches of perspective between Lola and Marshall convey the sense of a connection forming between them as they take note of each other.</p> <p>The handling of time: Unfolding action in present time setting sustained for whole extract, as if narrated in real time. Narrative sections between utterances in direct speech presented as pauses within conversation, as characters observe one another. Past tense offers sense of retrospective narrative, but no references made to past or future time settings.</p> <p>Structural development of the passage: Surprise appearance of Marshall unsettles reader as well as the children: untagged direct speech and indeterminate first reference (<i>The tall man in a white suit</i>) create the feeling of having been eavesdropped upon by a stranger. The tension eases (e.g. <i>Pierrot took the hand in silence ... They waited tensely</i>) as Marshall insinuates himself. His gradual movement into the room (e.g. <i>he came towards them ... he walked the length of the nursery's bare boards ... lowered himself into the armchair</i>) centres the children's attention on him (e.g. <i>Lola's attention was drawn ... The twins moved closer together ... The boys stared at him</i>). Imbalance of power is</p> |

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| | <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 will be 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>central to the extract, as Marshall assumes a position of power, an adult talking to children, and uses it intrusively. Lola's discombobulation at the end of the extract, and her precocious attempt to challenge him as she thinks an adult would (e.g. <i>Her heart was beating painfully hard and she could not trust herself to speak ... She thought a game was being played which she did not understand</i>), establish the causality for the liaison between her and Marshall on which the main plot rests.</p> <p>Prose style and language e.g. Sentence types, length, structure: Omniscient narrative voice uses variety of sentence types and lengths. Complex syntax and elaborate in turns of phrase consistent with authorial voice even within characters' point of view (e.g. <i>They were awed, but not completely surprised, that their own disaster should rank with these godly affairs; The twins moved closer together, prompted from below the threshold of awareness to close ranks by the consideration that if he knew more than they did about the rehearsals, he must know a great deal besides.</i>) Direct speech syntactically much simpler, as naturalistic dialogue captures awkward first meeting between strangers. Interrogative–declarative adjacency pairs structure the conversation, with Marshall using declaratives to give superficial answers to questions, trying to impress the children with greater knowledge than he has. Interrogative within free indirect style suggestive of sensitivity and stigma felt by children whose parents are separating (<i>Did he know about their family?</i>).</p> <p>Lexical choices, contrasts and oppositions: Tension of awkward first meeting conveyed through sensory appeal of concrete nouns (e.g. <i>nursery's bare boards ... a snap of wood against skin</i>). Juxtaposition of contrasting adjectives (<i>It was a cruel face, but his manner was pleasant</i>) conveys ambivalence of Lola's attraction to Marshall.</p> <p>Figurative language, symbols and motifs:</p> |

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| | | | <p>Images important in use of physical description for negative characterisation of Marshall (e.g. <i>features scrunched up around the eyebrows ... trouser creases; his eyebrows, which were thick and fused together</i>); eyebrows function as motif for unthinking, brutish character. Few explicit metaphors in extract, but one simile (<i>a big empty chin like Desperate Dan's</i>) creates cartoonish caricature, exaggerating his unattractive features.</p> <p>AO3 Context The extract in context: Multiple perspectives used in novel: Part One focalises through several different characters; Part Two focalises through Robbie, Part Three through young adult Briony, and Epilogue is first-person narrative from elderly Briony. This extract from Chapter 5 is one of novel's few instances of focalisation through a minor character, with little clue of eventual revelation of Briony as author–narrator. Extract contains significant moment in plot development, conveying first meeting and frisson between Lola and Marshall. Marshall introduced as unattractive bore in previous chapter, from Cecilia's point of view; contrast between this and Lola's perception of him lays the groundwork for reader's inferences about Lola's rape.</p> <p>Genre and use of generic conventions: Portrayal of novel's main antagonist, using generic conventions of pen portrait to develop his characterisation from unappealing to threatening, and simultaneously to signal Lola's attraction to him. Subgenre of historical fiction: stigma surrounding Quinceys' divorce consistent with 1930s/40s social mores; mention of Hitler attacking England develops Second World War setting and anticipates horrors of war to come; Marshall characterised as anti-social both in his bullying conduct towards the Quinceys and (elsewhere in the novel) in his profiteering from the war.</p> |

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| 6 | <p>Jhumpa Lahiri: <i>The Namesake</i></p> <p>Write about the ways in which Jhumpa Lahiri tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher-level response (levels 4 to 6) will:</p> <p>AO2 Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p>AO1 Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p>AO3 Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p> <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 and AO1 with additional guidance for AO3.</p> <p>Narrative Voice: Third-person narrative, focalised through Ashima as young wife. Free indirect style conflates Ashima's voice with the narrator's, for example in terms of reference which avoid Ashoke's name (e.g. <i>him, her husband</i>). Both Ashima and Ashoke, and their relationship, are portrayed through Ashima's reflection on her past experiences as a bride and her current life as a housewife. Her appreciation of Ashoke and her apparent contentment are not stated directly, but conveyed through selection of detail and tone (e.g. <i>lying beside her in bed, he listens to her describe the events of her day; In spite of his meager graduate student wages he sets aside money to send every few months to his father</i>).</p> <p>The handling of time: Extract occurs at end of extended flashback, filling in backstory before birth of Gogol. Passage has two main time settings, with past tenses in for earlier setting in Bangladesh (e.g. <i>It was only after...</i>) and present tense for action in United States (e.g. <i>in Cambridge, she has come to know him...</i>). Time passes unevenly in the first: Ashima's sense of a precipitous engagement and wedding are conveyed by time stamps which compress a fortnight into one sentence (<i>One week later ... and two weeks after that</i>). Time slows in the description of the bride at the wedding ceremony, with a brief proleptic reference reinforcing the sense of retrospection (<i>bracelets that were destined to live most of their lives in an extra-large safety deposit box in a bank vault in New England</i>). In bringing the narrative back up to the present, time stamps in fronted adverbials concertina various scenes (<i>In the evenings ... By now ... At night ... As soon as he comes home ... On Sundays</i>). Present simple tense establishes sense of routine actions, using narrative detail to represent weeks and months. Passage ends with</p> |

