

GCE

English Language and Literature

H074/02: The language of literary texts

AS Level

Mark Scheme for June 2025

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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 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 available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

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.*)

Multiple Choice Question Responses

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

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

Short Answer Questions (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

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. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

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.
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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	Charlotte Brontë: <i>Jane Eyre</i> Write about the ways in which Charlotte Brontë tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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.	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: The passage is written in first person retrospective narrative to enable a deep understanding of Jane's feelings. With the benefit of hindsight, Jane can invest more figurative detail into her account and convey symbolic meanings when referring to the fire surrounding Rochester's bed (<i>tongues of flame</i>) to convey growing passions. Use of tenses: She occasionally switches from past to present as if reliving the dramatic events (<i>Impossible now to remain</i>). Flashbacks, flashforwards, foreshadowing etc.: The fire not only warns that all is not well in Thornfield, but also foreshadows the destruction of Thornfield at the end. Structural development of the passage: The fire happens at the same time as she hears Bertha's 'demoniac laugh'. This use of noise throughout the extract could be conveying Jane's unexpressed or stifled emotions (if we view Bertha as Jane's double). Character development is also evident as extract progresses. Initially, Jane is dependent upon others for help (<i>I must go to Mrs Fairfax</i>), but later handles the situation on her own (<i>I thought no more of Mrs Fairfax</i>) as seems appropriate in a Bildungsroman. The bolt on the door also shows development in Jane's attitude: initially she wanted to 'fasten the bolt' but later says 'I withdrew the bolt.' Gothic conventions appear from the beginning of the extract (<i>murmur, darkness, silence</i>, sense of fingers touching her door). Sentence types, length, structure: Syntax choices reveal the C19th style (<i>thought I</i>). Multi-clause sentences using asyndetic listing help to reveal the many actions (<i>I heaved them up, deluged the bed and its occupant, flew</i>

Question	Response	Marks	Guidance
	A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story. AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		<i>back to my own room</i>). Prepositional phrases help convey confusion about where the noise could be coming from (<i>at the very keyhole, near the door, at my bedside, by my pillow</i>). Passive voice constructions are used to add to the sense of mystery when Jane hears the unknown noises (<i>it seemed my chamber door was touched</i>). Lexical choices and repetition: Jane appears to believe in the supernatural or non-human forms especially when hearing noises, suggesting that they are some form of paranormal event (<i>demoniac laugh, goblin laughter</i>). The depiction of Bertha's laugh as 'demoniac' and 'unnatural' also reveals views about mental illness at this time. The laugh creates an air of mystery and adds to gothic conventions. Figurative language, symbols and motifs: The fire takes on symbolic importance. It can represent the passions that Jane struggles to control. Prior to this moment, Rochester has revealed his illicit passion for Celine Varens and so, along with his sexual indiscretions and the growing romance between Jane and himself, passions are getting stronger (<i>tongues of flame</i>). AO3 Context The extract in context: This extract shows another example of Jane saving Rochester, just as she did in Chapter 12, and prepares us for the end of the novel when she will save him again after the final fire. Genre and use of generic conventions: This novel draws upon elements of the Gothic and the supernatural to suggest there is a malicious force in the house or hidden secrets. There are also elements of a Bildungsroman novel with Jane gaining more maturity as the extract progresses.

Question	Response	Marks	Guidance
2	F Scott Fitzgerald: <i>The Great Gatsby</i> Write about the ways in which F Scott Fitzgerald tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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. A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story.	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: The extract is written from a first person limited perspective to show Nick's version of the event. He does not know how others are feeling, but he does try to describe them through their appearance (<i>pale as death</i>) or through the sound of their voice (<i>matter-of-fact</i>). His feelings sometimes colour his narrative because of his fondness for Gatsby which can affect how he introduces him when he enters (<i>light, dignified knocking</i>), but also because he finds Gatsby unfathomable (<i>The automatic quality of Gatsby's answer set us all back at least another minute</i>). He is a self-conscious narrator (<i>I told them idiotically</i>) and is critical of himself (<i>I couldn't muster up a single commonplace out of the thousand in my head</i>) which gives a sense of looking back retrospectively at events. Structural development of the passage: The passage starts with Daisy's care-free laughter and the atmosphere changes as soon as Gatsby enters (<i>pale as death</i>). From here, references to 'increasing rain' and more sinister sounds are evident (<i>choking murmur</i>). Silence continues to show the awkward first meeting (<i>a pause; it endured horribly</i>) and there is an air of sadness (<i>distraught eyes</i>). Flashbacks, flashforwards, foreshadowing etc.: The use of water (<i>puddle of water glaring tragically into my eyes</i>) foreshadows Gatsby's tragic death, and can also be associated with the body of water that has previously separated Daisy and Gatsby. The water also denotes the fact it is raining which also serves as a warning that Gatsby's dream will not go to plan. Sentence types, length, structure: Nick often uses subordinate clauses at the start of complex sentences to explain how he is feeling in this situation (<i>Aware of the loud beating of my own heart</i>). He uses one-clause sentences

