

A-level  
**ENGLISH LANGUAGE AND LITERATURE**  
**7707/1**

Paper 1 Telling Stories

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Mark scheme

June 2022

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Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

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## English Language and Literature Mark Scheme

### How to Mark

#### Aims

When you are marking your allocation of scripts your main aims should be to:

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective.

#### Approach

It is important to be **open minded** and **positive** when marking scripts.

This specification is underpinned by the belief that the best form of literary criticism is rooted in a rigorous and precise application of concepts and methods from language study. This means that although vague and impressionistic terms like ‘imagery’ and ‘tone’ are unhelpful, there will be occasions where students might be drawing on different areas of linguistics, or on different ideas about classifying language. They therefore may use a term that is different from what an examiner might normally expect but it is in the spirit of this specification that we accept a range of ideas and approaches **as long as they are grounded in precise descriptive analysis**.

#### Assessment Objectives

This component requires students to:

**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 the 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.

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

### Annotating scripts

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made. To this end you should:

- use the relevant emarker2 annotation commenting on the answer's relationship to the Assessment Objectives
- write a summative comment at the end for each Assessment Objective

Please do not make negative comments about students' work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.


### Distribution of Assessment Objectives and Weightings

The table below is a reminder of which Assessment Objectives will be tested by the questions and tasks completed by students and the marks available for them.

Assessment Objective	AO1	AO2	AO3	AO4	Total
Question 1	15		15	10	40
Questions 2–9	10	10	15		35
Questions 10–17	15	10			25
					<b>100</b>

## Annotating scripts

Please use the following annotations:

Emarker2 symbol	Use of symbol
<p>✓</p> <p>?</p> <p>×</p>	<p><b>To be used in the body of the response</b></p> <p>to show where a language feature, concept or method has been selected and exemplified</p> <p>where textual evidence is not given or where terminology has been used imprecisely</p> <p>terminology used incorrectly</p>
<p><b>A02</b></p> <p>✓</p> <p><b>A04</b></p> <p>GEN</p> <p>CON</p> <p>REP</p> <p><b>A03</b></p> <p><b>NR</b></p>	<p><b>The following to be used in the margins</b></p> <p>for use in <i>Section B</i> to show where reference has been made to a different point in the prose text</p> <p>for use in <i>Section C</i> to show where reference has been made to another poem</p> <p>to show where meaning / interpretation is engaged with through discussion</p> <p>where connections have been made between the texts in Section A</p> <p>genre</p> <p>contexts of production and reception</p> <p>representation</p> <p>mode</p> <p>reference to writer's crafting</p>
	<p>used for summative comments for all AOs but use a separate one per AO (please use 3 boxes for AO1 + comment, AO2 + comment, AO3 + comment for Section A)</p>

## Section A

### Assessment Objectives (Question 1)

The AOs assessed in these questions are AO1, AO3 and AO4 (AO1 15 marks, AO3 15 marks, AO4 10 marks).

### How the Assessment Objectives apply to Section A

**AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.**

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct strands:

#### Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

#### Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

#### Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer to compare and contrast how the writers and speakers in these extracts present Paris.

**AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genre and text types, and examine why writers and speakers choose to communicate using various forms.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct strands:

- factors associated with mode
- the use of particular genre conventions
- the influence of contextual factors (production and reception).

**Students' considerations of all these three contextual strands will help determine both the level they are awarded and where within that level they are placed. (The balance of comments for each strand will depend on the nature of the texts themselves.)**

**AO4: Explore connections across texts, informed by linguistic and literary concepts and methods**

This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers present place.

In order to compare and contrast how the writers and speakers present Paris, students are assessed on meeting three distinct stands:

- making connections
- text coverage
- comparing representations.

**Section A – Remembered Places**

**Total for this section: 40 marks**

<b>AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</b>		<b>AO4: Explore connections across texts, informed by linguistic and literary concepts and methods</b>	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genres and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.	
<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>	<b>Level/Mark</b>	<b>Students are likely to:</b>
<b>Level 5 13–15</b>	<b>Select language levels with sustained relevance and evaluation of patterns.</b>  <b>Apply a range of terminology accurately.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5 13–15</b>	<b>Offer a perceptive account.</b>  <b>Evaluate:</b> <ul style="list-style-type: none"> <li>the different factors associated with mode</li> <li>the use of particular generic conventions</li> <li>the influence of contextual factors on production and reception of the extracts.</li> </ul>	<b>Level 5 9–10</b>	<b>Make sophisticated and perceptive connections.</b>  <b>Covers extracts evenly.</b>  <b>Evaluate:</b> <ul style="list-style-type: none"> <li>ideas about how individuals and societies are framed and represented</li> <li>in detail the ways in which the extracts are similar and different.</li> </ul>

<p><b>Level 4</b> <b>10–12</b></p>	<p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Apply terminology relevantly and mainly accurately.</b></p> <p><b>Express ideas coherently and with development.</b></p>	<p><b>Level 4</b> <b>10–12</b></p>	<p><b>Offer a clear account.</b></p> <p><b>Analyse:</b></p> <ul style="list-style-type: none"> <li>• different aspects of mode</li> <li>• genre conventions of the different extracts</li> <li>• how the production and reception of the extracts are motivated by contextual factors.</li> </ul>	<p><b>Level 4</b> <b>7–8</b></p>	<p><b>Make sound and occasionally perceptive connections.</b></p> <p><b>Covers extracts evenly.</b></p> <p><b>Analyse:</b></p> <ul style="list-style-type: none"> <li>• ideas about how writers and speakers represent places, societies and people</li> <li>• a number of ways in which the extracts are similar and different.</li> </ul>
<p><b>Level 3</b> <b>7–9</b></p>	<p><b>Select language levels and explain some features.</b></p> <p><b>Apply terminology with some accuracy.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b> <b>7–9</b></p>	<p><b>Offer some consideration.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• aspects of mode</li> <li>• more obvious genre conventions</li> <li>• the contexts in which the extracts were produced and received.</li> </ul>	<p><b>Level 3</b> <b>5–6</b></p>	<p><b>Make some connections.</b></p> <p><b>Covers extracts reasonably evenly.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• more obvious points about representation</li> <li>• some ways in which the extracts are similar and different.</li> </ul>
<p><b>Level 2</b> <b>4–6</b></p>	<p><b>Select language levels with incomplete development and identify some features.</b></p> <p><b>Apply terminology with more general labels.</b></p>	<p><b>Level 2</b> <b>4–6</b></p>	<p><b>Offer generalised awareness.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>• some features of speech and writing</li> <li>• genre conventions with some limited awareness</li> </ul>	<p><b>Level 2</b> <b>3–4</b></p>	<p><b>Make limited connections.</b></p> <p><b>Covers extracts unevenly</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>• some simple points about representation</li> </ul>