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| | <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 will be 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>reference back to recently mentioned scene (<i>her indiscretion in her parents' corridor</i>).</p> <p>Structural development of the passage: Antithesis between first sentences of each paragraph (<i>It was only after the betrothal that she'd learned his name; ... she has come to know him</i>) provides organising principle of passage: Ashima gradually comes to know her husband by living with him. Two-part structure invites comparison of wedding ceremony with domestic routines of married life.</p> <p>Prose style and language e.g. Sentence types, length, structure: Lyrical prose style immerses reader in Ashima's memories of wedding. Descriptive detail evokes elaborateness of bridal costume (e.g. <i>Her lips were darkened, her brow and cheeks dotted with sandalwood paste, her hair wound up, bound with flowers, held in place by a hundred wire pins that would take an hour to remove</i>). Parallel structure of past participles conveys Ashima's passiveness in wedding ceremony (e.g. <i>adorned and adjusted; wound up ... bound ... held; seated ... hoisted ... carried</i>). More prosaic lists of noun phrases characterise more active married life in New England (e.g. <i>her walks along Massachusetts Avenue, the shops she visits, the Hare Krishnas who pester her with their leaflets, the pistachio ice cream cones she treats herself to in Harvard Square</i>). In both settings, use of extended right-branching sentences, including non-finite constructions and relative clauses, construct experience through accumulation of detail (e.g. <i>she cooks for him, hoping to please, with the unrationed, remarkably unblemished sugar, flour, rice, and salt she had written about to her mother in her very first letter home</i>).</p> <p>Lexical choices, contrasts and oppositions: Sensory appeal in tactile choices of verb (e.g. <i>dotted, draped, hoisted</i>) and concrete nouns (e.g. <i>shirt and trousers ... a pair of drawstring pajamas and</i></p> |

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| | | | <p><i>a pullover</i>). Understated intimacy conveyed through observation of domestic detail (e.g. <i>cross-legged on newspapers ... intently whisking a brush over the leather</i>). Focus on food conveys both Ashima's domestic work as a housewife and the characters' cultural adjustment as Bengali immigrants in America (e.g. <i>the unrationed, remarkably unblemished sugar, flour, rice, and salt; her husband likes his food on the salty side, that his favorite thing about lamb curry is the potatoes, and that he likes to finish his dinner with a small final helping of rice and dal</i>).</p> <p>Figurative language, symbols and motifs: Any suggestion in the binding up of Ashima's hair that she is being entrapped in marriage (e.g. <i>her hair wound up ... held in place by a hundred wire pins</i>) is at odds with tone of rest of passage, and her enjoyment of companionship and routines of married life. At end of passage, shoes used as motif for Ashima's deepest feelings within her marriage: her attentive observation of Ashoke's domestic habits (e.g. <i>his three pairs of shoes, two black and one brown</i>); her romantic attraction towards and physical intimacy with him (e.g. <i>her indiscretion in her parents corridor ... a moment that shocks her still</i>); and her need to keep her minor transgression secret from him (e.g. <i>that she prefers ... to keep to herself</i>). End of passage provides figurative echo of end of first paragraph, in which the bride hides herself from the groom (<i>She had hidden her face</i>) within a happy, potentially loving union (<i>with a heart-shaped betel leaf</i>).</p> <p>AO3 Context The extract in context: Chapter 1: Ashima is first focaliser in novel which focuses mainly on her son but shifts point of view between family members in telling his story. Calcutta and New England in late 1960s established as period and place, with focus on immigrant experience. Cultural hybridity explored and celebrated in dual setting, with references to traditional Bengali ceremony, clothes and cuisine integrated into American place names.</p> |

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| | | | <p>Genre and use of generic conventions: Passage comprises end of extended analepsis within opening scene in maternity ward. Sense of characterisation of Ashima and her marriage as part of backstory of parents in Bildungsroman tracing Gogol from birth to adulthood, but with fuller exploration of mother's perspective than might be expected from genre.</p> |

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: 21–25 marks

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| 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: 17–20 marks

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| 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: 13–16 marks

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| 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: 9–12 marks

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| 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: 5–8 marks

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| 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: 1–4 marks

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

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

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| 7 | <p>Compare the ways Blake uses language and poetic techniques in ‘The Tyger’ and ‘London’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower-level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised</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: Contrast between second person address in ‘The Tyger’ and first-person poet / speaker in ‘London’. Sustained use of poetic apostrophe in ‘The Tyger’ conveys sense of awe at natural wonder, and speaker’s distance from the terrible beauty described. In contrast, speaker in ‘London’ positions self in the midst of phenomena described an observer familiar with the continuing plight of London’s poor.</p> <p>Form and structural development: Organising principle provides structure in each poem: list of unanswered questions in ‘The Tyger’; journey through city in ‘London’. Progression in ‘The Tyger’ from animal’s physical appearance to inner qualities and traits. Repetition between first and final stanzas foregrounds one-word deviation, in replacement of <i>could</i> with <i>dare</i>, as if itemisation of tiger’s characteristics has increased speaker’s awe. In ‘London’: progression from sense of place created by reference to <i>Thames</i>, to general humankind, to specific social commentary, to a final indictment of society with reference to sex, birth, marriage and death. Time setting implied by <i>midnight streets</i> invokes sense of the close of day at end of the poem.</p> <p>Imagery and symbolism: Connection between poems in the imagery of the smithy: the <i>mind-forg’d manacles</i> of ‘London’ touch on the imagery of fire, furnace and metal central to ‘The Tyger’. In ‘London’, ironwork is figured only in the <i>manacles</i>: metal is the material of constriction and imprisonment. In ‘The Tyger’, references are more diverse (e.g. <i>hammer</i>, <i>chain</i>, <i>furnace</i>, <i>anvil</i>), suggesting power and beauty in metalcraft. Other imagery in ‘The Tyger’ evokes wide expanses (e.g. <i>forests</i>, <i>distant deeps or skies</i>, <i>stars</i> ...</p> |