Question	Response	Marks	Guidance
	AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		to convey how uncomfortable he felt and how stilted the atmosphere was (<i>It wasn't a bit funny</i>). Lexical choices and repetition: Lexical choices help to convey that Daisy may not be the idealised or dream image that Gatsby has spent the last few years chasing. Her voice is described as 'artificial' and even devoid of emotion (<i>matter of fact</i>). The years of marriage seem to have changed Daisy. Her lines of dialogue and her over-use of adverbs help to reveal her artificial nature (<i>I certainly am awfully glad to see you again</i>). This theme of authenticity is also shown with Gatsby (<i>a strained counterfeit of perfect ease</i>) and perhaps hints at the decayed social and moral values in the 1920s. Figurative language, symbols and motifs: The clock is a symbol of Gatsby's attempts to stop time or claim back his past. The clock is 'defunct' and this symbolises how Gatsby has been trapped at a moment in time and is chasing the dream so that he can start living again. AO3 Context The extract in context: This meeting serves as a pivotal moment in the plot - the fulfilment of Gatsby's dream. Events will, from this point, focus on the rekindled relationship between Gatsby and Daisy and whether the dream lives up to expectations. For this meeting, we gain a glimpse into the real Gatsby rather than Gatsby created through rumours or glimpses at a party - he is vulnerable and unsure of himself. We also see a different portrayal of Daisy: nervous and overwhelmed. Genre and use of generic conventions: the foreshadowing in the extract allows the reader to see the tragic conventions that will unfold and suggests that Gatsby will be a victim of his romantic dream. In this extract, we see Gatsby as fallible. There are some hints of Fitzgerald's attempts to satirise and criticise the hedonistic society in the 1920s and its superficial tendencies.

Question	Response	Mark	Guidance
3	Chinua Achebe: <i>Things Fall Apart</i> Write about the ways in which Chinua Achebe tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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.	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: This passage is written using a third person omniscient perspective which directs the reader's attention to certain important ideas (<i>it was unheard of to beat someone during the sacred week</i>). We are able to gain an understanding of how Okonkwo feels (<i>inwardly, he was repentant</i>) and the narrator also shows how his inward feelings contrast his actions (<i>he was not the man to go about telling his neighbours that he was in error</i>). The third person perspective allows us to understand how others feel about his actions (<i>people said he had no respect for the gods</i>). The narrative voice takes on the persona of a local who often slips into the everyday language of the clan and offers the traditional African (Igbo) perspective. Structural development of the passage: The extract starts with the sounds heard by the neighbours and reveals the community's reaction to Okonkwo's violence within the sacred week. 'Before it was dusk' suggests that the community reacted quickly, on the same day, to Okonkwo's actions. The narrative ends with the lasting consequences caused and the change in the community's perceptions of Okonkwo: he was once hailed as a great fighter but is now the 'little bird'. Sentence types, length, structure: Relative clauses are used to help the reader understand cultural references (<i>who was the priest of the earth goddess</i>). The power and status of the priest is shown through his sentences starting with imperative verbs (<i>Take away your kola</i>). Within the Priest's speech, the contrast within pronouns 'you' and 'we' helps to convey the theme of the individual vs community (<i>we live in peace...you have committed a great evil</i>). Lexical choices and repetition: Achebe merges Igbo words with English. The words are sometimes used in a sentence without translation and can be

Question	Response	Mark	Guidance
	A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story. AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		understood because of the context (<i>Ani called on Okonkwo in his obi</i>) and at other moments they are translated (<i>little bird, nza</i>). This ensures meanings are not lost in translation. As the novel progresses, some Igbo words take on different meanings such as 'chi'. In this extract, Okonkwo is said to have challenged his 'chi', or the expected destiny given to him by his Creator. This will result in devastating consequences for him. The repetition of 'brought down his staff heavily on the floor' helps to reinforce the priest's annoyance, and also to symbolically remind Okonkwo of his position as a mortal who has defied the earth goddess. Figurative language, symbols and motifs: The kola nut is a symbol of community and mutual respect - it is eaten when someone is welcomed into the house. It depicts the community's ritualistic life and shows the hospitality they strive to show towards each other. By not breaking the kola nut with him, the priest shows that Okonkwo's actions have compromised his position in the tribe. Okonkwo's actions threaten to upset the earth goddess which in turn will affect the whole tribe. By breaking the rules, Okonkwo has upset the balance within the community. AO3 Context The extract in context: This extract is taken immediately after we learn that Okonkwo beat his wife during the annual Week of Peace where tradition dictates that nobody can even speak a harsh word to someone else. By not admitting to his error, we see Okonkwo's tragic flaw: because he has wanted to be successful and different from his father, he has tried to reject all of his father's qualities, including kindness and calmness. Genre and use of generic conventions: There are tragic elements as we witness the start of Okonkwo's downfall and how he will be eventually cast out by his community; this alludes to the title of the novel and the sense that this tragic downfall was inevitable. The breaking of the rules also hints at the slow erosion of this culture especially in the face

Question	Response	Mark	Guidance
			of colonial forces. Historical context emerges through the writer's use of cultural references and customs present before European control.

