

English Language and Literature

Answers and commentaries
A-level (7707)

Paper 1: Telling stories

Marked answers from students for questions from the June 2022 exams. Supporting commentary is provided to help you understand how marks are awarded and how students can improve performance.

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Answers and commentaries

Please note that these responses have been reproduced exactly as they were written by the student.

This resource is to be used alongside the A-level English Language and Literature Paper 1 Telling Stories June 2022 Question paper and inserts.

Section A: Remembered Places

Mark scheme

Total for this section: 40 marks

AO1:	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.	
	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.	
Level 5:	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	13-15
Level 4:	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	10-12
Level 3:	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	7-9
Level 2:	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	4-6

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Level 1:	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	1-3
	Nothing written about the extracts.	0
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 genres and text types, and examine why writers and speakers choose to communicate using various forms.	
Level 5:	Offer a perceptive account. Evaluate: <ul style="list-style-type: none">• the different factors associated with mode• the use of particular generic conventions• the influence of contextual factors on production and reception of the extracts.	13-15
Level 4:	Offer a clear account. Analyse: <ul style="list-style-type: none">• different aspects of mode• genre conventions of the different extracts• how the production and reception of the extracts are motivated by contextual factors.	10-12
Level 3:	Offer some consideration. Explain: <ul style="list-style-type: none">• aspects of mode• more obvious genre conventions• the contexts in which the extracts were produced and received.	7-9
Level 2:	Offer generalised awareness. Describe: <ul style="list-style-type: none">• some features of speech and writing• genre conventions with some limited awareness• with limited awareness the contexts in which extracts were produced and received.	4-6

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Level 1:	Offer little discussion. Identify: <ul style="list-style-type: none">• basic points on speech and writing• basic ideas about conventions of genre• some basic ideas about production and reception.	1-3
	Nothing written about the extracts.	0
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 represent place.	
Level 5:	Make sophisticated and perceptive connections. Covers extracts evenly. Evaluate: <ul style="list-style-type: none">• ideas about how individuals and societies are framed and represented• in detail the ways in which the extracts are similar and different.	9-10
Level 4:	Make sound and occasionally perceptive connections. Covers extracts evenly. Analyse: <ul style="list-style-type: none">• some basic ideas about production and reception.• ideas about how writers and speakers represent places, societies and people• a number of ways in which the extracts are similar and different.	7-8
Level 3:	Make some connections. Covers extracts reasonably evenly. Explain: <ul style="list-style-type: none">• more obvious points about representation• some ways in which the extracts are similar and different.	5-6
Level 2:	Make limited connections. Covers extracts unevenly. Describe: <ul style="list-style-type: none">• some simple points about representation• some simple points on how the extracts might be similar and different.	3-4

A-LEVEL ENGLISH LANGUAGE AND LITERATURE – 7707 – PAPER 1 TELLING STORIES
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Level 1:	Make very few (if any) connections. Covers extracts unevenly. Identify: <ul style="list-style-type: none">• isolated, basic points about representation• very few (if any) ways in which the extracts might be similar and different.	1-2
	Nothing written about the extracts or only one extract considered.	0

Question 1: AQA Paris Anthology

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]

Student responses

Response A

Both texts reveal information about places where the dead are buried in Paris. As a guidebook for children, Text A focuses on revealing interesting facts through an easily understandable writing style. By contrast, Text B as a memoir, is more focused on the writer's own experiences and observations, rather than factual information. However both texts are written for non-Parisians, as they focus on revealing or developing aspects of Paris which ~~would~~ ^{may} not be familiar to a non-Parisian audience.