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| | <p>comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression will be clear and writing generally well organised but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p><i>heaven</i>). In contrast, sense of enclosure in 'London' settings (e.g. <i>street, walls</i>). Metonymic use of graphic images contains commentary on complicity in social ills of institutions of Church (<i>Every blackning Church appals</i>) and state (<i>Runs in blood down Palace walls</i>). <i>Blackning</i> both literal and figurative, linking urbanisation to disintegration in moral standards. Social commentary intensifies in final stanza, with use of disease imagery (<i>blight, plague</i>) to attribute physical and mental suffering to sickness and corruption of society itself.</p> <p>Rhythm, rhyme and phonology: Both poems use rhyming quatrains of tetrameters, to contrasting effect. 'The Tyger': quatrains in rhymed couplets, mostly in trochaic tetrameter; falling rhythm and masculine rhymes create emphatic tone, a hammer beating insistently, undisrupted by unstressed syllables at the beginning of some lines. 'London': alternate rhyming lines in iambic tetrameter create gentler, more speech-like rhythms, supporting sense of ambulatory movement through space in stanzas 1, 2 and 4. Deviations from established metre more significant in 'London': trochaic final line of first stanza supports rhetorical anaphora and alliteration (<i>Marks of weakness, marks of woe</i>); spondaic stress of <i>mind-forg'd</i> in second stanza foregrounds the collocational clash between <i>mind</i> and <i>forge</i>. Trochaic third stanza, with shift from 8- to 7-syllable lines, intensifies images of suffering (e.g. <i>Runs in blood down Palace walls</i>). Full rhymes dominate line endings in both poems. No deviation from rhyme scheme in 'London'; in contrast, unevenness of 'eye'/'symmetry' half-rhyme in first and final stanzas of 'The Tyger' supports suggestion that tiger cannot be contained.</p> <p>Lexis: In both poems, lexis associated with containment suggests Blake's libertarian opposition to social control. In 'London', repetition in <i>charter'd street ... charter'd Thames</i> alludes to the administrative regulation of the city. In 'The Tyger', connotations of <i>frame</i> and <i>symmetry</i> are at odds with</p> |

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| | | | <p>the animal's unrestrained power. Physical and anatomical lexis in 'The Tyger' (e.g. <i>hand, eye, shoulder, feet, sinews, heart, sieze, grasp, clasp</i>) celebrate majesty of Creation and power of Creator, with industrial processes elevated to scale and beauty of <i>stars ... heaven</i>. In 'London', lexis creates vivid impressions, with appeal less to sense of touch and more to sound (e.g. <i>cry</i> (x3), <i>hear</i> (x2), <i>sigh, curse</i>, acrostic <i>HEAR</i> in third stanza) and sight (e.g. <i>mark(s)</i> (x3), <i>black'ning</i>). Lexical sets encompass demographic range within the destitute (e.g. <i>Man, Infant, Harlot, youthful, new-born; Chimneysweepers, Soldiers, Church, Palace</i>). Lexis attributes constriction to both institutional (e.g. <i>ban, charter'd</i>) and spiritual / emotional causes (e.g. <i>mind-forg'd</i>).</p> <p>Grammar and Morphology Syntax: In 'The Tyger': predominantly simple sentences, interrogatives and ellipsis (e.g. <i>what the hammer</i>) increase pace and sense of urgency. Contrast of past tense finite verbs (e.g. <i>Burnt, did</i>) and subjunctive forms (e.g., <i>Dare</i>) with present participles (e.g. <i>burning</i>) establishes two time settings: past creation of still-living creature. Present simple tense used consistently in 'London', conveying sense of current social commentary and unrelieved suffering of poor. Syntactical anaphora (e.g. <i>Marks of ... marks of; In every ...</i>) functions as rhetorical device, listing examples of suffering; semantic crescendo (<i>But most...</i>) for instances of greatest corruption (e.g. <i>curse, blasts, blights, plagues</i>).</p> <p>Context (AO3) Of the poems: Both poems from <i>Songs of Experience</i>, which explores themes of suffering, corruption, and social injustice. Possible connections to corresponding poems in <i>Songs of Innocence</i> (e.g. 'The Lamb'). References to plates, and alternative readings produced by illuminations.</p> |

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| | | | <p>Of the wider literary/cultural or other relevant contexts:</p> <p>Urban poet suggesting pastoral vision of paradise, lost in institutionalised, industrialised cityscape. With its direct reference to ‘charter’d’ areas of London, the poem makes a political point about the evils of industry and business corporations and the failure of the State and Church to relieve suffering. Possible references to Industrial Revolution and French Revolution. Context of biography and history of ideas: Blake part of community of late-18th century dissenters. Question and answer structure echoes hymns of Isaac Watts and didactic songs for children; Blake using and writing against didactic tradition.</p> |

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| 8 | <p>Compare the ways Dickinson uses language and poetic techniques in ‘I heard a Fly buzz – when I died –’ and ‘Because I could not stop for Death –’.</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, a speaker beyond the grave gives an account of a dying day which was at odds with their expectations. In both, the speaker feels identifiable with an authorial persona, as if the poet is imagining her own death.</p> <p>Form and structural development: In both poems, ballad form is used for a concise, retrospective first-person narrative. Central action of ‘I heard a Fly buzz’ fully contained in opening line, paused between lines 2 and 11 as the scene of the death room is set, and then picked up again in third stanza (<i>and then it was...</i>). Six stanzas of ‘Because I could not stop’ chart greater development in space and time: journey out of town (<i>We passed the Fields of Gazing Grain</i>) takes a day, with the passing of time foreground by the gathering darkness (e.g. <i>Setting Sun ... Dews</i>). Whole of life compressed into third stanza, as if passing before speaker’s eyes. Turning point between third and fourth stanzas, as mood changes when cold and darkness descend. Final stanza marks shift of time setting and narrative standpoint, as if looking back hundreds of empty years later.</p> <p>Imagery and symbolism: In both poems, notions of immortality are subverted by emphasis on material imagery. In ‘I heard a Fly buzz’, central image of fly has associations of death, suggesting bodily decomposition rather than transcendence of soul. Emotionally wrought atmosphere created by metaphors defamiliarising grief of loved-ones (e.g. <i>Heaves of Storm, Eyes ... wrung them dry, Breaths ... gathering firm</i>). Tension created between</p> |