Question	Response	Mark	Guidance
4	Arundhati Roy: <i>The God of Small Things</i> Write about the ways in which Arundhati Roy tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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.	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: This is a third person omniscient narrative which flits abruptly between two conversations, one between husband and wife and the other between Baba and Mr Hollick. Roy uses a mixture of reported speech (<i>it was a proposition that would benefit both of them, he said</i>) with direct speech when Baba is talking to his boss. In this way, we learn details about the exchange that Baba purposely omits from his version (<i>he allowed the pitiful man sitting across the table to weep</i>) and it also shows that Ammu's access to the full story is limited. Structural development of the passage: The narrative voice knows what happened in the past (<i>already there were a number of ragged, light skinned children on the estate</i>) and what will happen in the future (<i>when his bouts of violence began... Ammu left</i>). Sentence types, length, structure: We see the use of asyndetic listing (<i>he lunged at her, grabbed her hair, punched her</i>) to show Baba's multiple acts of violence inflicted on his wife in a sharp, quick manner. When Ammu then retaliates with her own violence, the sentence constructions change and become much shorter, presented as phrases rather than clauses (<i>On his head. His legs. His back and shoulders</i>). The style reinforces that Ammu's behaviour is deviant for a woman in this society. The multiple sentences imply that she seems to prolong the violence and enjoy it. Lexical choices and repetition: The reference to war (<i>war with Pakistan</i>) demonstrates that the female characters in this novel are often fighting their own conflicts; the war with Pakistan began while Ammu was forced to leave her children. Women are exploited by men all around them and in this extract two men try to exploit her: Mr Hollick and her husband. Mr Hollick is portrayed as arrogant and chauvinistic. The way he 'bequeathed' children to tea-pickers highlights male arrogance and colonial power.

Question	Response	Mark	Guidance
	A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story. AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		Lexical contrasts and oppositions: Ammu is depicted as a selfless mother who can endure violence aimed at her but not at her children (<i>when his bouts of violence began to include the children...Ammu left her husband</i>) but this maternal nature contrasts the rage and violence within her. At points, she seems to almost enjoy angering her husband with her defiance (<i>she said nothing</i>). Her violent attack is carefully performed (<i>the heaviest book she could find</i>) and carried out with all her power (<i>hit him as hard she could</i>). Figurative language, symbols and motifs: This novel repeatedly shows the idea that love often ends in violence. The reference ‘this fell into a pattern’ shows that this repeats across the generations - Ammu’s mother endured the same abusive treatment. This extract also shows the objectification of women. Mr Hollick treats Ammu as an object to borrow and asks for her to ‘sent to his bungalow’. Baba agrees to this and sees it as a ‘proposition that would benefit both of them.’ AO3 Context The extract in context: For this extract, the narrative has moved back to when Rahel is a young child and the family are living in Assam. At the start of this chapter, we already knew that Ammu had left her husband and was a ‘man-less woman’ and this extract now fills in the plot details about why this had happened. We know that her marriage to Baba has already caused societal disapproval because she married a Bengali Hindu man, and now she will be considered even worse because she has left her husband. This will lead to betrayal and ill-treatment towards her. Genre and use of generic conventions: This has elements of being a family saga focusing upon particular families over a set time frame. It contains postmodern conventions such as abrupt switches to different times or settings. There is black humour (<i>he was puzzled by his bruises</i>). With the depiction of Mr Hollick, there are also postcolonial ideas showing the effects of colonisation on society.

Question	Response	Mark	Guidance
5	Ian McEwan: <i>Atonement</i> Write about the ways in which Ian McEwan tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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.	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: the passage is written in the third person. The narrator tends to give information about insights that only Briony would have; however, the narrator also conveys other characters' discomfort such as Pierrot's panic (<i>Or was it geography? Or Science?</i>). By the end of the novel, the reader is aware that it is in fact Briony who is the narrator and we judge these narrative details differently. The narrative shows that Briony is not yet an adult but wants to appear more mature. She tries to act maternally towards Pierrot (<i>You don't have to answer</i>), but the rebuke she receives reminds us of her age (<i>You'll apologize, or go now to your room</i>). Evidently her judgements are not yet to be trusted, and yet many of the family still believe her when she falsely accuses Robbie of rape. Structural development of the passage: Imagery of warmth and heat can be seen at the start with Robbie 'leaning away from the field of Cecilia's warmth' and then continues throughout with Leon's reference to the 'heat wave' and how, in this weather, 'all rules change.' Sentence types, length, structure: Sentence constructions are used to show people's discomfort. The long sentence with the main clause surrounded by subordinate clauses and prepositional phrases shows how Robbie is feeling awkward (<i>Leaning away from the field of Cecilia's body warmth, and averting his eyes from Briony's, he found himself pitching the end of his question into the frightened gaze of Pierrot diagonally to his left</i>). He feels hemmed in. Lexical choices and repetition: Briony speaks using imperative verbs but these are mitigated by manners (<i>Please leave him alone</i>). The conflict between assertiveness and politeness is also seen in her delivery (<i>forceful</i>

Question	Response	Mark	Guidance
	A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story. AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		<i>whisper</i>). The adverb choice shows how she addresses Pierrot differently (<i>softly</i>) to help present her distrust of Robbie and her need to protect the younger ones from him. However, her lack of power as a child is quickly demonstrated by Emily's imperative (<i>you'll apologise or go now to your room</i>). Emily demonstrates a strict adherence to social conventions and the family follows suit (when she picks up her cutlery, they do likewise). Figurative language, symbols and motifs: There are repeated references to weather and the idea people lose control in the heat. Emily equates the hot weather to 'loose morals' and presents the idea of females in such weather as needing to be protected. Dialogue: Leon's mention of Robbie's plans to become a doctor suggests a sense of class superiority. Robbie is last to be served any wine, and the fact that Leon doesn't wait for a reply when asking Robbie a question shows a lack of respect. It prepares us for the fact that everyone will readily believe that it is Robbie who attacked Lola and it shows Robbie's outsider status. It foreshadows the alienation and isolation he will experience. AO3 Context The extract in context: We are starting to see Briony's dislike towards Robbie grow because she has read Robbie's letter and has also seen him with Cecilia during a sexual encounter (which she wrongly interpreted as an assault). In this extract, she feels she must defend her family from him (all the while keeping her eyes on Robbie). Briony's misinterpretation of Robbie will have devastating consequences in the rest of the novel. Genre and use of generic conventions: We start to see tragic ideas present themselves in this scene with regards to Robbie and Cecilia as this is the start of the events that will force them apart, and it is beyond their control. The extract is also reminiscent of the