	<b>Communicate ideas with some organisation.</b>		<ul style="list-style-type: none"> <li>with limited awareness the contexts in which extracts were produced and received.</li> </ul>		<ul style="list-style-type: none"> <li>some simple points on how the extracts might be similar and different.</li> </ul>
<b>Level 1</b> <b>1–3</b>	<p>Show limited awareness of language levels but may describe some features.</p> <p>Describe language features without linguistic description.</p> <p>Present material with little organisation.</p>	<b>Level 1</b> <b>1–3</b>	<p>Offer little discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> <li>basic points on speech and writing</li> <li>basic ideas about conventions of genre</li> <li>some basic ideas about production and reception.</li> </ul>	<b>Level 1</b> <b>1–2</b>	<p>Make very few (if any) connections.</p> <p>Covers extracts unevenly.</p> <p>Identify:</p> <ul style="list-style-type: none"> <li>isolated, basic points about representation</li> <li>very few (if any) ways in which the extracts might be similar and different.</li> </ul>
<b>0</b>	Nothing written about the extracts.	<b>0</b>	Nothing written about the extracts.	<b>0</b>	Nothing written about the extracts or only one extract considered.

**Instructions to examiners:**

When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both extracts evenly. An answer with uneven coverage cannot be placed above Level 2. By uneven we mean a significant imbalance in favour of one of the extracts. An answer that only deals with one extract should not be given any credit for AO4.

**Indicative content:**

**Q1** Read **Text A** and **Text B** printed on the **Insert** and **page 3**.

**Compare and contrast how the writers of Text A and Text B express their ideas about places where the dead are buried in Paris.**

**You should refer to both texts in your answer.**

**[40 marks]**

**AO1:**

**Text A:**

- direct address to readers through use of second-person pronoun *you*
- engagement with readers through use of interrogative sub-heading: *What else is down there?*
- declarative mood informs the reader: *The catacombs take up only a small part...*
- use of present tense to provide engagement with visiting the catacombs now: *At the entrance is a sign that reads*; and past tense to convey a sense of the location's history: *Priests blessed the bones*
- spatial deixis in prepositional choices orientates the reader around the location: *below, down, under*
- use of numerical information and exclamatory sentence to emphasise size: *185 miles (300 km) ... 1,200 miles (2,000 km) ... 1,200 miles ...of railroad tracks!*
- representation of non-standard speech in the speech bubble: *I ain't got nobody to call my own*
- humour in the pun: *nobody*
- humour in inter textual reference to well-known song in sub-heading: *DEM BONES*
- modification to convey unpleasantness of early catacombs: *horribly overcrowded; bad smells*
- use of plosives in alliteration: *Carts to the Catacombs; blessed the bones; catacombs in carts covered with black cloth*
- unusual collocation of nouns to provoke interest: *Tourists and spies*
- use of parenthesis to provide extra information: *(300 km); - tunnels filled with the bones of six million people*
- translation of French to provide drama in the imperative and metaphor: *"Stop! Here is the empire of death."*
- text-image cohesion.

**Text B:**

- writer's subjective point of view anchored in use of first-person pronoun *I*
- predominantly declarative mood informs the reader: *In the five hours I stayed by or near the grave, around a hundred people visited*
- world-builder nouns and adjectives create sense of the location: *wide boulevard; headstones; large tree trunk*
- plainness of Jim Morrison's grave conveyed through modification: *unimposing; plain, squat headstone; sandy pit*
- continuing relevance of the cemetery conveyed through antithesis and possessive determiner: *the living had an ongoing relationship with their dead*
- representation of the French as quick-tempered in alliterative noun phrase: *furious Frenchman*
- translation of French speech for English-speaking readers: *'What is wrong with you....'*
- use of numerical information to educate readers: *1943 to 1971; 3ft by 6ft; 30 years ago*
- contrast between American and French fans conveyed in use of multiple compound adjectives: *baseball-capped, fresh-faced; baggy-jumpered, straggly-haired*
- representation of the American speakers' accent and dialect in the direct speech: *Maaan this song is amazing*
- collocation of abstract nouns to emphasise the attitude of the fans: *love and respect*
- theatre metaphor to describe the mourners: *...a sense of the theatrical, individual players each featuring in their own one-act drama*

- details of the fans' ritual conveyed through use of fronted present continuous material verbs: *Passing; Taking; Standing*.

**AO3:**

- genre conventions and affordances of travel guide for children (Text A)
- genre conventions and affordances of travel writing (Text B)
- multi-modal nature of the text combining visual images, less formal spoken features along with more crafted written features demonstrating a level of literariness (Text A)
- written mode with high levels of literariness throughout the text (Text B)
- purpose to inform the audience about places of interest to visit in Paris but also to entertain (Text A)
- primary purpose to entertain, secondary purpose to inform (Text B)
- audience of English-speaking children interested in visiting Paris (Text A)
- wide audience of adults with an interest in travel writing (Text B)
- the nationality of the writer as an Australian positioned both as an outsider to French culture but also knowledgeable about Parisian history (Text A)
- the nationality of the writer as British and an observer of French culture (Text B).

**AO4:**

- similarities and differences in the representation of burial places: illustrated, information-rich, emotive content on the catacombs in Text A; narrative based description based on contemporary experiences on the Pere-Lachaise cemetery in Text B
- similarities and differences in the representation of people within the texts: focus on mourners in Text B; historical figures in Text A
- similarities and differences in the genre and purposes of the texts
- similarities and differences in the use of representations of speech: limited cartoon direct speech in Text A; direct speech as part of narrative in Text B
- similarities and differences in visual presentation of the texts: multi-modal features of Text A; conventions of 'literary' texts in Text B
- both writers view Paris as outsiders: writer of Text B positioned as flaneur; writer of Text A positioned as knowledgeable outsider
- both writers use intertextual references: 'Dem Bones' song in Text A; 'L.A.Woman' in Text B
- both writers include numerical information
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative perspective and conventions.

## Section B

### Assessment Objectives (Questions 2–9)

The AOs assessed in these questions are AO1, AO2 and AO3 (AO1 10 marks, AO2 10 marks, AO3 15 marks).

### How the Assessment Objectives apply to Section B

**AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.**

Students are assessed on meeting three distinct strands:

Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

It is useful to think about the distinction between a concept (an idea), a method (a tool for analysis) and a feature (a specific example) when assessing AO1. So, a student could be exploring characterisation (concept), using speech and thought presentation (method) and identifying different kinds of speech verbs (feature).

Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer.

**AO2: Analyse ways in which meanings are shaped in texts.**

In order to address this AO, students will need to:

- demonstrate an understanding of the question focus by providing interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of narrative techniques and authorial craft.

**AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

In order to address this AO, students will need to:

- demonstrate an understanding of their chosen novel as part of a wider literary genre and its associated conventions
- demonstrate an understanding of the influence of contextual factors (social, historical, biographical, literary) on the production and interpretations of their chosen text.