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| | <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 will be clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p>indoor setting (e.g. <i>Room, Windows</i>) and anticipated penetration of ethereal outdoors (e.g. <i>Air, Storm</i>). Biblical imagery associated with the latter (<i>that last Onset – when the King be witnessed</i>) creates expectation of divine intervention, undermined by bathetic focus on the fly. In 'Because I could not stop', personification of Death conflates conventional image of Grim Reaper with courteous suitor / groom (e.g. <i>He kindly stopped; His Civility</i>). References to bridalwear (<i>Gossamer ... Gown</i>) merge together images of funeral hearse with wedding carriage, and burial mound with marital home. Personification of sun (<i>He passed Us</i>) conveys speaker's sense of being actively abandoned by warmth and light.</p> <p>Rhythm, rhyme and phonology: Both poems use common metre, with 4–3–4–3 quatrains. In 'Because I could not stop', iambic rhythm heightened in middle two stanzas by alliterative form (e.g. <i>Gazing Grain, Setting Sun, Gossamer ... gown, Tippet ... tulle</i>), supporting sense of journey. Metre less foregrounded in 'I heard a Fly buzz', with greater coincidence of beats on unstressed syllables and more disruptive caesuras (e.g. <i>Assignable – and then it was</i>). Regular rhyme scheme used consistently in both poems, with frequent half-rhymes and occasional full rhymes between second and fourth lines. Deviation from expected rhyme and stresses in 'Because I could not stop' creates disjunct between key concepts (e.g. <i>me / Immortality, away / Civility, Day / Eternity</i>). Opening of fourth stanza uses disruption of metre to foreground turning point, with short line for repair and inversion (<i>Or rather – He passed Us</i>) and demotion of stressed syllables in eight-syllable trimeter (<i>The Dews drew quivering and chill</i>). Repetition instead of rhyme in fifth stanza (<i>Ground / Ground</i>) enacts speaker's moment of realisation that grave is to be final resting place. The only full rhyme in 'I heard a Fly buzz' is concluding 'me' / 'see' rhyme, strongly identifying speaker with sensory perception and consciousness, problematising notions of the immortality of the soul. Mimetic deployment of plosives, sibilance and assonance between third and fourth stanzas of 'I heard a Fly buzz' (<i>it was / There interposed ...</i></p> |

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| | | | <p>With <i>Blue – uncertain stumbling Buzz</i>) heighten sense of buzzing against pane of glass.</p> <p>Lexis: Both poems defamiliarise death through the combination of lexical clusters from separate fields of experience. In ‘I heard a Fly buzz’, lexis relating to property and law (<i>willed, Keepsakes, Signed away, Assignable</i>) clashes with anatomical lexis (<i>Eyes, Breaths, portion of me</i>), as if the speaker’s physical self is being broken up and apportioned. Poem’s emphasis on sensory perception culminates in repetition (<i>I could not see to see</i>) which destabilises the word ‘see’, equating sight with consciousness, and challenging orthodox notions of the separation of body and soul. In ‘Because I could not stop’, paradoxical pairing of contrasting pairs (<i>My labor and my leisure; strove / At Recess</i>) unify work and play, giving impression of a full, rich life. References to light clothing (<i>Gossamer, Gown, Tippet, Tulle</i>) and transference of cold from speaker to surroundings (<i>The Dews drew quivering and chill</i>) suggestive of sudden discomfort and vulnerability. Clash between lexis associated with rigid architectural forms (<i>House, Roof, Cornice</i>) and organic shapes of burial (<i>Swelling, Ground</i>) creates conceit of living death.</p> <p>Grammar and Morphology Syntax: With exception of full stop at end of first stanza of ‘Because I could not stop’, Dickinson eschews conventional punctuation in both poems, instead using dashes. Dashes largely support syntactical breaks in ‘Because I could not stop’, encouraging pauses between lines or between sentence elements within a line (e.g. <i>At Recess – in the Ring; Or rather – He passed Us</i>). In contrast, Dashes in ‘I heard a Fly buzz’ sometimes impede construction of meaning, interrupting noun phrases (e.g. <i>Blue – uncertain stumbling Buzz</i>) or falling between subject and verb (e.g. <i>The Eyes around – had wrung them dry</i>). Syntactically, each quatrain in ‘Because I could not</p> |

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| | | | <p>stop' feels self-contained and end-stopped. Parallel structures in third stanza (<i>We passed ... We passed</i>) heighten rhythm and momentum of journey. Poem opens with subordinate clause (<i>Because...</i>) so that main clause in second line (<i>He kindly stopped for me</i>) features ironic admission of inevitability of death.</p> <p>Context (AO3) Of the poems: Compressed syntax, ambiguity of meaning and unconventionality of punctuation typical of Dickinson's work, which was mostly found and published posthumously rather than prepared by her for publication. Moments in both poems touch on themes and forms familiar in Dickinson's work: both poems consistent with her preoccupation with and treatment of 'flood' subjects of death and immortality.</p> <p>Of the wider literary/cultural or other relevant contexts: Dickinson wrote in nineteenth-century New England during period of evangelical revivalism. Use of common metre; idiosyncratic adaptation of form of hymn writers such as Isaac Watts, and from the tradition of New England Puritanism, both liberal and strongly self-scrutinising. Dickinson's own spirituality characterised by unorthodox responses to Calvinist doctrine. Gothic elements of 'I heard a Fly buzz', and subversive playfulness when writing about subjects such as death, God and religious feeling. Ironic invocation and rejection of the Victorian notion of a 'good death' in 'I heard a Fly buzz' and of eternal life and resurrection in 'Because I could not stop'. Social historical context: 'Because I could not stop' may be read as exploration of male power, consistent with patriarchal social structures embedded in Dickinson's Amherst community.</p> |