Question	Response	Mark	Guidance
			country-house novel with its focus on a wealthy family eating together whilst drama starts to unfold.

Question	Response	Mark	Guidance
6	Jhumpa Lahiri: <i>The Namesake</i> Write about the ways in which Jhumpa Lahiri tells the story in this extract. In your answer you should: • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre A higher level response (levels 4 to 6) will: 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. 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. 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	25	The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3. Narrative Voice: The passage is written in present tense focalised from Gogol's point of view (he remembers his first lunch). The narrative shows two characters who are starting to take different paths in life: Moushumi wants to forge ahead with a new life in Paris away from her Bengali roots; Gogol would rather be a 'tourist' in this world instead of a permanent resident. We start to see that Gogol is feeling unhappy and excluded (he struggles to grasp the topic of conversation). Structural development of the passage: The extract focuses on Gogol's increasing alienation. When sitting with Moushumi's friends, he feels excluded from this group. When in the apartment, his wife is busy working and he is left to wander Paris alone. We sense a breakdown of communication between the couple (<i>why didn't you tell me that in the first place?</i>). Sentence types, length, structure: The use of dashes for parenthesis (<i>- the euro, Monica Lewinsky, Y2K -</i>) helps to show that Gogol is struggling to understand these cultural references all linked to Westernised news events or Western terms. The long sentences used as Gogol dreams of being a tourist 'fumbling with a phrase book' reflect his desire to keep wandering and show his rootlessness.

Question	Response	Mark	Guidance
	genre, using this knowledge to illuminate their discussion of the way the story is told. A lower level response (levels 1 to 3) will: AO2 Identify and comment on some ways in which the writer uses narrative techniques to tell the story. AO1 Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision. 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.		Lexical choices and repetition: The writer uses a mixture of French words and sentences (<i>arrondissements</i>) with no translation to display the contrasting cultures that Gogol is experiencing. His knowledge of the French language comes from what Moushumi writes in her guide book and even these phrases are limited and mostly functional. Lexical contrasts and oppositions: Gogol's memory of when the pair first met and how they cried out 'in unison' and would 'cling' to each other sharply contrasts the current relationship where Moushumi 'sits at the table in the apartment' whilst he is 'sightseeing alone.' The image of the other couple enjoying food together from the boulangerie whilst he watches alone shows how distanced he has become from his wife. Figurative language, symbols and motifs: The image of Gogol watching the group 'in a giant-gilt framed mirror' reflects the fact that he is merely observing rather than being a participant in this social group and, combined with references to being 'mute', shows his struggles to assimilate. The inclusion of French drinks (<i>Pernod</i>) and European foods (<i>choucrouste</i>) and the subtle reference to them smoking all serve to highlight his alienation. Identity is an important theme, and he longs to be a 'tourist' which suggests he doesn't want to form attachments and he is not viewing this country as a home. Although he had a shared identity with Moushumi (an American Bengali), this is becoming more fragile AO3 Context The extract in context: Once his father has died, Gogol starts to investigate his Bengali heritage and his past and no longer wants to hide it. At the start of their relationship, Gogol and Moushumi bonded over their shared heritage, and yet now it seems that Moushumi wants to adopt a more European way of life. Gogol now struggles to balance his western identity with his Bengali heritage.

Question	Response	Mark	Guidance
			Genre and use of generic conventions: This is a coming-of-age story which shows Gogol gradually starting to accept his Bengali identity. Although he has not yet found his inner acceptance, he is starting to realise where he doesn't want to be. The characters and events are all realistic. It is an example of diasporic fiction with many characters having moved away from their homeland (as has the author herself).

Section B (poetry) 25 marks

The weightings for the assessment objectives are:

AO2 8.0%

AO4 8.0%

AO1 6.0%

AO3 3.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

Level 6: 25–21 marks

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

Level 5: 17–20 marks

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

Level 4: 13–19 marks

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

Level 3: 9–12 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.