An important difference between the texts is the varying presence of the author. In Text A, the author initially uses direct address, "to get to the catacombs you have to go..." The use of a second person pronoun 'you' combined with the epistemic modality 'have to', indicating certainty about the reader's possible route, shows that the writer is advising the reader about a possible future trip to the area. This is consistent with the text's purpose as a guidebook, as it needs to give the reader advance information about

where they may be going. Additionally, the speaker also writes in third person declaratives such as 'most of the hours have been carefully arranged' showing an intent to inform the ~~view~~ reader about unbiased information. The absence of first person pronouns in the main body of the text emphasises that the text is focused on the reader's own possible experiences or the conveying of historical information. By contrast Text B is very focused on the writer. The frequent use of first person pronouns such as, 'In the five hours I stayed by the grave' emphasises that the reader is being told the writer's own memories, not the more widely accessible info found in a guidebook. Similarly, the use of spatial deixis in the quote, 'Turning the corner...' conveys that the reader is being informed about the writer's own journey. Another point of contrast is that the writer of text B uses declaratives not to reveal facts but to convey her own subjective beliefs, 'he was wrong to say they lacked respect.' This is all consistent with the personal nature of a memoir. The contrast in the way the writers do or do not include themselves in their own writing is largely due to the genres, as a guidebook would seem unreliable if it focused only on the knowledge and experiences of one traveller. Additionally, this contrast could be due to the readers. The young audience for Text A would be more interested in facts than the writer's own emotions.

Another ~~clear~~ ^{part of comparison} ~~contrast~~ in the texts is how the writers use ~~personification~~ ^{humour}. In Text A, the writer combines graphological features, like cartoons and older illustrations, with first person writing, 'I ain't got nobody to call my own' combined in speech bubbles. This use of personification would amuse the reader, and seems especially important considering the shorter attention spans of younger readers. Similarly Text B also creates humour through personification. In Text B the writer states 'I found Jim. Or rather the crowd around Jim.' The use of the proper noun 'Jim' rather than 'Jim' simply 'the grave' would amuse the reader. It makes the text feel more personal, whilst also conveying the lasting influence of the dead rockstar. However the use of an intentional repair, 'or rather the crowd around Jim' shows that her experience is less personal than she expected, as many others have had the same idea. This use of personification juxtaposes the writer's own personal attachment with the experiences of many other tourists, conveying how surprised the writer is. Similarly, both texts use personification to create humour, linking to the genre and intended audience. As a guidebook for children, Text A uses humour to appeal to the reader whereas Text B's classification as a memoir causes it to use humour to convey the writer's own emotions.

Another important contrast is how the writers use numerical information. Lamprell uses numerical information in quotes like '65 ft (20m) below the surface' and '185 miles (300km) of mine tunnels.' This use of measurements is intended to impress the reader whilst revealing factual information, emphasised by the use of exclamation in the later quote '(200km) of railroad tracks!' This ~~links~~ ^{both links} both to the informative nature of a guidebook and the need to include some sense of excitement to entice younger audiences. By contrast, Text B uses numerical information to make Jim Morrison's grave seem more pedestrian. 'A plain, squat headstone stated that James Douglas Morrison lived from 1943 to 1971' and the measurements, 'maybe 3ft by ~~4ft~~ 6ft' both make the grave seem unremarkable contrasting with the later use of evocative, metaphorical text, 'individual players each dealing in their own one-act drama.' This use of juxtaposition seems to convey a sense of disappointment over the comparatively ordinary headstone. Linking to context, Text A uses numerical information to reveal facts in an exciting way, whereas Text B purposefully uses numbers to create a slightly underwhelming atmosphere. This links to the differing purposes of the texts, as a guidebook would have no reason to include negative information whereas a memoir's intent to inform about the author's opinions means that negativity can be included.

To conclude, the texts' presentations of places where the dead are buried in Paris are very different. The previously mentioned features of Text A, combined with the short paragraph length and descriptive use of graphology, create an easy to understand, unbiased description of the catacombs. Whereas Text B's presentation of the graveyard is more focused on the writer's own thoughts and feelings, which are clearly intended for a more mature reader.

This task assesses three assessment objectives (AOs): the application of concepts and methods, the use of terminology and coherent written expression (AO1); the exploration of the significance and influence of contextual factors associated with the production and reception of texts (AO3); the exploration of connections between texts and the similarities and differences between them (AO4).

AO1: This is a Level 4 response

In this response, language levels are selected purposefully and relevantly and features/patterns are explored effectively to support the analysis being offered and links to contextual factors. This can be seen in the discussion of how numerical information is used to represent Jim Morrison's grave as pedestrian and how the use of the proper noun 'Jim' would move the reader. Mostly accurate terminology is used throughout the response, but there is also some imprecision (spatial deixis, phrase), lack of exemplification (quotations used without linguistic description) and identification of features without evidence (personification). The strengths support a secure Level 4 mark, but the weaknesses would not justify a mark in Level 5.