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| 9 | <p>Compare the ways Asghar uses language and poetic techniques in ‘The Last Summer of Innocence’ and ‘Other Body’.</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: Both poems use first-person reflection. ‘The Last Summer of Innocence’ uses a retrospective narrative reflecting upon childhood memories (e.g. <i>I went to the hospital three times that summer</i>) as the speaker reflects upon the precise time in life when innocence disappeared (e.g. <i>The last summer of innocence was when my best friend gave me to the too-big thong</i>). The speaker reflects on how they felt as a Muslim child in America following the 9/11 terrorist attacks (e.g. <i>it was the summer the TV told me I was dangerous</i>) and how they struggled to cope with both puberty and identity. ‘Other Body’ also uses first-person to reflect on specific moments of maturity and struggles within childhood (<i>the morning the red stain rippled in the toilet</i>). However, it is addressed to the speaker’s late mother and there is a sense that the speaker is struggling to deal with these significant moments because of the absence of their mother (<i>how would you have taught me to be a woman?</i>).</p> <p>Form and structural development: In ‘The Last Summer of Innocence’ most of the poem is written in quatrains with a change at the very end when a two-line stanza is used. In this final stanza, the writer continues the references to pus and blood that have featured throughout but the final stanza conveys the idea that even the speaker’s bodily fluids are trying to leave because of her identity struggles and desire to separate herself from her Muslim identity following the 9/11 terrorist attacks – the blood is personified and is depicted as being in search of a new body (e.g. <i>pus and oozing as the blood fled my body trying to find anything else to call home</i>).</p> |

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| | <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 will be clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p>‘Other Body’ maintains a regular structure of two-line stanzas with the second line indented. Each stanza seems to be individual thoughts grouped together in a unit. The idea of grief, puberty and maturity seem to feature in the many different and wide-ranging thoughts whether it be mention of having their first period or sexual maturity or growing awareness of their own body. The enjambment at the end of some stanzas allows the thoughts to remain connected.</p> <p>Imagery and symbolism: In ‘Other Body’ a transcendence of death is conveyed as the speaker describes their mother’s presence (e.g. <i>whisper them to your new body, the earth and the grass laughs in my face</i>). Nature is personified throughout the poem and metaphors suggest a female presence within nature (e.g. <i>skirt of pink</i>). Nature seems to mirror life and the opening petals coincide with the arrival of the speaker’s period. Female references to the colour pink, skirts and periods are juxtaposed with references to football, boys and mustaches to convey gender struggles. Phallic imagery is combined with imagery of time (e.g. <i>a penis swings between my legs, a pendulum clock</i>) to convey the idea of life inevitably changing and sexual maturity advancing, but also to convey possible gender confusion and struggles.</p> <p>In ‘The Last Summer of Innocence’ nature is also used to symbolise puberty and sexual maturity (e.g. <i>under-ripe blackberries</i>). Figurative language is also used linked to nature (<i>arms out like wings their bird bodies orbiting the earth, a new sun</i>) which again hints at the idea of transcendence and the idea that the victims of the 9/11 terrorist attacks are now present in nature.</p> <p>Rhythm, rhyme and phonology:</p> |

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| | | | <p>The use of plosive alliteration can be seen in the first line of 'The Last Summer of Innocence' (e.g. <i>bites bloomed</i>) and it continues throughout the poem to help convey a sense of the child's struggles and discomfort. This is also reinforced through the sibilant sounds present when describing the pus and in other lines (<i>summer my sister shaved her armpits</i>) or through word choices such as 'hissed'.</p> <p>In 'Other Body' the plosive alliteration is evident for the harsher imagery of the pendulum and for certain violent verb choices (e.g. <i>puncturing</i>).</p> <p>Lexis:</p> <p>In 'Other Body' lexical choices such as the verb 'puncturing' convey a subtle hint of violence. The struggle for gender identity is also seen with word choices such as 'boy-girl'. Antithesis can also be seen in 'The Last Summer of Innocence' to show the confusion over the 9/11 events (e.g. <i>blown down or up</i>).</p> <p>Grammar and Morphology</p> <p>Syntax:</p> <p>In 'Other Body' sentences often run over two lines and sometimes across several stanzas. The constant enjambment across stanzas mirrors the consistent movement of the pendulum clock. There are strategic end stops for moments when the speaker seems to gain more control over her identity and her grief (e.g. <i>my body is fully mine</i>). Many sentences start in the active voice with the focus on the speaker at the start of the sentences (e.g. <i>I walk throughout</i>).</p> <p>In 'The Last Summer of Innocence' the positioning of the subject ('<i>The Summer</i>') can be seen at the start of two stanzas to reinforce the significance of this moment in time. The first stanza is not written as a quatrain and this is because the title acts almost as the first line of the poem. With the title, this would be a complete quatrain and it makes it clear that the summer is the main subject of this poem.</p> |

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| | | | <p>Context (AO3) Of the poems: Taken from the collection <i>If They Come For Us</i>, this collection reflects on the poet's own Pakistani-Kashmiri heritage. The collection conveys themes such as domestic violence, feelings of cultural alienation, grief following their mother's death, trauma and struggles with gender identity. The poet documents their experience of being a Pakistani Muslim girl growing up in America whilst struggling with her sexuality and race.</p> <p>Of the wider literary/cultural or other relevant contexts: The poems draw upon ideas of displacement which have been passed down through generations (following her grandparents' treatment during the Partition of India), but also present contemporary messages of displacement showing contemporary issues such as Islamophobia in America following the 9/11 terrorist attacks.</p> |
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| 10 | <p>Compare the ways Booker uses language and poetic techniques in 'Brother Warning' and 'Cement'.</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: 'Brother Warning' reads more like an informational text with sub-headings varying the severity of the warnings to female readers (e.g. <i>Early Warning</i>). In the first section of the poem, there is a speech-like quality to the writing with the poem starting as if in mid conversation (e.g. <i>These are men who dash</i>) with the reader and are sharing their feelings (<i>each assault scares me</i>). Following the second subheading, the poem changes and addresses the men committing violence (e.g. <i>I want to paint yellow x's on your door</i>). By the third subheading, the speaker seems to go back to addressing the reader with her inner thoughts and her dilemma (<i>how do you warn fish they are in danger</i>) and the speaker conveys a tone of hopelessness suggesting that she is unable to help future wives (<i>It's too late</i>). In contrast, the speaker of 'Cement' is directly addressing one person: the absent father of her aborted child. The speaker in this poem also tells of violence and mistreatment suffered by women across generations (e.g. <i>my father made my mother stony</i>), and the effect on women (e.g. <i>blocked her heart stone cold</i>). It focuses on a personal recent event (e.g. <i>Last week my tears were sucked out</i>), and by the end of the poem the speaker reveals that she too will follow in the same footsteps as previous women as her emotions harden (e.g. <i>each passing day hardens my voice</i>). This also ends with a similar message of hopelessness or an acceptance of women's struggles.</p> <p>Form and structural development: Following the first subheading, 'Brother Warning' opens with two quintets, with the first line being entirely monosyllabic to make the warning clear but there is a changing structure to the poem. The second subheading (<i>Yellow</i></p> |