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

Level 2: 5–8 marks

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

Level 1: 1–4 marks

AO2	Very little analysis of ways in which meanings are shaped in texts.
AO4	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study 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	Mark	Guidance
7	Compare the ways Blake uses language and poetic techniques in “Introduction (Innocence) and “Holy Thursday (Experience)”. Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: ‘Holy Thursday’ is about a religious tradition. The use of questions shows the critical tone of the speaker and his desire to challenge the Christian Church and comment on its neglect of the most vulnerable in society. In ‘Introduction’ the mood is much happier. The speaker is a piper, inspired by a child to write happy songs for other children to enjoy, hinting at a personal obligation to help the vulnerable through poetry. Form and structural development: ‘Holy Thursday’ is comprised of 4 quatrains and is a variation of the ballad form. All lines have end-stops which combine to create a sense of firmness, perhaps to convey the speaker’s anger. ‘Introduction’ is a lyric poem with 5 quatrains structured like a conversation. There are many examples of enjambment creating a sense of fluidity and smoothness. Imagery and symbolism: In ‘Holy Thursday’, the ‘usurous hand’ represents the authorities who are responsible for looking after children. The natural world mirrors the neglect suffered by children (<i>fields are bleak and bare</i>) and conveys the authorities’ neglect of the future generations. Reference to thorns is a biblical link to Christ’s suffering, and the use of flowers represents the fragility of the children. Nature in this poem represents innocence and simplicity and the child on the cloud also brings in biblical connotations of an angel or purity. The capitalisation of Lamb links to Christ, the Lamb of God. Rhythm and rhyme: ‘Holy Thursday’ uses an alternate rhyme scheme and is structured to sound like a church hymn. The repetitive nature of the rhyme scheme also conveys the walk of the children towards church and the tradition of this act. ‘Introduction’ also uses a regular rhyme scheme, giving the poem a stable and reassuring feel much like a song.

Question	Response	Mark	Guidance
	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 AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some use of relevant literary or other contexts.		Lexis: In 'Holy Thursday' the adjectives (<i>cold, usurous</i>) demonstrate neglect and lack of love. Words suggesting the beauty of the religious tradition (<i>radiance, heaven, clean</i>) are used ironically; Blake is showing that there is hypocrisy beneath the surface. In 'Introduction' the repetition of the abstract noun 'joy' connotes happiness. Certain verbs (<i>wept, stain'd</i>) contrast this happy tone; however, these are balanced (<i>wept with joy, stain'd the water clear</i>) to show that joy follows suffering. Phonology: 'Holy Thursday' uses sounds of children singing hymns and depicts them as cries of anguish. The plosive alliteration (<i>bleak and bare</i>) creates an abrupt, sharp tone to display Blake's anger. In 'Introduction', the sound of the piper inspires tears of joy and is made available for all to read. Syntax: In 'Introduction' Blake places the prepositional phrase at the start of a line (<i>On a cloud</i>) to reinforce the ethereal feel of this poem and the idea the child is angelic. In 'Holy Thursday', Blake starts lines with verbs (<i>Fed with cold and usurous hand</i>); this passive construction shows the way children are often dismissed. Lines also repeatedly start with 'and' to reinforce the multiple injustices the children have suffered. Context (AO3) of the poems: 'Holy Thursday' is critical of the church practices and how church leaders parade children for their own traditions yet do little to help them. It presents a realistic world which aims to show the harsh realities of life at the time. 'Introduction' is the first poem in the collection, supposed by some to mirror the Garden of Eden with man and God living in close harmony. Of the wider literary/cultural or other relevant contexts: Both poems show elements of the pastoral with references to rural landscapes. Blake's writing

Question	Response	Mark	Guidance
			was part of the Romantic period. He often portrayed childhood within his work and used his poems to speak out about injustices in society.

Question	Response	Mark	Guidance
8	Compare the ways Dickinson uses language and poetic techniques in “There’s a Certain Slant of Light” and “Going to Heaven!” Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: ‘There’s a Certain Slant of Light’ considers how this light can evoke a feeling of despair or dread. The speaker may be referencing her own mortality by using a season (Winter) that is often associated with death. There is mystery within the poem (<i>None may teach it</i>) as the speaker attempts to understand deep truths about life and death. In ‘Going to Heaven!’ the speaker seems conflicted about the prospect of heaven (<i>I’d like to look a little more / At such a curious Earth!</i>). She adopts a curious tone concerning both her place in this world and the next; her use of quotation marks for ‘robe’ and ‘crown’ conveys that she may have doubts about traditional views of heaven. Her views are coloured by her bereavement (<i>the two I lost</i>) and her uncertainty about meeting her loved ones again. Imagery and symbolism: ‘There’s a Certain Slant of Light’ describes the heavy feeling experienced after witnessing the light with verbs such as ‘oppresses’. The reference to winter perhaps suggests a sense that death is approaching. The simile (<i>like the Heft</i>) shows the profound effect this feeling has upon the speaker; the reference to ‘cathedral tunes’ might imply suspicion of organised religion. The personification of nature (<i>the Landscape listens</i>) emphasizes the significance of this experience. In ‘Going to Heaven!’ Dickinson uses the simile of flocks returning to their shepherd to convey the idea that going to heaven is inevitable. The tone is much more jovial and exclamatory, despite the final image of the grave. Form, rhythm and rhyme: ‘There’s a Certain Slant of Light’ is composed of four quatrains which alternate between lines with four stresses and with three. This gives a stop-start feel to the poem, or mirrors the musicality of a church hymn. The