Students may address AO3 by discussing

- how the novel (and extract) might be considered to be from the fantasy genre (eg themes, characters, plot)
- social, historical, political and literary influences on the production and reception of the novel (eg relevant points from the study of Sebald's own reflections on the writing of the novel, gothic and feminist influences, 'adversity' narratives, relevant references to specific literary critical and non-academic readings from a variety of theoretical lenses and stances, any re-writings/adaptations).

Section B – Imagined Worlds

Total for this section: 35 marks

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>		<b>AO3 Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received</b>	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>
<b>Level 5 9–10</b>	<b>Select language levels with sustained relevance and evaluation of patterns.</b>  <b>Apply a range of terminology accurately.</b>  <b>Express ideas with sophistication and sustained development.</b>	<b>Level 5 9–10</b>	<b>Offer a thorough and open-minded analysis by:</b> <ul style="list-style-type: none"> <li>interpreting the question focus subtly</li> <li>providing a perceptive interpretation</li> <li>making careful selections from the text</li> <li>including wholly relevant ideas.</li> </ul> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>investigating closely narrative techniques</li> <li>evaluating the writer's craft through close analysis of details.</li> </ul>	<b>Level 5 13–15</b>	<b>Offer a perceptive account.</b>  <b>Evaluate:</b> <ul style="list-style-type: none"> <li>aspects of the novel in relation to the fantasy genre</li> <li>the use of particular genre conventions</li> <li>the influence of contextual factors on the production and various interpretations of the novel.</li> </ul>

<p><b>Level 4</b> <b>7–8</b></p>	<p><b>Select language levels purposefully and explore some patterns.</b></p> <p><b>Apply terminology relevantly and mainly accurately.</b></p> <p><b>Express ideas coherently and with development.</b></p>	<p><b>Level 4</b> <b>7–8</b></p>	<p><b>Offer a good and secure analysis by:</b></p> <ul style="list-style-type: none"> <li>• interpreting the question focus relevantly</li> <li>• providing a clear and sound interpretation</li> <li>• making appropriate choices from the text</li> <li>• including ideas that are relevant.</li> </ul> <p><b>Offer a clear account of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• exploring how narrative techniques contribute to meaning</li> <li>• examining the writer’s craft through close comment on some details.</li> </ul>	<p><b>Level 4</b> <b>10–12</b></p>	<p><b>Offer a clear account.</b></p> <p><b>Analyse:</b></p> <ul style="list-style-type: none"> <li>• aspects of the novel in relation to the fantasy genre</li> <li>• genre conventions</li> <li>• how the production and various interpretations of the novel are motivated by contextual factors.</li> </ul>
<p><b>Level 3</b> <b>5–6</b></p>	<p><b>Select language levels and explain some features.</b></p> <p><b>Apply terminology with some accuracy.</b></p> <p><b>Present ideas with some clear topics and organisation.</b></p>	<p><b>Level 3</b> <b>5–6</b></p>	<p><b>Offer some analysis by:</b></p> <ul style="list-style-type: none"> <li>• identifying the question focus straightforwardly</li> <li>• providing some valid interpretations</li> <li>• making some successful choices from the text</li> <li>• including ideas that are generally relevant.</li> </ul> <p><b>Show some awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• explaining some ways that narrative techniques contribute to meaning</li> <li>• discussing the writer’s craft through reference to some examples.</li> </ul>	<p><b>Level 3</b> <b>7–9</b></p>	<p><b>Offer some consideration.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• aspects of the novel in relation to the fantasy genre</li> <li>• more obvious genre conventions</li> <li>• the contexts in which the novel was produced and has been interpreted.</li> </ul>

<p><b>Level 2</b> <b>3–4</b></p>	<p><b>Select language levels with incomplete development and identify some features.</b></p> <p><b>Apply terminology with more general labels.</b></p> <p><b>Communicate ideas with some organisation.</b></p>	<p><b>Level 2</b> <b>3–4</b></p>	<p><b>Offer a partially descriptive/analytical account by:</b></p> <ul style="list-style-type: none"> <li>• commenting generally on the question focus</li> <li>• providing general interpretative points</li> <li>• showing less certainty in selecting from the text</li> <li>• possibly including some irrelevant ideas.</li> </ul> <p><b>Show a partial or an emerging awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• commenting broadly on narrative techniques</li> <li>• making general observations about the writer’s craft with little comment on how meaning is conveyed.</li> </ul>	<p><b>Level 2</b> <b>4–6</b></p>	<p><b>Offer partial awareness.</b></p> <p><b>Describe:</b></p> <ul style="list-style-type: none"> <li>• aspects of the novel in relation to the fantasy genre</li> <li>• broad genre conventions</li> <li>• the contexts in which the novel was produced and has been interpreted.</li> </ul>
<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Describe language features without linguistic description.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question focus</li> <li>• offering limited interpretation</li> <li>• making limited reference to the text</li> <li>• including irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• labelling with little relevance to narrative techniques</li> <li>• making brief or no reference to the writer’s craft.</li> </ul>	<p><b>Level 1</b> <b>1–3</b></p>	<p><b>Offer limited discussion.</b></p> <p><b>Identify:</b></p> <ul style="list-style-type: none"> <li>• basic points on fantasy writing with limited or no relation to the novel</li> <li>• basic ideas about the conventions of genre</li> <li>• some basic ideas about production and interpretation of the novel.</li> </ul>

<b>0</b>	Nothing written about the text.	<b>0</b>	Nothing written about the text.	<b>0</b>	Nothing written about the text.
<b>Instructions to examiners</b> <ul style="list-style-type: none"><li>• When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.</li><li>• If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.</li></ul>					



**Indicative content**

**Q2:** Read the extract printed below. This is from the section of the novel where Victor Frankenstein returns to Geneva after his meeting with the creature in the mountains.