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| | <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 will be clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p><i>Warning</i>) then precedes a new structure and the poem changes to couplets. This section shows an extended use of the colour yellow (<i>yellow ribbons, paint yellow x's, amber</i>). The third subheading, again linked to colour (<i>Red Warning</i>) changes the stanza structure again to one sestet and extends the colour of red (<i>bleeding, red herrings</i>).</p> <p>In contrast, 'Cement' is more consistent with the structure and is written in quatrains perhaps to emphasise the inevitable suffering that women endure and the acceptance that her emotions are hardened (<i>I have learned my lesson well</i>). Colour is also used in the final stanza of this poem with the image of the red blood being washed away and the bath tiles being bleached white to cover up this pain and suffering.</p> <p>Imagery and symbolism:</p> <p>In 'Brother Warning', imagery of fishing can be seen (<i>reeled, fish, red herrings, cast-out</i>) and food (<i>ripe fruit, hot pepper, slicing</i>) to convey the idea of women being hunted by male predators. The reference to the red herring in the final stanza also implies that perhaps the women share some blame (<i>we are the red herrings in the introductions</i>) perhaps implying violence is not spoken about by the women.</p> <p>In 'Cement' the poet uses the metaphor of a wall to depict her mother's hardening of emotions as a result of men (<i>my father made my mother stony...my stepdad unbricked her wall</i>). This poem also suggests that women do not talk of their struggles with the references to her aunt (<i>I never saw her cry</i>).</p> <p>Rhythm, rhyme and phonology:</p> <p>In 'Cement' the alliteration in the final stanza (<i>washing water, bleaching the bath, bawl, down, drain</i>) and assonance (<i>lesson well</i>) helps to draw attention to the traumatic act of washing away her child.</p> <p>Assonance is also used in 'Brother Warning' to emphasise the repetitive nature of the violence (<i>again and again</i>). In 'Brother Warning' the internal</p> |

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| | | | <p>half-rhyme (<i>venture near</i>) makes the line more memorable, and it stands out as if being used to warn others.</p> <p>Lexis: ‘Brother Warning’ is about abuse suffered at the hands of men and the intergenerational relationship between women (<i>mother distributes amber to prospective girlfriends</i>) showing how older women are attempting to help younger ones and warn them. Violence is represented as something to be repeated or that will spread (<i>to burn others who venture near</i>). The verb choices convey the severity of the violence (<i>dash, grind, breaking, burn</i>).</p> <p>Verb choices in ‘Cement’ help to create the idea of removal (<i>sucked, expelled, flushed</i>) to reflect not only her losing a baby, but also the removal of her feelings and emotions like women before her (<i>blocked up her heart stone cold</i>). Euphemisms are used to describe the loss of her baby (<i>souvenir</i>) to create an indifferent, almost casual tone towards her trauma. There are hints that this hardened exterior could break (<i>brittle, crumble</i>) and the reference to her Aunt in the second to last stanza conveys this is a possibility (<i>crying for all her tear-barren years</i>).</p> <p>Grammar and Morphology Syntax: In ‘Brother Warning’ the interrogatives in the final stanza help to create a tone of defeat or even acceptance that the violence will continue (<i>how do you warn fish they are in danger</i>) and the choice of present tense emphasises that this continues to happen. In ‘Cement’, the sentences are declarative rather than questioning and they try to show the hardening of her emotions (<i>your absence no longer makes me cry</i>). At the end of the poem, two sentences both start with present participles (<i>Crying, Washing</i>) and this is a departure from the past tense used at the start of the poem. The poem finishes in the simple present to</p> |

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| | | | <p>demonstrate how the speaker has changed following her loss and has now become more like her older female relatives (<i>like my aunts, their hard posture</i>).</p> <p>Context (AO3) Of the poems: The two poems are taken from her collection <i>Pepper Seed</i> written in 2013. Both are taken from the third section of the collection entitled 'Lamentations' which conveys the idea of grief or sorrow and in both poems this seems to be grief experienced by women across the generations.</p> <p>Of the wider literary/cultural or other relevant contexts: Booker has Guyanese and Grenadian parentage. She has lived in both the UK and Guyana and her poetry often reflects her mixed heritage. Her poetry often contains elements of spoken language and dialectical rhythms to reflect the performance poetry she is famous for.</p> |

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| 11 | <p>Compare the ways Duffy uses language and poetic techniques in 'Write' and 'Elegy'.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher-level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower-level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised</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 use poetic apostrophe in first-person explorations / declarations of romantic, sexual love. 'Elegy' a more conventional love poem in its mode of address, consistently using second-person pronouns to address the speaker's lover. Mode of address less clear in 'Write', where second-person deixis occurs only in one line, limited to in possessive forms (<i>chanting a name, yours. Write your name...</i>), similarly identifying the addressee as the lover. In 'Write', speaker declares the intensity of their love by commanding their lover to document its effect on them. In 'Elegy', they admire the object of their devotion by imagining their relative anonymity in death. Strong sense of authorial voice in both poems.</p> <p>Form and structural development: Both poems close to sonnet length (19 lines and 15 lines) but use form flexibly. 'Write' consists of three stanzas of uneven length, with some correspondence to sequence of five 'things' to be 'written': sun, river, moon, name, night. Lines shared between stanzas suggest influence of prose form, with paragraphing interrupting lineation, reinforcing central conceit of documentation. Visually, shorter second stanza imitates river running through poem. 'Elegy' closer to a sonnet in structural division, with volte at midway point, creating two stanzas of 7.5 lines. Theme largely consistent between the two halves, with structure provided by contrasting time settings within each section: imagined future (<i>Who'll know then...</i>) juxtaposed with present (<i>this bone here / that swoops</i>); shift to past tenses (<i>Love loved you best</i>); then return to future with sense of conditional rather than present (<i>were I alive, I would lie</i>). Use of subjunctive mood reveals speaker imagining own death along with lover's, suggesting togetherness in death</p> |