Question	Response	Mark	Guidance
	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 AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some use of relevant literary or other contexts.		dashes at the end of lines make the thoughts seem incomplete; ending with a dash leaves the reader with a sense of uncertainty. The rhyme scheme is ABCB and this suggests a sense of fulfilling expectations (<i>When it comes</i>). 'Going to Heaven!' consists of three stanzas, each decreasing in length perhaps to show the idea of moving closer to heaven. It has a rather loose rhyme scheme (<i>how/you; first/lost</i>), possibly to mirror the speaker's sense of confusion about heaven; the final rhyme is certain (<i>found/ground</i>) where she references the two who are in their graves. Contradictions: 'There's a Certain Slant of Light' contains contradiction in the term 'Heavenly Hurt', suggesting the paradox that the feeling of pain and anguish comes from God. Dickinson also contradicts herself in 'Going to Heaven!' by, on the one hand, showing a belief in Heaven (<i>save just a little place for me</i>) and then also saying 'I'm glad I don't believe it'. There seems to be a sense of surprise about being asked about heaven, but also of certainty (<i>and yet it will be done</i>). Pronouns: 'There's a Certain Slant of Light' uses the pronoun 'us' to convey the idea that the feeling described is universal. The repeated use of the second person in 'Going to Heaven!' suggests a conversation between speaker and one other person. Context (AO3) Of the poems: As an adult, Dickinson stopped attending public worship but still retained a sense of faith and so this could account for the contradictory religious messages within both poems. Of the wider literary/cultural or other relevant contexts: Dickinson was influenced by the metaphysical poets and we can see this within both poems especially through the exploration of religion and the question of whether a heaven exists and, if it does, what God means for the people.

Question	Response	Mark	Guidance
9	Compare the ways Booker uses language and poetic techniques in 'Brixton Market' and 'Faith'. Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: The voice of 'Brixton Market' is wistful and nostalgic; it imagines the upbringing of her mother in which we infer the speaker's grandmother would educate and train her in the ways of canny bartering and bargaining over produce displayed in local markets, butchers, even down to the fine details of shop products. 'Faith' is more direct; it explores the moments of anguish in her Aunty's life before she died. The voice overtly seeks to capture moments of conversation and experience re the pain of losing one's faith. Form and structural development: 'Brixton Market' consists of one long verse paragraph; it has no fixed rhyme scheme although occasional half-rhyme ('yam', 'palm') and slant rhyme ('shops', 'slabs') are noticeable. The line lengths vary and it contains many enjambed lines as well as strategic end-stopping ('and get her way'). 'Faith' employs a bi-partite stanzaic structure in which the Aunty's agony and existential crisis (Part 1) is responded to with an anaphoric series of declarative sentences (Part 2); perhaps echoing the 'call and response' cultural mores of Afro-Caribbean musical heritage. Imagery and symbolism: In 'Brixton Market' the poet focuses on the processes and techniques of purchasing authentic Caribbean foodstuffs such as 'Okra', 'Yam', 'plantains'. This transferable skill is ironically used in noun-phrases such as 'each can of baked beans' and postmodifying verb-phrases ('delicately lifted'). 'Faith' centres more on the religious iconography of 'pictures of Jesus forlorn' and the motif of the 'old rosary' to explore how fundamental religious identity is for many of Caribbean (Grenadian) heritage.

Question	Response	Mark	Guidance
	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 AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some use of relevant literary or other contexts.		Lexis: In 'Brixton Market', verbs are used to emphasise the mother's skill and tenacity ('snapped', 'scrutinised', 'feeling and weighing') re food produce in its varying merits and flaws. Phrasal verbs such as 'get her way' indicate the mother's skill in applying Grenadian traditions to postcolonial life in multicultural Britain. The final verb 'cook' brings the range of shopping lexis to a suitable conclusion. In 'Faith' the lexis is focused on the hospital room in which the bed becomes a metaphor for her Aunty's dwindling consciousness and sense of self. Phonology: In 'Brixton Market', the vowel sounds magnify the sense of strategy and nous exhibited by the speaker's mother ('watch her take days'), which turns out to have been inherited through patient instruction and imitation ('this is how my grandmother / taught her'). In 'Faith', Booker's emphatic, deictic 'The museum...', 'This is how...' and 'That day you lost...' brings out an auditory aspect to the visual intimacy and sense of claustrophobia. Grammar and Morphology In 'Brixton Market', the seven inclusions of the conditional 'would' evoke a dreamy, nostalgic mood, positing the speaker in a place of realisation and appreciation of the ancestral wisdom passed down. The compound phrases 'goose-bumped' and 'cow-foot' lend a sense of wry humour at this anachronistic approach. The use of the catenative verb 'want' in the second stanza of 'Faith' has both a declarative and impotent connotation of the speaker wanting to but not being able to honour her deceased Aunty. The reported speech of '<i>I have lost ...</i>' is echoed in the faux assertiveness of her declarations. Context (AO3) Of the poems: These poems, from the 2013 collection 'Pepper Seed', fit into the overall collection which deals with issues such as domestic

Question	Response	Mark	Guidance
			heartache, familial connection, and the strength and resilience of the Grenadian, Caribbean female voice. Living through that transition of World War II into postcolonial, increasingly multicultural Britain has required much reflection, navigating of identity and weighing up of where one fits into the literary canon. Of the wider literary/cultural or other relevant contexts: As a poet with wide-ranging roots across the Black diaspora, the collection ‘Pepper Seed’ (2013) coincided with the first mention of the Black Lives Matters movement, which originally stemmed from the death in America of Trayvon Martin and subsequent trial of his killer, George Zimmerman. Many of Booker’s poems can be traced to a much older concern over the treatment of slaves in the transatlantic slave trade. The legacy of centuries of Eurocentric hegemony and geopolitics has meant that poets of colour have been considered minority and non-mainstream, even up to our own times.