Explore the significance of Frankenstein’s state of mind in the novel. You should consider:

- the presentation of his state of mind in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• extract from Victor’s homodiegetic narrative viewpoint</li> <li>• focus on his thoughts and having to make decisions</li>   <li>• Victor unable to share his true thoughts and feelings with others</li>   <li>• Victor feels compelled to do something he does not want to do</li> <li>• his disgust at the task ahead of him</li> <li>• his fear at the consequences of not doing as the creature demanded</li>   <li>• Victor’s anguish at his predicament</li> <li>• confused about what to do</li> <li>• experiencing extreme emotions</li>   <li>• Victor’s change of mood when he more optimistically thinks of the journey to England and possible positive outcomes</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>I</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li> <li>• mental verb <i>remembered</i></li> <li>• semantic field of thinking: <i>mind, thoughts, reply, conclusion</i></li>   <li>• adjective <i>incapable</i></li> <li>• adverbial: <i>I listened ...in silence</i></li>   <li>• adjective <i>bound</i></li> <li>• verb choice and object pronoun/prepositional phrase <i>imposed upon me</i></li> <li>• negation: <i>not yet fulfilled, and dared not break</i></li>   <li>• metaphor <i>deadly weight yet hanging round my neck</i></li> <li>• metaphor: <i>my slavery</i></li> <li>• alliterative noun phrase <i>manifold miseries</i></li> <li>• exclamatories: <i>Alas! ...my devoted family!</i></li> <li>• metaphor: <i>revolved rapidly in my mind a multitude of thoughts</i></li>   <li>• adjectives: <i>agreeable, delighted</i></li> <li>• abstract nouns: <i>peace, happiness</i></li> <li>• repetition of modal verb: might in verb phrases: <i>might happen, might be fulfilled, might occur.</i></li> </ul>

### AO3

- 19<sup>th</sup> century increasing interest in psychological aspects of character
- influence of melodrama and the gothic in depiction of Victor's state of mind
- Mary Shelley's interest in the ethical dimensions of Victor's situation
- perspective of the fantastical narrator
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Vol 1 chap 4** – Victor's reaction to creating the creature
- **Vol 2 chap 1** – Victor's response to Justine's death
- **Vol 3 chap 6** – Victor's response to Elizabeth's murder.

**Indicative content**

**Q3: Read the extract printed below. This is from the section of the novel where Victor Frankenstein tells Walton about his family and upbringing.**

**Explore the significance of parenting in the novel. You should consider:**

- the presentation of parenting in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

**[35 marks]**

<b>AO2 Students might refer to:</b>	<b>AO1 Students might refer to:</b>
<ul style="list-style-type: none"> <li>• extract – seen from Victor’s homodiegetic narrative viewpoint</li> <li>• Victor is aware of his own good fortune in having a happy childhood</li> <li>• Victor’s parents encouraged learning in a kind way</li> <li>• absence of fear and punishment</li> <li>• Victor’s parents’ care led to true learning taking place</li> <li>• Victor was provided with companions in his childhood</li> <li>• contrast between Victor’s happy childhood and his unhappiness after he creates the creature</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>I</i> and singular and plural possessive determiners <i>my</i> and <i>our</i> to reflect inner thoughts and feelings</li> <li>• adjectives: <i>amiable, indulgent, happy</i></li> <li>• hyperbole: <i>no youth could have passed more happily than mine</i></li> <li>• parallelism: <i>my parents were indulgent, and my companions amiable</i></li> <li>• semantic field of happiness: <i>happily, amusements, pleasure</i></li> <li>• negation: <i>never forced, not incited, not outstrip</i></li> <li>• verbs: <i>excited, urged, pleasing</i></li> <li>• declarative: <i>we loved application</i></li> <li>• verb and adverbial: <i>impressed the more deeply</i></li> <li>• noun phrases: <i>companions amiable, domestic circle</i></li> <li>• antithesis: <i>bright visions of extensive usefulness into gloomy and narrow reflections</i></li> <li>• semantic field of unhappiness: <i>misfortune, tainted, gloomy.</i></li> </ul>

### AO3

- Mary Shelley's own experiences of parenting
- Shelley's response to contemporary ideas about parenting
- Gothic elements and conventions
- influence of the Romantic Movement
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

- **Vol 1 chap 4** – Victor's abandonment and rejection of the creature
- **Vol 2 chap 5** – the creature's description of the De Lacey's parenting
- **Vol 2 chap 9** – the creature blames Victor for rejecting him and demands his help in creating a mate.

**Indicative content**

**Q4:** Read the extract printed below. This is from the section of the novel where Dr Seward describes how he and Van Helsing help Lucy after she is attacked by Dracula.

Explore the significance of the character of Van Helsing in the novel. You should consider:

- the presentation of Van Helsing in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• Van Helsing seen from Dr Seward's homodiegetic narrative viewpoint</li>   <li>• Van Helsing in control</li> <li>• he takes decisive actions</li> <li>• an expert in his field</li>   <li>• Van Helsing emotionally affected by Lucy's state – but able to control his feelings</li>   <li>• Van Helsing's foreignness</li>   <li>• physical description – careful and sensitive movements / strength</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun <i>I</i> and possessive determiner <i>my</i> reflects Dr Seward's inner thoughts and feelings</li>   <li>• initiates conversation through questioning: <i>And how is our patient?</i></li> <li>• imperatives: <i>Come, let us see...bring the brandy</i></li> <li>• exclamatory: <i>Quick!</i></li> <li>• material verbs: <i>stepped, whetted, rubbed</i></li> <li>• Dr Seward repeatedly uses the honorific: <i>Professor</i></li>   <li>• noun phrases: <i>exclamation of horror, agonised face</i></li> <li>• post modification: <i>drawn and ashen white</i></li> <li>• contrast between the adverbials: <i>in anger...softly</i></li>   <li>• the connotations of his Dutch name <i>Helsing</i></li> <li>• use of German: <i>Gott in himmell</i></li>   <li>• pre-modification and feline simile: <i>soft, cat-like tread</i></li> <li>• metaphorical noun phrase: <i>iron face.</i></li> </ul>

### AO3

- fantasy elements in the portrayal of Van Helsing
- attitudes towards scientific figures in late 19<sup>th</sup> century
- features of the gothic horror genre
- influence of other gothic novels
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 9 (Letter from Dr Seward to Arthur Holmwood)** – Dr Seward explains why he has invited Van Helsing to help them
- **Chap 14** – Mina’s description of Van Helsing
- **Chap 17** – Van Helsing describes his travels with Mina towards Dracula’s castle.

**Indicative content**

**Q5:** Read the extract printed below. This is from the section of the novel where Mina gives an account of Jonathan’s reaction to seeing Dracula when they are in London.

Explore the significance of fear in the novel. You should consider:

- the presentation of fear in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• extract seen from Mina’s homodiegetic narrative viewpoint</li> <li>• Mina describes Jonathan’s fearful reaction at seeing Dracula</li> <li>• his appeal to God for help</li> <li>• Jonathan’s extreme anguish</li> <li>• Dracula as the object of fear</li> <li>• both Jonathan and Mina react to the strange situation they are confronted with</li> <li>• Jonathan’s response to fear of Dracula – oblivion</li> <li>• his disturbing lack of memory of what has just happened</li> <li>• Mina’s response to Jonathan’s reaction</li> <li>• Mina more in control in this frightening situation</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I, me, we</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li> <li>• modified noun: <i>poor dear</i></li> <li>• repetition of adjective <i>terrified</i> with intensifier adverbs <i>very, greatly</i></li> <li>• Jonathan’s direct speech – exclamatories and repetition of proper noun <i>God: My God, if this be so! Oh, my God!</i></li> <li>• semantic field of fear and distress: <i>terrified, distressing, feared, fear</i></li> <li>• repetition of adjective <i>dark</i> in <i>dark man, dark stranger</i></li> <li>• epistemic modality in repetition of mental verb <i>believe</i></li> <li>• reinforced through repetition: noun <i>forgetfulness</i> and verb <i>forgotten</i></li> <li>• adverb: <i>cheerfully</i></li> <li>• repetition of <i>fear</i> as noun and verb: <i>for fear, I fear</i></li> <li>• interjection: <i>Oh, Jonathan</i></li> <li>• epistemic modality: <i>I shall, I must</i></li> <li>• Mina’s agency shown through the use of pronouns and spatial deixis: <i>I drew him away.</i></li> </ul>

### AO3

- horror genre reliance on presenting frightening situations
- influence of the gothic genre
- influences of previous gothic horror stories
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 4** – Jonathan’s account of trying to escape from Dracula’s castle
- **Chap 21** – Renfield’s death and the attack on Mina
- **Chap 27** – the pursuit and killing of Dracula.