12/15 marks

AO3: This is a Level 4 response

There is clear focus on a range of contextual influences (including audience, purpose) and the student shows a good awareness of genre throughout, all of which are linked to the discussion of ideas and language throughout the response. However, there is no explicit discussion of mode, a key element of the mark scheme, and so the response remains securely in Level 4 rather than moving up to Level 5.

12/15 marks

AO4: This is a Level 4 response

This assessment objective focuses on assessing the evenness of the coverage of the extracts from the two *AQA Paris Anthology* texts selected and the nature of the connections made – with a focus on representation and language/context.

A comparative approach is taken throughout this response. The student makes a range of sound and thoughtful links in terms of language, context and genre. Some interesting and more perceptive connections are offered (eg presence of the author and the use of humour) but there is less developed and explicit focus on how the places are represented. The response is placed securely in Level 4 as it is analytical in the approach to exploring the connections offered and covers the texts evenly (aided by the chosen structure for the response).

8/10 marks

Overall, the response is well-structured around a range of connections between the texts in order and uses topic sentences to identify these, subsequently followed by developed discussion of the similarities and differences. The first paragraph focuses on contextual points, but the student also builds contextual discussion throughout the response. Perhaps more emphasis could have been given to the representation aspect of the question, as there is less developed discussion of how the actual places for the dead described in the texts are presented.

Total marks 32/40

Response B

Text A, 'Dem Bones', is a ~~an~~ ~~author~~ ~~writer~~ ~~engaging~~ extract from the book 'NOT-FOR-PARENTS: Paris - Everything you ever wanted to know', ~~was~~ published by Lonely Planet, that ~~leaves~~ 'Dem Bones' focuses on the catacombs, below Paris. The engaging elements of the text, such as the range of fonts and, text boxes and straightforward descriptions aim the text to its primary target audience, children (aged 7+). The written mode of the text, ^{mixed with} ^{visual} ^{practical} allows the writer (Klay Lempell) to accommodate to their audience, through ~~is~~ interesting facts, layed out in colourful text boxes with images. This all allows the ~~audience~~ text to achieve its purpose of ~~presenting~~ expressing ideas of 'places where the dead are buried in ~~Paris~~ ^{Paris} to be ~~his~~ ~~a~~ historical monuments / sites, ~~quite~~ ^{unique} and scary ~~as~~ ~~Text B~~, on the other hand ~~is~~ ^{is} from Jennifer Cox's personal account, written for Lonely Planet, as well. However, ~~is~~ ^{achieve the purpose of the text} Cox uses the written mode to detail and share ^{to} to her primary audience, Lonely Planet readers and followers (likely from Britain), her, ~~exp~~ personal experience ~~is~~ and express her ideas about places where the dead are buried in Paris. These being ~~to~~ ~~that~~ ~~places~~ being that the places, the same as in text A, are historical ~~mon~~ monuments / sites, ^{however} they are loud and busy and ~~is~~ ^{personal} to individuals.

Both text A and B present ~~and~~ ~~the~~ ~~grounded~~
Firstly, ~~text A~~ presents the catacombs ~~as~~ as historical ^{sites}. The text does so through ^{the} use

of facts and information 'about 150 years'. The writer uses digits to write out the number of years. This way the text is more accessible to its target audience (children 'age 7 and above'). The text cleverly uses heading, formatted into text boxes, and with questions such as 'What else is down there?' to draw in the young audience and achieve the text's purpose of educating the audience, whilst expressing their ideas that catacombs (a place where the dead bodies are buried) ^{is an} ~~are~~ historical site. Text B, on the other hand uses a long written ~~an~~ account to express the writer's ~~idea~~ idea about the grave of Jim Morrison ~~is~~ being a historical monument. To do so, the writer uses exaggerated and hyperbolic descriptions and ~~an~~ accounts of the people visiting the grave 'around a hundred people visited', 'Every mourner stepped up to the grave'. The quantifier 'every' implies a large quantity of 'mourners', however the information in the statement's truth is vague and hedged. The writer can do so through their written mode, which allows ~~upfront~~ the text to be edited, ~~and for the~~ so that the writer can achieve their purpose of expressing that the grave is historical, through exaggeration.