Question	Response	Mark	Guidance
10	Compare the ways Asghar uses language and poetic techniques in ‘Ghareeb’ and ‘WWE’. Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: In ‘Ghareeb’, there is a self-referential quality which is deliberately disorientating, ie. the speaker is aiming accusations at herself in order to emphasise a sense of cultural dislocation – not being fully Western but equally not being fully Pakistani. Even the epithet ‘a stranger’ becomes dislocated and uncertain. ‘WWE’ similarly elides the dark subtext of domestic abuse with the glitzy, brash theatricality of televised wrestling, known for its entertainment rather than sporting values. Form and structural development: ‘Ghareeb’ and ‘WWE’ both use couplets, with occasional full rhyme (‘pen’, ‘men’) and internal rhyme (‘spit’, ‘skin’). ‘Ghareeb’ makes use of epiphora and polyptoton with ‘stranger’ (noun), ‘strange’ (adjective), ‘stranger’ (intensifier) ending every second line, perhaps to emphasise the futility of trying to be anything other than a stranger. Similarly, most of the second lines in ‘WWE’ end with ‘men’, thus putting weight on the sense of gravity surrounding the masculine prowess associated with wrestling (ironically employing masculine rhyme), and to suggest how patriarchal norms exist in both Pakistani and American culture, although expressed in different ways. Imagery and symbolism: In ‘Ghareeb’, the English language is personalised through the possessive determiner (‘your english’) whereby it is treated as a viscous substance; distasteful and undesirable. In ‘WWE’, there is the blending of Pakistani and American cultural iconography (‘her tasbeeh & TV’) and the shifting semantic field of the pre-modifier ‘American’ which is repeated six times and becomes more insidious each time (‘in a cage—these American men’).

Question	Response	Mark	Guidance
	A04 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 A01 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. A03 Make some use of relevant literary or other contexts.		Lexis: In ‘Ghareeb’ there is the eerie repetition of the word ‘stranger’ which gradually becomes subsumed into the speaker’s consciousness, due to bilingual and constant repetition in the speaker’s mind (‘ghareeb. Stranger’). Religious lexis (‘a bad muslim’) is used in lower-case. In ‘WWE’ the speaker’s cultural pride, shown through the noun-phrase ‘her best gold-threaded shalwar / kameez’ is overwhelmed by the overwhelming bombast of televisual Americana in the deictic ‘bodies of these glistening men.’ Religious lexis, as in the verb-phrase ‘you idolize them’, noun-phrase ‘silent-altar’, and adverbial phrase ‘still worships him’ suggests something more than re-location – a radical re-evaluation of what is valuable. Context (A03) Of the poems: Published in the summer of 2018, the poems from the collection ‘If They Come For Us’ coincide with the mid-point of the Trump presidency in which immigration was such a hot topic of Trump’s election campaign. As a Pakistani-American, Asghar has endeavoured to give voice to the sense of inner tension and cultural dislocation felt by many Muslims who call North America home. Of the wider literary/cultural or other relevant contexts: Asghar’s work connects well with British writers of Indian / Pakistani descent, such as Imtiaz Dharker, Moniza Alvi, Mohsin Hamid, and Monica Ali, to name but a few. Jhumpa Lahiri is another good example, having roots in both Britain and North America. With many postcolonial writers there is often a sense of synergy and inter-connectedness between the generations as they face different challenges and difficulties in each iteration of their cultural selves.

Question	Response	Mark	Guidance
11	Compare the ways Duffy uses language and poetic techniques in “New Year” and “Epiphany” Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: In ‘New Year’, the speaker faces the loss of a lover as she is about to enter a new year. It conveys the loneliness and the hopes for a reunion. In ‘Epiphany’, the speaker also describes a relationship and how it has changed her life; she suggests that she is unable to live without this person. Form and structural development: ‘Epiphany’ is a 14-line poem reminiscent of a sonnet. Whilst she has opted for a traditional form (perhaps to highlight that this is a universal experience), Duffy has broken away from many of the traditional conventions. ‘New Year’ is written in 3 stanzas and all are quintains to show the stability that this love brought, or the refusal to change or move on from this relationship at the dawn of a new year. Imagery and symbolism: In ‘New Year’, Duffy uses objects such as the discarded shawl to describe the passing of the old year. Snow is used to convey the romance of the first kiss (<i>your mouth is snow now on my lips</i>) with a hint of coldness and absence. She uses a metaphor to describe her lover’s arms (<i>your arms are darkness</i>) to give the idea of feeling protected when with this lover (<i>holding me</i>) and the trust she had (<i>so I lean back</i>). The loss of love has also affected time, which is personified (<i>time falls and falls through endless space</i>) and ends up ‘when we are’, suggesting that the speaker cannot move past this relationship. ‘Epiphany’ also uses imagery of light, portraying an idea that the speaker has been changed and reduced. The word ‘Not’ at the start of the poem governs all of its ideas (<i>close my eyes; sleep; live; talk sense; believe</i>), showing that all aspects of life are nothing without the beloved, and there is no escape from missing her.