**Indicative content**

**Q6:** Read the extract printed below. This is from the section of the novel where Offred first meets the Commander alone in his office.

Explore the significance of the character of the Commander in the novel. You should consider:

- the presentation of the Commander in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• extract seen from Offred’s homodiegetic narrative viewpoint</li> <li>• her fear of him</li> <li>• her uncertainty about his intentions and thoughts</li>   <li>• Offred’s feeling that there is something humorous about him</li>   <li>• his desire to create the right impression</li> <li>• his old-fashioned demeanour and speech</li>   <li>• appears well meaning</li> <li>• polite and formal</li>   <li>• his objectification and dehumanising of Offred</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I, me</i> and possessive determiner <i>my</i> to reflect inner thoughts and feelings</li> <li>• declarative: <i>The fact is I’m terrified</i></li> <li>• epistemic modality in modal verbs <i>may, must</i> and repetition of adverb: <i>probably</i></li>   <li>• stereotypical physical description: <i>He should have a black patch, over one eye, a cravat with horseshoes on it</i></li> <li>• adjective <i>comical</i></li>   <li>• noun phrase <i>studied pose</i></li>   <li>• connotations of the noun phrase <i>country squire</i> and prepositional phrase <i>cravat with horseshoes on it</i></li> <li>• formal greeting in direct speech: <i>Hello</i></li> <li>• adjective: <i>old</i></li>   <li>• repetition of the noun <i>smile</i></li> <li>• adverbs: <i>pleasantly, slowly, friendly</i></li> <li>• adjectives: <i>formal, (a) little distant</i></li>   <li>• simile: <i>as if I’m a kitten in a window. One he’s looking at but doesn’t intend to buy.</i></li> </ul>

**AO3**

- dystopian setting – the Commander’s position within the storyworld
- dystopian genre conventions eg power of the Commander and a restriction of his own freedom
- influence on Atwood of 20<sup>th</sup> century repressive regimes
- influence of feminism in portrayal of male-female power relationship
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 15** – the Commander reads to the women in the household
- **Chap 16** – the Ceremony
- **Chap 29** – the Commander and Offred play scrabble.

**Indicative content**

**Q7:** Read the extract printed below. This is from the section of the novel where Offred describes the Soul Scrolls store which she sees when she is out shopping with Ofglen.

Explore the significance of religion in the novel. You should consider:

- the presentation of religion in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• Offred’s homodiegetic narrative viewpoint</li> <li>• humour in her critical viewpoint</li>   <li>• depiction of a street shop in the storyworld</li>   <li>• commercial elements reminiscent of our own world</li> <li>• link between religion and financial and personal gain</li>   <li>• all pervasive nature of religion in Gilead</li>   <li>• oppressive nature of religion in Gilead</li> <li>• Soul Scrolls cannot easily be destroyed – in the same way that religion is defended by the state</li> <li>• dystopian control by machines</li>   <li>• importance of being seen to be pious, rather than true piety</li>   <li>• Offred’s feelings of loss for the past</li> <li>• contrast with life before the theocracy</li> <li>• past world associated with colour and sexuality</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns <i>I</i> to reflect inner thoughts and feelings and first person plural pronoun <i>us</i> to suggest a shared experience with other handmaids</li> <li>• disrespectful proper noun <i>Holy Rollers</i></li>   <li>• world-builder nouns: <i>store, window, print-out machines, slot</i></li>   <li>• alliteration in the proper noun: <i>Soul Scrolls</i></li> <li>• semantic field of business: <i>franchise, profit, account, debited</i></li> <li>• simple declarative: <i>It helps their husbands’ careers.</i></li>   <li>• repetition of determiner <i>every</i> in parallelism: <i>in every city centre, in every suburb</i></li> <li>• lexical and phonological repetition: <i>roll upon roll; row on row</i></li>   <li>• repetition of adjective: <i>shatterproof</i></li> <li>• connotations of pre-modification: <i>toneless metallic voices</i></li> <li>• simile: <i>like a devout crowd</i></li> <li>• repetition of plural noun <i>machines</i></li> <li>• semantic field of repetition: <i>repeated, repeating, over and over, number of times, endlessly</i></li>   <li>• juxtaposition of <i>faithfulness</i> with <i>careers</i></li> <li>• modal verb phrase: <i>supposed to be</i></li>   <li>• semantic field of colour: <i>pink, silver, coloured</i></li> <li>• concrete nouns from semantic field of clothing: <i>lingerie, pantyhose, brassieres, lace, silk scarves.</i></li> </ul>

### AO3

- dystopian setting of the theocratic society
- dystopian setting has similarities with real world but distorted
- influences on Atwood of 20th century extreme religious beliefs
- influence of other dystopian novels
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 15** – the Commander reads a biblical story to the women in the household
- **Chap 34** – the Prayvaganza
- **Chap 43** – the Salvaging.

**Indicative content**

**Q8:** Read the extract printed below. This is from the section of the novel where Grandma Lynn has arrived for Thanksgiving and she and Abigail go for a walk.