Secondly, text A ~~presents~~ ^{unhiring} expresses the idea that the catacombs are ~~quiet~~ and scary, whereas text B contrasts that view, ^{and} expresses that the grave is busy and vibrant. Text A ~~expresses~~ achieves ~~their~~ its presentation of the catacombs, through the use of

Visual images, that accompany the text's written mode. There are multiple images of real bones in the catacombs, accompanied by textboxes with eye-catching headings 'Bone Art'. The minor sentence is used to draw the text's young primary audience to the scary images. The text also uses very and scary illustrations of cartoon skulls. This is accompanied by a text speech bubble coming from the mouth of one of the skulls reading 'I ain't got nobody to call my own'. The colloquial elision of ~~arranging~~ 'aint' is to draw upon familiarity to the audience, in order to create a sense of unneringness and to express the text's idea that places where the dead are buried in Paris, are ~~scary~~ unnering and scary. Text B contrasts this idea, with the idea that the grave is vibrant and busy. The text does so, by using metaphors. The writer describes a 'banquet of plain French bread'. The light and elegant imagery is juxtaposed by the adjective 'plain', as a ~~paradox~~ paradox. This positive comedic tone emphasises the writer's idea that the grave is vibrant ~~then~~ to an audience which is likely unfamiliar with French graveyards, yet went to learn when she uses the pattern of grouping individuals at the grave 'three nineteen-year-old boys' 'A group of Latino boys'. The vulgar yet playful purification of the visitors creates a vibrant and busy imagery. The writer is able to do so through the written mode of the text, which enables her to create an

image in the audience's head that emphasises her idea that the grave is vibrant and busy.

Finally, text ^A B expresses the idea that the the catacombs are educational where as text A expresses the idea that the grave is personal to those that visit. Text A achieves its presentation of its ideas through starting sentences with frontal propositionals such as 'Under Paris' this ~~creates the~~ creates a factual and educational read for ~~the~~ the child (young primary) audience. The text also uses hypner's 'tunnels' to add ~~the~~ more information onto a point. ~~This~~ Hypnerating sentences, through the written mode allows ~~the~~ the text to express its idea that the catacombs are educational. ~~On the~~ ~~of~~ TEXT B, however, creates a personal ~~see~~ account to express the idea that the grave is personal. The writer uses ~~to~~ ~~write~~ simple sentences ~~such~~ 'I found Jim'. She also uses the first person singular pronoun to express her personal attachment to the grave. The written mode allows an external audience to understand her personal attachment and thus her expression that the grave is personal to those who visit it.

This task assesses three assessment objectives: the application of concepts and methods, the use of terminology and coherent written expression (AO1); the exploration of the significance and influence of contextual factors associated with the production and reception of texts (AO3); the exploration of connections between texts and the similarities and differences between them (AO4).

AO1: This is a Level 3 response

Selects relevant language levels and features (including a quantifier, minor and simple sentences, elision, metaphors, prepositions) to discuss and uses accurate terminology. However, the explanation of the effect is not always relevantly matched to the feature highlighted, and the patterns are not always explored linguistically. For example, the identification of the simple sentence 'I found Jim' is then left as an isolated point, after which the student identifies the writer's use of first person singular pronouns to express the personal attachment to the grave. These points appear unconnected and these two sentences could have been rewritten to offer a more coherent and developed explanation. Another example is the student's exemplification of pattern of grouping individuals, but this may have been better labelled as examples of noun phrases initially and then followed by a discussion of how and why the writer groups the individuals at the grave.

The mark awarded is at the top of Level 3 as it meets the 'some' criteria rather than with the coherence and purposeful approach that would lift it to Level 4.

9/15 marks

AO3: This is a Level 4 response

Discusses relevant aspects of context (including audience and purpose), genre and the written mode. Some of the discussion of context is more straightforward explanation but, at points, the response approaches a clear account, so it is awarded a mark just into Level 4. There could also have been a greater focus on the genre conventions which could then be more securely exemplified and developed with reference to a range of language features for a potentially higher AO1 mark too.