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| | <p>comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p>AO1 Use some terminology appropriately. Expression will be clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p>as well as life. Collapsing of different time settings suggests timelessness of love.</p> <p>Imagery and symbolism: Both poems rich in imagery of bodies and death. Central conceit of ‘Elegy’ imagines death of lover, and foregrounds physicality of decomposing state with images of bodies dead and alive (e.g. <i>bones, throat, palm, skull</i>, etc.). Emphasis on bones as memento mori, standing in for lover by synecdoche, with other bodily attributes reduced to costume (<i>your flesh, / blood, hair ... were lovely garments</i>). Identification of lover with grave in metaphor which compares headstone to body (<i>press their thumbs to the scars / of your dates</i>). Similar symbols of physical death in ‘Write’ as speaker imagines being obliterated by love, which has overwhelming power of nature (e.g. <i>the sun bore down on me ... my face / reddened, blackened; to end as dust / in the eyes of my own ghost; drowned in belief</i>). Violent metaphors in ‘Write’, as speaker compares being in love to being a victim of destruction. Elemental force of love’s emotional intensity conveyed by images of the speaker being consumed by the elements, with suggestion of purification through fire, wind and water (e.g. <i>whitened to ash; blown away by the passionate wind; the river held me close</i>). Similar suggestions of intensity and power of love in occasional elemental imagery in ‘Elegy’ (e.g. <i>lit you / with a flame; you wore to pleasure the air</i>). Personification of love in ‘Elegy’ (e.g. <i>singled you out ... loved you best</i>). Personification of elements in ‘Write’: water as a lover (<i>the river held me close ... cold fingers / stroking my limbs</i>), the moon and stars as a thuggish mob (<i>striding down from the sky in its silver boots / to kick me alive</i>). Deviation from use of nature in reference to ‘your name’, as if lover’s name is a fifth element, as powerful for the speaker as the other four. Final element in sequence, earth, offers strong connection between poems, as both end with images of speaker being pressed into the ground as if lying with lover (<i>the night ... pressing my bones / into the ground; I would lie on the grass above your bones</i>).</p> |

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| | | | <p>Rhythm, rhyme and phonology: Irregular rhythm and rhyme in both poems. Some use of half-rhyme and assonance for local patterning and cohesion, more frequent in 'Write' than 'Elegy' (e.g. <i>face / shape, dust / ghost, moon / boots, honeymoon / bones</i>). Closing sequence of half-rhymes in 'Elegy' offers both progression and resolution (<i>scars / grass / grace</i>). Variable line length and metre in both poems: generally trimeters and tetrameters in 'Write'; mostly tetrameters and pentameters in 'Elegy', with possible hexameters in lines 2, 7 and 8 lightly echoing traditional elegiac form. Emphatic falling rhythms created by trochees in 'Write', as enjambment places non-finite verbs at beginning of lines (e.g. <i>kissing and kissing; reddened, blackened; stroking my limbs; striding down; chanting a name; pressing and pressing</i>). Stronger tendency towards iambic metre in 'Elegy', most sustained in parallel sequence of relative clauses (<i>which perfectly ... which I count ... which blooms</i>), which create insistent rhythms within flexible form. Consonance and assonance used for local effects in both poems. Combined voiceless plosives, laterals and diphthongs in 'Write' evoke cold, clingy intrusiveness of river (<i>close ... cold ... stroking limbs ... cool ... probing</i>); mimetic echo of 'glug glug' of drowning in repetition of <i>Love love love</i>. Contrast in 'Elegy' between voiced plosives emphasising physicality of death in opening (<i>bones ... brittle ... bone</i>) and softer laterals for celebration of love as second stanza begins (<i>Love loved ... lit ... talent ... let</i>).</p> <p>Lexis: Both poems integrate lexis associated with romance (e.g. <i>kissing, passionate, stroking, sexy; lips, blooms, pillow, beautiful, rings, love, lovely, pleasure</i>), anatomy (e.g. <i>face, body, eyes, fingers, limbs; throat, palm, lips, fingers, flesh, skin, thumbs, scars</i>), and death (e.g. <i>ash, dust, ghost, drowned, bones, ground; grave, bones, skull</i>). Endings of both poems introduce lexis associated with religious ceremony (e.g. <i>chanting, church, bride, honeymoon, night; blessed, grace</i>). Lexis in both poems selected for sensory appeal (e.g. <i>cold fingers / stroking ... cool tongue probing ...</i></p> |

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| | | | <p><i>pressing and pressing; brittle things ... swoops ... scoop ... press their thumbs</i>). Dynamic verbs in 'Write' convey violent passion of love (e.g. <i>blown away, flattened, striding, kick</i>).</p> <p>Grammar and Morphology Syntax: Both poems structured around one dominant sentence mood which comprises direct address: imperatives in 'Write'; interrogatives in 'Elegy' (<i>Who'll know ... Who'll guess...?</i>). Love is the agent of the main verbs in the only declarative in 'Elegy' (<i>Love loved ... lit ... let ... blessed</i>), emphasising the controlling, powerful nature of love. Extended compound-complex sentences in both poems, with multiple finite and non-finite clauses piling up sensations and intensity of devotion, emphasised by extended parenthesis in first stanza of 'Elegy'. In both poems, sentence demarcations comprise whole-text structures: four sentences of 'Write' correspond to elements which consume speaker (sun / wind, water, moon / stars, wood / ground); three long sentences of 'Elegy' comprise three-part structure of three time settings.</p> <p>Context (AO3) Of the poems: Poems defined by positions in <i>Rapture</i>, which celebrates a love affair, tracing its development and ending. 'Elegy' appears in first half of collection, while lovers are together and infatuation is fresh. 'Write' appears in second half, with greater sense of retrospection.</p> <p>Of the wider literary/cultural or other relevant contexts: Strong sense of personal voice, making autobiographical context relevant. Part of a wider tradition and literary heritage which connects the intensity of love with the energies of the natural world and also perceives love as a form of death. Poems written consciously in literary forms of love poetry, e.g. apostrophe and lament. Title 'Elegy' invites connections to traditional</p> |