Explore the significance of the character of Abigail Salmon in the novel. You should consider:

- the presentation of Abigail in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• seen from Susie’s omniscient homodiegetic viewpoint</li> <li>• Abigail preoccupied</li> <li>• distant from her family</li> <li>• Abigail’s relationship with her mother</li> <li>• not in control</li> <li>• changed by Susie’s murder</li> <li>• sense of finality in this change</li> <li>• wanting a change in her situation</li> <li>• suggestions she will leave her family</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• first person pronoun <i>I</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view</li> <li>• adjectives: <i>flighty, distracted</i></li> <li>• her declarative direct speech: <i>I don’t know what to do</i></li> <li>• dispreferred responses in adjacency pairs: <i>“Shall we head back?” my grandmother offered. /“How?” my mother said. /“To the house, Abigail. Head back to the house.”</i></li> <li>• simile: <i>Her mind flew like a bird from one rooftop to the next</i></li> <li>• connotations of pre-modification: <i>anxious, agile mind</i></li> <li>• phrasal verb: <i>slipped away</i></li> <li>• connotations of pre-modified noun: <i>pragmatic, prim mistress</i></li> <li>• adjective: <i>gone</i></li> <li>• direct speech – simple declarative: <i>It’s all over now</i></li> <li>• semantics of waning light: <i>last light flicker, fading light</i></li> <li>• fronted conjunction and continuous verb: <i>But my mother kept walking.</i></li> </ul>

### AO3

- fantasy genre narrator observes Abigail from heaven
- influence of Sebald's personal experiences
- influence of feminism
- social contexts to women's roles in late 20th century US culture
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

The novel includes many possible extracts. Below are a few suggestions:

- **Chap 3** – Abigail's early reaction to Susie's death
- **Chap 12** – Susie's early memories of her mother at bath times
- **Chap 19** – Abigail's return.

**Indicative content**

**Q9:** Read the extract printed below. This is from the section of the novel where Susie has been watching her family visiting her father in hospital.

Explore the significance of the dead in the novel. You should consider:

- the presentation of the dead in the extract below and at different points in the novel
- the use of fantasy elements in constructing a fictional world.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
<ul style="list-style-type: none"> <li>• events seen from Susie’s omniscient homodiegetic viewpoint</li> <li>• the dead observe the living on earth</li> <li>• Susie, now dead, is able access the thoughts and feelings of those she watches</li> <li>• the dead are able to communicate with one another</li> <li>• Susie and Franny have close connection distinct from the spirits</li> <li>• the dead described by Susie and Franny</li> <li>• they rise from earth in great numbers</li> <li>• the dead are on a journey – moving towards a place unknown to Susie</li> <li>• freed of human shape</li> <li>• suggestion of intervention of divine/higher power in what happens to the dead</li> <li>• Susie’s lack of certainty about the final destination of the dead</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• first person pronoun <i>I, me</i> and possessive determiner <i>my</i> anchoring the narrative to Susie’s point of view</li> <li>• repetition of behavioural verb process <i>watch, watched</i></li> <li>• certainty in the simple declarative: <i>She was glad of it</i></li> <li>• direct speech – conversation between Susie and Franny: “I don’t see anything,” I said the first time. “Watch <i>closely</i>,” she said, “and hush.”</li> <li>• first person plural pronoun <i>we</i> and third person plural pronoun <i>they</i></li> <li>• repetition of the noun <i>souls</i></li> <li>• metaphors: <i>small warm sparks along my arms, fireflies lighting up</i></li> <li>• simile: <i>like snowflakes</i></li> <li>• adjective phrase: <i>thick and fast</i></li> <li>• verbs from semantic field of movement: <i>float, spin, expanding</i></li> <li>• metaphor: <i>fireflies</i></li> <li>• metaphor: <i>choreographed from somewhere far away</i></li> <li>• mental verb processes: <i>realise, suspect.</i></li> </ul>

### AO3

- fantasy genre narrator is dead
- fantasy genre – creation of heaven as a location
- influence of Sebold's personal experiences
- influence of other fantasy literature and media
- attitudes towards the afterlife in late 20<sup>th</sup> century US
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

**Possible choice of extracts are listed below. Examiners, however, must be prepared to credit other valid choices:**

- **Chap 2** – Susie describes what she sees when she first enters heaven
- **Chap 22** – Susie enters Ruth's body
- **Bones** – Susie in wide heaven with her grandfather.



## Section C

### **Assessment Objectives (Questions 10–17)**

The AOs assessed in these questions are AO1 and AO2 (AO1 15 marks, AO2 10 marks).

### **How the Assessment Objectives apply to Section C**

**AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.**

Students are assessed on meeting three distinct strands:

#### Strand One: applying concepts and methods

Awarding at the different levels (Levels 1-5) will be based on the selection of language levels relevant to the texts (rather than any hierarchical judgements about the language levels themselves) and the quality of discussion of the patterns and effects of these.

#### Strand Two: use of terminology

Awarding at the different levels (Levels 1–5) will be based on the level of accuracy and precision in using terminology.

#### Strand Three: expression and presentation of ideas

Awarding at the different levels (Levels 1-5) will be based on the ability to present ideas academically with development of ideas and the overall structural organisation of the answer.

**AO2: Analyse ways in which meanings are shaped in texts.**

In order to address this AO, students will need to:

- demonstrate an understanding of the question focus by providing interpretations and through the selection of relevant parts of the text
- demonstrate an understanding of poetic voice and authorial craft.

**Section C – Poetic Voices**

**Total for this section: 25 marks**

<b>AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression</b>		<b>AO2 Analyse ways in which meanings are shaped in texts</b>	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.	
<b>Level/ Mark</b>	<b>Students are likely to:</b>	<b>Level/ Mark</b>	<b>Students are likely to:</b>
<b>Level 5 13–15</b>	<b>Select language levels with sustained relevance and evaluation of patterns.  Apply a range of terminology accurately.  Express ideas with sophistication and sustained development.</b>	<b>Level 5 9–10</b>	<b>Offer a thorough and open-minded analysis by:</b> <ul style="list-style-type: none"> <li>• interpreting the question focus subtly</li> <li>• providing a perceptive interpretation</li> <li>• making careful selections from both poems</li> <li>• including wholly relevant ideas.</li> </ul> <b>Provide perceptive accounts of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>• investigating closely the construction of poetic voice</li> <li>• evaluating the writer's craft through close analysis of details.</li> </ul>
<b>Level 4 10–12</b>	<b>Select language levels purposefully and explore some patterns.  Apply terminology relevantly and mainly accurately.</b>	<b>Level 4 7–8</b>	<b>Offer a good and secure analysis by:</b> <ul style="list-style-type: none"> <li>• interpreting the question focus relevantly</li> <li>• providing a clear and sound interpretation</li> <li>• making appropriate choices from both poems</li> <li>• including ideas that are relevant.</li> </ul>