10/15 marks

AO4: This is a Level 4 response

Makes relevant points of comparison and offers a number of different ways that the texts are similar and different eg places where the dead are buried as historical sites. Indeed, there are some sound ideas about representation, including the texts' contrasting ones as burial sites that are scary and educational (Text A) and busy/vibrant and personal (Text B). Covers both extracts evenly. Meets the Level 4 criteria but lacks some perceptive development for a higher mark.

7/10 marks

Overall, the response is structured around analysing connections between the texts, from the opening contextual comparison to the three developed comparisons subsequently offered; these are all based around representations, which shows a good understanding of the nature of the task.

Total marks 26/40

Section B: Imagined Worlds

Mark scheme

Total for this section: 35 marks

- AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.**
- 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.
- Level 5:** Select language levels with sustained relevance and evaluation of patterns. **9-10**
Apply a range of terminology accurately.
Express ideas with sophistication and sustained development.
- Level 4:** Select language levels purposefully and explore some patterns. **7-8**
Apply terminology relevantly and mainly accurately.
Express ideas coherently and with development.
- Level 3:** Select language levels and explain some features. **5-6**
Apply terminology with some accuracy.
Present ideas with some clear topics and organisation.
- Level 2:** Select language levels with incomplete development and identify some features. **3-4**
Apply terminology with more general labels.
Communicate ideas with some organisation.
- Level 1:** Show limited awareness of language levels but may describe some features. **1-2**
Describe language features without linguistic description.
Present material with little organisation.
- Nothing written about the extracts. 0**
- AO2: Analyse ways in which meanings are shaped in texts**
- 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.

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Level 5: Offer a thorough and open-minded analysis by:

- interpreting the question focus subtly
- providing a perceptive interpretation
- making careful selections from the text
- including wholly relevant ideas.

Provide perceptive accounts of how meanings are shaped by:

- investigating closely narrative techniques
- evaluating the writer's craft through close analysis of details.

Level 4: Offer a good and secure analysis by:

- interpreting the question focus relevantly
- providing a clear and sound interpretation
- making appropriate choices from the text
- including ideas that are relevant.

Offer a clear account of how meanings are shaped by:

- exploring how narrative techniques contribute to meaning
- examining the writer's craft through close comment on some details.

Level 3: Offer some analysis by:

- identifying the question focus straightforwardly
- providing some valid interpretations
- making some successful choices from the text
- including ideas that are generally relevant.

Show some awareness of how meanings are shaped by:

- explaining some ways that narrative techniques contribute to meaning
- discussing the writer's craft through reference to some examples.

Level 2: Offer a partially descriptive/analytical account by:

- commenting generally on the question focus
- providing general interpretative points
- showing less certainty in selecting from the text
- possibly including some irrelevant ideas.

Show a partial or an emerging awareness of how meanings are shaped by:

- commenting broadly on narrative techniques
- making general observations about the writer's craft with little comment on how meaning is conveyed.

Level 1: Offer a brief or undeveloped account by:

- describing the question focus
- offering limited interpretation
- making limited reference to the text
- including irrelevant ideas.

Show limited awareness of how meanings are shaped by:

- isolated, basic points about representation
- labelling with little relevance to narrative techniques

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- making brief or no reference to the writer’s craft.

Nothing written about the extracts. 0

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 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.

Level 5: Offer a perceptive account. **13-15**

Evaluate:

- aspects of the novel in relation to the fantasy genre
- the use of particular genre conventions
- the influence of contextual factors on the production and various interpretations of the novel.

Level 4: Offer a clear account. **10-14**

Analyse:

- aspects of the novel in relation to the fantasy genre
- genre conventions
- how the production and various interpretations of the novel are motivated by contextual factors.

Level 3: Offer some consideration. **7-9**

Explain:

- aspects of the novel in relation to the fantasy genre
- more obvious genre conventions
- the contexts in which the novel was produced and has been interpreted.

Level 2: Offer partial awareness. **4-6**

Describe:

- aspects of the novel in relation to the fantasy genre
- broad genre conventions
- the contexts in which the novel was produced and has been interpreted.