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| | | | elegiac form, adapting a form which mourns the death of a loved one to express and declare a living love. |

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| 12 | <p>Compare the ways Sam-La Rose uses language and poetic techniques in ‘Make Some Noise’ and ‘Speechless’ Section IV.</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: Both poems use first person, with strong sense of autobiographical voice of poet. Both include stretches of reported speech (e.g. <i>said that ... all those rappers did was talk; denounces hip-hop / as the devil’s music</i>) and fragments of direct speech (e.g. epigraph from Q-TIP, Nat King Cole’s <i>they try to tell us we’re too young; The tongue also is a fire</i>), incorporating a range of remembered voices into the poet / speaker’s voice. Both poems about the multiplicity of voice, and the finding of a personal voice through the voices of others.</p> <p>Form and structural development: Both poems make some use of tercet as basic unit: foregrounded by spacing and indentation in ‘Speechless IV’; less apparent in ‘Make Some Noise’, which presents as single 19-line stanza, but may also be read as six tercets with an extra closing line. Both poems build from uncertainty and hedges as other voices are assimilated (e.g. <i>questioned ... it wasn’t music; hard to avoid ... almost ready to believe ... for minutes</i>), to final conviction as a truer voice is found (e.g. <i>working up ... to something large; a devotion of my own</i>). Epigraph in ‘Make Some Noise’ (<i>daddy ... cycles</i>) foregrounds intergenerational cultural transmission epitomised by integration of voices from and references to jazz, spiritual and hip-hop. ‘Speechless IV’ bookended by remembered parting from friend at bus stop, which prompts recollection of three earlier incidents (<i>silences</i>), and resolution to break the silence by writing.</p> <p>Imagery and symbolism: In both poems, imagery gives tactile forms to the sound of music and speech (e.g. <i>the hard noise ... something you could hold in hand; a</i></p> |

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| | <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 will be clear and writing generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p> | | <p><i>movement in the hips; sculpted wood and steel; a tongue worthy of the weight ... mass</i>). Image of sounds rising up, accumulating and converging at end of 'Make Some Noise' (<i>working up ... grew to something large</i>). In 'Speechless IV', contrasting images of silence as physical object (<i>I'll break / and be broken by</i>). Metaphor and simile combine to indicate violent power of slur term (<i>launched ... like a slow motion bullet</i>).</p> <p>Rhythm, rhyme and phonology: Both poems use irregular metre, with largely iambic rhythms. 'Make Some Noise' consists mostly of pentameters, with occasional tetrameters; 'Speechless IV' uses two-, three- and four-beat lines, with frequent enjambment across tercets as well as lines within stanzas. Single short, one-word line in 'Speechless IV' foregrounds taboo slur and its power to hurt and shock. No regular rhyme scheme in either poem. Internal rhyme, half-rhyme and assonance used for local effects in both poems (e.g. <i>a beaten steel pan begat; hymns ... synonym; glare / desire / suffer; on / own / tongue; break / weight</i>). Closing <i>bass / mass</i> eye-rhyme and half-rhyme foreground gravitas attributed to hip-hop by connection to religious ceremony.</p> <p>Lexis: Both poems culminate in spiritual lexis, investing the finding of a personal voice with the sanctity of religion (e.g. <i>begat ... spirituals and hymns ... mass; devotion ... grant</i>). Double-meaning of <i>mass</i> in final line conflates physical weight with religious significance. In 'Make Some Noise', litany of subject-specific lexis (e.g. <i>waltz, tango or samba</i>), artists' names (e.g. <i>Ella, Harry Belafonte, Bassey</i>) and time and place (<i>1953 / at Tipperary Hall</i>) construct text from autobiographical and intergenerational contexts, creating sense of past in conjunction with poet's cultural identity. Lexis with connotations music and sound in 'Make Some Noise' contrasts with repetition of <i>silence</i> in 'Speechless IV', foregrounded thematically by titles of both poems. In both poems, recurring lexis connoting verbal</p> |

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| | | | <p>communication (e.g. <i>said, talk, tell, phone call, words</i>), as poet seeks forms of expression beyond music. Appeal to unpretentious musical roots in lexical clusters at end of 'Make Some Noise' (e.g. <i>honesty ... simple; wood, steel, nylon; instruments, piano, bass, guitar, drum</i>).</p> <p>Grammar and Morphology Syntax: Generally complex and compound sentences, with shorter sentence lengths in 'Make Some Noise', closer to rhythms of speech, and longer sentence lengths giving 'Speechless IV' a more written feel. Three long sentences comprise entirety of 'Speechless IV', with multiple subordinate and coordinate clauses drawing together separate incidents with connecting theme. In contrast, repeated listing in 'Make Some Noise' on level of nouns rather than clauses (e.g. <i>Syncopators, / Washboards, Nat King Cole; piano, bass, guitar and drum</i>), amassing details in construction of atmosphere.</p> <p>Context (AO3) Of the poems: Both poems from Sam-La Rose's first book-length collection, <i>Breaking Silence</i>. 'Make Some Noise' from Part II, which explores experiences of struggling to find a voice in society and to fit in; 'Speechless' in Part III, which focuses on freedom of expression and values passed on through generations. 'Speechless IV' fourth in chronological sequence of five poems plotted against world events and in dialogue with one another; preceding the final poem in which the speaker enables his students to find voices of their own.</p> <p>Of the wider literary/cultural or other relevant contexts: Relevance of Sam-La Rose's genesis and practice as performance poet: poems may have been refined through performance, and may in part have been written to be performed. Patterning, rhythm and emphasis can come as much from delivery as from form on the page, with cohesion provided by</p> |

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| | | | <p>spoken emphasis rather than formal regularity. Both poems have sense of personal narrative account in natural spoken rhythms. Both poems explicitly autobiographical, fitting into literary tradition exploring adolescent identity, and identity in relation to multicultural or postcolonial point of view. Both poems assume some shared frame of reference in popular culture, religious references, world events. Fragments of lyrics from Nat King Cole and Q-TIP in 'Make Some Noise' foreground intergenerational subject of the poem; all cultural references are to black voices. Specific period and place setting in 'Speechless IV': late twentieth century suburban London, with reference to Eltham offering potential echo of Stephen Lawrence murder and inquiry.</p> |

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