	<b>Express ideas coherently and with development.</b>		<b>Offer a clear account of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>exploring the construction of poetic voice</li> <li>examining the writer’s craft through some close analysis of detail.</li> </ul>
<b>Level 3</b> <b>7–9</b>	<b>Select language levels and explain some features.</b>  <b>Apply terminology with some accuracy.</b>  <b>Present ideas with some clear topics and organisation.</b>	<b>Level 3</b> <b>5–6</b>	<b>Offer some analysis by:</b> <ul style="list-style-type: none"> <li>identifying the question focus straightforwardly</li> <li>providing some valid interpretations</li> <li>making some successful choices from both poems</li> <li>including ideas that are generally relevant.</li> </ul> <b>Show some awareness of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>explaining the construction of poetic voice</li> <li>discussing the writer’s craft through reference to some examples.</li> </ul>
<b>Level 2</b> <b>4–6</b>	<b>Select language levels with incomplete development and identify some features.</b>  <b>Apply terminology with more general labels.</b>  <b>Communicate ideas with some organisation.</b>	<b>Level 2</b> <b>3–4</b>	<b>Offer a partially descriptive/analytical account by:</b> <ul style="list-style-type: none"> <li>commenting generally on the question focus</li> <li>providing general interpretative points</li> <li>showing less certainty in selecting from both poems or selecting from only one poem</li> <li>possibly including some irrelevant ideas.</li> </ul> <b>Show a partial or an emerging awareness of how meanings are shaped by:</b> <ul style="list-style-type: none"> <li>commenting broadly on the construction of poetic voice</li> <li>making general observations about the writer’s craft with little comment on how meaning is conveyed.</li> </ul>

<p><b>Level 1</b> <b>1–3</b></p>	<p><b>Show limited awareness of language levels but may describe some features.</b></p> <p><b>Describe language features without linguistic description.</b></p> <p><b>Present material with little organisation.</b></p>	<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Offer a brief or undeveloped account by:</b></p> <ul style="list-style-type: none"> <li>• describing the question focus</li> <li>• offering limited interpretation</li> <li>• making limited reference to both poems or limited reference to only one poem</li> <li>• include irrelevant ideas.</li> </ul> <p><b>Show limited awareness of how meanings are shaped by:</b></p> <ul style="list-style-type: none"> <li>• making limited or no comment on the construction of poetic voice</li> <li>• making brief or no reference to the writer’s craft.</li> </ul>
<p><b>0</b></p>	<p>Nothing written about the poems.</p>	<p><b>0</b></p>	<p>Nothing written about the poems.</p>
<p><b>Instructions to examiners:</b></p> <ul style="list-style-type: none"> <li>• When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.</li> <li>• If the candidate does not write about the set extract, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.</li> </ul>			

**Q10: Examine how Donne presents the speaker's attitude to his lover in *The Flea* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint anchored in first-person pronouns I, *me* and possessive determiner *my*
- direct address to the lover through second person pronouns *you, thou, thee*
- imperatives indicate the speaker commanding/urging his lover to do as he wishes: *mark but this flea, and mark in this*
- extended metaphor of the flea and sexual intercourse suggests wit and light-hearted approach to the lover: *this flea is you; swells with one blood made of two*
- speaker tries to persuade his lover that they are as good as married through the semantic field of marriage: *marriage, marriage bed, maidenhead*
- verbs with sexual connotations: *it sucked me first, and now sucks thee*
- speaker's emotional appeal through semantic fields of death: *make you apt to kill me; self-murder*
- speaker's use of religious references in semantic field of religion in bid to persuade his lover: *temple, cloistered, sacrilege, sins*
- speaker's attempt to make light of his lover's worries in use of fricative alliteration in: *how false, fears be*
- interrogatives in an attempt to rhetorically persuade the lover: *hast thou since Purpled thy nail in blood of innocence?*

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*Air and Angels*  
*The Anniversary*  
*The Apparition*  
*The Canonisation*  
*The Good Morrow*  
*Woman's Constancy*  
*Elegy 19: To His Mistress Going to Bed*  
*A Jet Ring Sent*  
*The Triple Fool*  
*A Valediction Forbidding Mourning*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- the speaker's attitudes towards his lover
- the speaker's direct address to his lover
- strong emotions of love and sexual desire
- effects of particular metaphors / conceits
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q11: Examine how Donne presents views on time in *The Sun Rising* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint anchored in first-person singular pronoun *I* and first-person plural pronouns *we, us*
- second person direct address to the sun: *Why dost thou thus...*
- personification of the sun suggests the speaker's attitudes towards the passing of time: *Busy old fool, unruly Sun*
- speaker orders the sun to awaken others in imperatives: *go chide Late schoolboys; Go tell court-huntsmen...*
- semantic field of time and its passing: *seasons, hours, days, months, tomorrow, yesterday*
- rhetorical questions suggest the speaker's dislike of being dictated to by time: *Must to thy motions lovers' seasons run?*
- speaker's disdain for time in the pejorative plural noun *rags* in the metaphor *rags of time*
- speaker thinks love is not influenced by time expressed in personification and declarative: *Love, all alike, no season knows*
- love seen as stronger than the power of the sun/time in the metaphor: *I could eclipse and cloud them with a wink*
- hyperbole emphasises the strength of the speaker's love: *She's all states, and all princes I*
- effects of regular stanzas and rhyme scheme in conveying the speaker's views on time.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*The Anniversary*  
*Woman's Constancy*  
*The Relic*  
*A Valediction Forbidding Mourning*  
*Elegy 5. His Picture*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- direct address to the lover on the subject of time
- the speaker's feelings about the passing of time
- connection between love and time
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q12: Examine how Browning presents the speaker's attitudes towards love in *Cristina* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person pronouns *us, we*
- deontic modality to indicate speaker's strong feelings from the beginning: *she should never have looked...; I should not love her...*
- use of negation conveys the speaker's sense that Cristina has treated him badly: *she should never; I'm not so; but not quite so sunk; never fear*
- ellipsis indicating the speaker's sense of inner turmoil, frustration and rage: *there are plenty... men, you call*
- foregrounding of interrogative conveys the speaker's anger: *What?*
- exclamatory sentences convey the speaker's heightened emotions: *To fix me thus meant nothing! But I can't tell...what her look said!*
- speaker's sense of ownership of Cristina in the semantic field of possession: *capture, gained, mine*
- delusions of the speaker conveyed through declaratives: *the secret's mine now! Her soul's mine*
- strength of the speaker's feelings suggested through semantic field of religion: *God; devil; spirit, soul*
- effects of regular verse structure and use of rhyme in conveying the speaker's attitudes towards love.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*The Laboratory*  
*Porphyria's Lover*  
*My Last Duchess*  
*De Gustibus –*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- the speaker's strong feelings towards the subject of the poem
- the obsessive nature of love
- the speaker's possessive attitude
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q13: Examine how Browning presents the speaker's desires in *Home-Thoughts, from Abroad* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person possessive determiner *my*
- the speaker's yearning for home conveyed in the interjection: *Oh*
- attractiveness of nature conveyed through world-builder nouns and noun phrases: *boughs, brushwood sheaf, elm-tree bole, chaffinch, orchard bough*
- speaker's desire to experience what England is like at that moment conveyed through ellipsis, exclamation and adverb: *- now!*
- strength of the speaker's experience conveyed through use of present tense: *That's the wise thrush; he sings...*
- importance of sensory experiences in verbs: *look, sees, Hark, sings*
- semantic field of Spring suggesting life and colour: *April, May, orchard, blossomed, buttercups*
- joyful emotions conveyed through pre-modification and noun choice: *fine careless rapture*
- the speaker's enthusiasm for the many things he desires emphasised through repeated use of conjunction and in prime position: *And the whitethroat builds*
- favourable contrast in comparison with foreign flower – comparative and adjective choices: *far brighter than this gaudy melon-flower*
- effects of verse structure and regular rhyme scheme in conveying the speaker's desires.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*My Last Duchess*  
*The Laboratory*  
*Cristina*  
*Johannes Agricola in Meditation*  
*Porphyria's Lover*  
*Home-Thoughts, from Abroad*  
*De Gustibus –*  
*Prospice*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- speaker's love of particular locations
- emotional attachment to people and places
- speaker's sense of longing
- the nature and function of poetic voice
- any other interpretation(s) offered.