Level 1: Offer limited discussion. **1-3**

Identify:

- basic points on fantasy writing with limited or no relation to the novel
- basic ideas about the conventions of genre
- some basic ideas about production and interpretation of the novel.

Nothing written about the extracts. 0

Question 6: The Handmaid's Tale - Margaret Atwood

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]

Student responses

Response A

In *The Handmaid's Tale*, Atwood establishes that the protagonist has been assigned to the commander to conceive a child. Through Offred's narration, Atwood conveys that the Commander is a complex, ambiguous character. At times he is presented as vaguely threatening due to his authority in Gilead, in other moments he is made to seem ignorant, sympathetic and vaguely ridiculous. ~~The~~ ~~think~~ His ambiguity may be representative of the dystopian convention of a faceless, inhuman government, as despite being an individual, the commander is indicative of Gilead's hypocrisy and injustice. The extract occurs after the commander has asked Offred to meet him privately through a message from Nick.

In the extract, the use of 'the commander' as a title is an example of neologism, new words or words given new meaning. This is an example of a dystopian convention, popularised by newspaper terms in Orwell's 1984, such as 'doublethink'.

terms in Orwell's 1984, such as 'doublethink' or 'double plus.' This shows how Gilead is able to manipulate the way that its citizens can express themselves. The title gives the commander a sense of authority over Offred, who as another revolutionary, has had her ~~own~~ ^{own} name removed and replaced with a derivative of the commander's own first name. However this sense of authority is quickly juxtaposed by Offred's description of the use of demonstratives, 'It's such a studied pose,' and epistemic modality 'he probably decided ahead of time that he'd be standing like that' removes an element of the commander's mystery, as Offred is seemingly able to see through his unsuccessful attempts to seem desirable. This is expressed by Atwood's use of deontic modality in the phrase 'he should have a black patch, over one eye, a crust with ~~two~~ horseshoes on it.' This use of modality to convey what Offred believes the commander ought to be wearing indicates that she is very aware of the commander's artificial presentation, emphasised by the use of parenthesis, 'over one eye' to convey needless detailed information. This makes the commander seem like a ridiculous character, undeserving of his authority and power. However it also makes him strangely sympathetic, as he seemingly ~~is~~ cares about Offred, someone who is lower than him in Gilead's rigid caste system (another dystopian convention) and how she perceives him.

Later in the extract, Atwood uses an imperative 'close the door behind you' to reassert the Commander's authority and control over Offred. This is emphasised by the use of deontic modality in the modalised imperative 'you can sit down'. This shows that the Commander is very aware that Offred relies on his permission. This conveys the control that the Commander has over Offred, while the apparent care for her comfort conveys his attempts to seem non-threatening. This is emphasised by the Commander's earlier use of a greeting "Hello" not consistent with Gilead's more formal adjacency pairs like 'under his eye'. This friendliness is emphasised in a short sentence verb phrase, 'he smiles'. This perhaps indicates that the Commander isn't as unbreakable as he may initially seem as his ~~gives more~~ ~~is~~ ~~for~~ ~~the~~ behaviour is far more humane than what would be expected. However, this hints at his hypocrisy, as he is able to disregard Gilead's strict societal structure despite being somewhat involved in the government. This links to dystopian conventions, as the large divide between citizens and authoritarian governments means that those in authority are able to break their own rules. The Commander's more unpleasant qualities are emphasised when Atwood uses a simile to convey how the Commander perceives Offred, 'as if I'm a kitten in a window'. This comparison to a young animal both dehumanises and infantilises Offred, linking to her harsh living conditions as a Handmaid.

(citizens in dystopian worlds often ~~live~~ ^{live} in a debased or dehumanised state) The commander's perspective is also developed through lexis of ownership, 'One he's looking at but doesn't intend to buy' implying that Offred is a source of amusement for him. This gives a very negative depiction of the Commander. Also, the sense of authority given to the commander is indicative of the context of the book's production. As Atwood was concerned about the growth of fundamental Christian movements and a return to more conservative governments (like Reagan and Thatcher) in the 1980s, she depicted a societal structure where feminist ~~progress~~ progress of the 70s and 60s has been completely reversed, reasserting the strict gender norms and giving ~~the~~ authority back to men.