Question	Response	Mark	Guidance
	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 AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some use of relevant literary or other contexts.		Lexis and juxtapositions: In ‘New Year’ there are many examples of contrasts within the same sentence (<i>Most near, most far, or darkness and light</i>). This could help to show the contrast: a new year heralds new starts and beginnings and yet this speaker seems to want to look back to the past (<i>to when we are</i>). In ‘Epiphany’ contrasts are also shown with the references to both living and death, or days and nights. This helps to show that this love is all-consuming. Phonology: In ‘New Year’ the fricative sounds present in ‘fireworks fling, flowers, fervency’ help to demonstrate their explosive love and could hint at their sexual relationship. By the final stanza, we see an increase in sibilance (<i>snow, sweet, sky, sea, kiss, falls</i>) to draw attention to the natural imagery. The final two lines of ‘Epiphany’ use plosive sounds (<i>believe, belief, burning</i>) to help draw attention to the sudden change in mood which suggests that the love is perhaps no longer reciprocated. Context (AO3) Of the poems: Both poems feature in Duffy’s <i>Rapture</i> collection in which all of the poems are based on a love relationship. This collection does not want to simplify the portrayal of love, but wants to show how love shapes us; the writer reflects how ordinary people feel. Of the wider literary/cultural or other relevant contexts: Duffy is known for subverting or challenging reader’s expectations of relationships and love within her work. The poems often contain modernist elements, and she is a poet who will depart from traditional forms. However, there are links to romanticism with the focus on the emotional expressions or individual experiences, and the poems stand in a long tradition of love poetry with use of forms such as the sonnet.

Question	Response	Mark	Guidance
12	Compare the ways Sam-La Rose uses language and poetic techniques in “Song for a Spent 100w bulb” and “Speechless I”. Support your answer with reference to relevant contextual factors. A higher level response (levels 4 to 6) will: AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features. AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis. AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently. AO3 Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation. A lower level response (levels 1 to 3) will: AO2 Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.	25	The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3. Voice: In ‘Song for a Spent 100W Bulb’, the speaker talks to the spent bulb and describes how, when a child, he used it as a microphone. It signifies the start of his journey to find his voice and follow a career linked to words and music. At this stage in his life, his voice does not seem powerful (<i>one soft, blind note</i>). ‘Speechless I’ also shows a person searching for her voice - this time it is a girl with ‘a voice like ripe Jamoon wife’ who is trying to find freedom from a father whose ‘word is law.’ By the end, we discover the relationship between the girl and the speaker (<i>the girl will be my mother</i>). Form and structural development: ‘Song for a Spent 100W Bulb’ is a modern ode and shows irregular use of meter, written in free verse. It is written as one long sentence with the only end-stop on the final line after the ‘one soft, blind note’. Such ‘Songs’ or ‘Odes’ were typically used to give praise, in this case to the boy’s musicality even at a young age; there is some ironic humour in a title which suggests celebrating a spent bulb. ‘Speechless I’ is reminiscent of epic poetry and is the first of five parts. It is a narrative poem about different characters in the speaker’s life. Both of these poems show a focus on the poet’s mother and on childhood and the beginnings of musical talent and how it can be nurtured or constrained. Imagery and symbolism: In ‘Song for a Spent 100W Bulb’, the bulb symbolises the speaker’s career choice. His mother’s worries are expressed through personification of this bulb (<i>my mother feared your appetite</i>). The bulb is ‘emptied’ and ‘plinked out’ yet this sharply contrasts with the passion inside the boy and how it is held by his ‘hot palm.’ Even without any power, the boy still manages to sing ‘one soft, blind note. In ‘Speechless’, the guitar symbolises freedom and shows the idea that music can set people free even if for short periods of time (<i>souvenir of the</i>

Question	Response	Mark	Guidance
	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 AO1 Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development. AO3 Make some use of relevant literary or other contexts.		<i>freedom she enjoyed</i>). However, this talent had to be contained or kept secret as his mother was forbidden from playing. Many of the comparisons made within the poem are linked to music (<i>easy as lifting a gramophone needle</i>) to show just how large a role music now plays in this poet's life. Lexical choices: In 'Song for a Spent 100W Bulb', the description of the bulb being 'too bright' suggests a danger behind intelligence or creativity (<i>too bright to live long</i>). The poet uses the contrast of light against dark when describing how the light is no longer 'able to beat back the dark'; hope still remains in the 'soft, blind note' at the end. In 'Speechless', the prepositions suggest that his mother's music was contained and restricted. It was forced 'behind curtains' and 'into a small, pocketable silence', developing the idea of constraint and oppression and the stifling of creativity. Phonology In 'Song for a Spent 100W Bulb', the alliteration of 'live long' draws attention to some of the darker messages or the fears about following a musical career, as does the fricative alliteration of 'fistful of feverish light.' In 'Speechless', the plosive sound of 'poster proclaiming' helps to convey the harsh, oppressive environment that his mother lived in. The war poster on the wall also fits with the conflict happening at home and in the wider world (<i>China invades Tibet</i>). The personal cost is emphasised by the fricative alliteration in 'father forbids'. Context (AO3) Of the poems: Many of the poems in the collection are about the poet finding his voice (because of his own dual heritage). 'Song for a Spent 100w Bulb' shows a young boy trying to do this and the obstacles he encounters (<i>no longer able to beat back/the dark</i>). 'Speechless I' takes us back to the poet's mother's childhood in 1950. Of the wider literary/cultural or other relevant contexts: This poet is inspired by hip hop and music. He is a performance poet who enjoys slam

Question	Response	Mark	Guidance
			poetry and so the poems will have a more conversational, speech-like feel to them as well as a musicality.

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