**Q14: Examine how Duffy presents the speaker's feelings about events from childhood in *Litany* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in first person pronoun *I* and possessive determiner *my*
- mostly past tense focused on the memory: *I said; salted my tongue*
- present tense in penultimate line to give adult's perspective: *I can summon their names*
- religious connotations of noun *Litany*
- sense of past time in asyndetic list of items from the era: --- *candlewick bedspread three-piece suite display cabinet*
- speaker's feelings about the conversations she was surrounded by as a child conveyed through the metaphor: *soundtrack*
- importance of language to the speaker foregrounded through the semantic field of language: *rumour, language, word, spelled*
- speaker's views about her mother's friends conveyed through pre-modification and metaphors: *stiff-haired wives, red smiles, sharp hands*
- speaker's observation of adults' lives through personification: *the terrible marriages crackled*
- speaker's feelings about her childhood conveyed through metaphors of entrapment: *a mass grave of wasps bobbed in a jam jar; a butterfly stammered itself...*
- speaker's memories conveyed through her direct speech: *A boy in the playground, I said*
- speaker's excitement about her use of the expletive conveyed through pre-modification and simile: *a thrilled, malicious pause, salted my tongue like an imminent storm.*

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*The Captain of the 1964 Top of the Form Team*  
*Before You Were Mine*  
*Beachcomber*  
*Stafford Afternoons*  
*The Cliché Kid*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- speaker summoning memories of childhood
- speaker's creation of sense of place
- speaker's emotions connected with childhood events
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q15: Examine how Duffy presents views about journeys in *Never Go Back* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- second person address universalises the experience and/or suggests direct address to another: *you talk for hours in agreed motifs*
- sense of journeying conveyed through use of spatial deixis: *back, out, away*
- sense of movement created through verbs and verb phrases: *climb, follow, pass, takes you slowly, pulls you away*
- speaker's negative experiences of this journey emphasised through repetition of negated imperatives: *Never go...; Never return*
- world builder nouns convey the places the speaker visits: *bar, streets, houses, house*
- speaker's unhappy feelings about the places conveyed through personification that suggests abandonment: *the streets tear litter in their thin hands; the house .... prefers to be left alone*
- unpleasant aspects of this journey for the speaker conveyed through semantic field of pain and illness: *limping, alcoholic, cancer, groan, sting, pain*
- speaker's view of the destination as unhealthy conveyed through the semantic field of death: *ghost, bereaved, loss, hearse, death*
- speaker's relief at escaping this place and reversing her journey conveyed through the metaphor of film: *rewinding the city like a film, snapping it off at the river*
- speaker's sense that it was a bad decision to go on this journey emphasised through repetition of verb forget
- contrast between unpleasant aspects of the place from the past and the warm connotations of the current home she has returned to conveyed in the nouns *fire and lights* in the final line.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*Nostalgia*  
*Beachcomber*  
*Stafford Afternoons*  
*Close*  
*Mean Time*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- literal and metaphorical journeys
- remembering as a kind of journey into the past
- effects of journeys on the speaker/subjects of the poems
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q16: Examine how Heaney presents the speaker's views about particular places in *Personal Helicon* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in use of first person pronouns I, *me*, myself and possessive determiner *my*
- strength of the speaker's attachment to particular places conveyed through negation: *they could not keep me from wells*
- speaker's emotional connection with places conveyed through verbs loved and savoured
- rural sense of place achieved through world-builder nouns and noun phrases: *wells; old pumps; brickyard; dry stone ditch*
- use of pre-modification to add detail: *dry stone ditch; long roots*
- the speaker's preoccupations conveyed through semantic fields of nature and water: *waterweed, fungus, damp moss, spring, ferns, Foxgloves*
- memories of place evoked through onomatopoeia: *crash, mulch, slapped*
- importance of speaker's aural experiences connected to place conveyed through semantic field of sounds: *echoes, call, rhyme, music*
- speaker's sense of inspiration and wonder evoked through mythological references: *helicon, Narcissus*
- connection between the inspiration the speaker felt for places as a child and his writing as an adult conveyed through the metaphor: *I rhyme To see myself, to set the darkness echoing.*

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*Digging*  
*Blackberry-Picking*  
*Night Drive*  
*Broagh*  
*Death of a Naturalist*  
*Bogland*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- the poet/speaker's inspirations
- connection between place and writing
- importance of the natural world to the speaker
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q17: Examine how Heaney presents attitudes towards the bog people in *Strange Fruit* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- third-person viewpoint suggested by third-person pronouns: *they, her, his*
- sense of the speaker's closeness to the girl conveyed through deictic *here is*
- the speaker views the girl as part of the natural world through metaphor and similes: *wet fern of her hair; nose is dark as a turf clod, eyeholes blank as pools...*
- speaker's fascination with the physical appearance of the girl suggested in the compounds: *oval-faced, prune-skinned, prune-stones*
- speaker's feeling of strong connection with the girl conveyed through use of present tense in: *Here is....; Her broken nose is....*
- careful actions of the archaeologists conveyed through verb *unswaddled* and noun *treasure*
- speaker's sympathy for the girl conveyed through multiple pre-modification: *Murdered, forgotten, nameless, terrible Beheaded girl*
- speaker's admiration for the girl conveyed through the abstract nouns: *beatification, reverence*
- protectiveness of the poetic voice towards the subject conveyed through modified noun: *perishable treasure*
- speaker senses that the girl transcends time in present continuous verb: *outstaring*
- speaker's sympathy for the girl comparable to his feelings for the victims of racial prejudice conveyed through the title *Strange Fruit* and its intertextual link to Billie Holliday song about racism and brutality in USA
- effects of unrhymed sonnet form in conveying the speaker's respect and sympathy for the girl.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners, however, must be prepared to credit other valid choices.

*Punishment*  
*The Tolland Man*

**AO2:**

**Students might refer to the following. Examiners however must be prepared to credit other valid choices:**

- speaker's fascination with the bog people
- suffering experienced by the bog people
- connection between the bog people and Irish history
- the nature and function of poetic voice
- any other interpretation(s) offered.