In Chapter 37, Atwood describes the Commander walking with Offred through Jezebel's. Through a simile, the commander shares his idealised view of ~~the~~ ~~past~~ history, 'It's like walking into the past.' The use of a declarative construct with the abstract noun 'past', showing that while Jezebel's may be indicative of some points in the past it is not ~~not~~ consistent with the commander's own recent memory.

This ~~conveys~~ conveys a sense of ignorance and naivety to the commander, which also shows how Gilead is able to re-write history through propaganda to fit its own purposes. The frequent use of imperatives like 'Don't gawk', and 'Don't lose your nerve,' show the commander

is asserting his own will over Offred. Additionally the use of euphemism in the interrogative 'what do you think of our little club,' conveys an attempt to minimise his wrongdoing, emphasising his hypocrisy. This is emphasised after Offred questions him on the forbidden nature of jezebels. The use of an adverb in the phrase 'well, officially' contrast with the discourse marker, 'well' conveys his intention to distance himself from Gilead's regime, despite being a part of it. He continues with the declarative 'But everyone's human,' showing an attempt to assert definitively that his actions are justified. This is juxtaposed with the phrase 'after all,' showing a need to reason with Offred, conveying a sense of guilt.

Throughout the novel, Atwood uses the commander's more human attributes, his attraction to Offred and his apparent care for her happiness, to contrast with his status as an authority in a totalitarian government. ~~This links to Atwood's criticisms of the~~ ~~SS~~ This clear hypocrisy could link to Atwood's perception of the hypocrisy to present in many contemporary attempts to establish a more regressive society.

The three assessment objectives for this section reward students' ability to apply concepts and methods to the study of prose fiction and specifically to the analysis of a specific narrative technique while using an academic style (AO1), the ability to examine the ways that meanings are shaped in their chosen prose text through the selection and exploration of relevant parts of the novel in response to a specific focus (AO2), and the ability to explore their chosen novel as part of a wider literary genre (fantasy), as well as to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text (AO3).

AO1: This is a Level 5 response

The student demonstrates sustained relevance in their selection of language levels throughout, with often thoughtful exploration of features and patterns eg neologisms, abstract nouns, modality, similes, declaratives, parenthesis and adjacency pairs.

Ideas are organised and developed effectively in the response, which is written in an academic style. The response meets the Level 5 criteria, despite some slips and imprecision in labelling some features.

9/10 marks

AO2: This is a Level 5 response

A thoughtful, open-minded and perceptive analysis with a range of developed interpretations. The student interprets the question focus subtly and relevantly and makes careful selections from the extract and elsewhere in the text. The range of interpretations include the Commander's artificial presentation, the removal of his mystery in his unsuccessful attempts to appear desirable, the contrasts between the presentation of him as a ridiculous character and as one who, likewise, is made strangely sympathetic. The student also chooses Chapter 37 and the visit to Jezebel's to illustrate the Commander's hypocrisy. To support these interpretations, the student provides perceptive and evaluative accounts of how these meanings are shaped with close analysis of details of the ways that Atwood's choices of language and narrative techniques, especially Offred's first-person point of view through which her perceptions of the Commander are filtered, and her role as both narrator and protagonist. Meets the Level 5 criteria, but perhaps there was more scope for references to other parts of the novel.

9/10 marks

AO3: This is a Level 5 response

There are three strands to this assessment objective which is the dominant one for this question in terms of marks: the exploration of genre conventions, aspects of the novel that relate to the fantasy world, and the influence of contextual factors on the production and interpretation of the novel. Clearly two are related to genre, and the student is aware of this dominance in their foregrounding of identification, discussion and evaluation of aspects of genre.

There is a thoughtful and perceptive account of a range of genre conventions, starting in the introduction and then integrated into the main body of the essay with the student's discussion of these closely linked to the focus of the question – the character of The Commander. These are evaluated in, and there is discussion of, the use of particular genre conventions. For example, the discussion of The Commander's less pleasant qualities is connected to the typical dystopian convention of the divide between citizens in the story world and authoritarian governments.

There is some consideration of the influence of contextual factors on the production of the text, eg the rise of the Christian right in the US, but this aspect of context is not the major focus of the response. As highlighted earlier, the discussion of genre is the most important element of AO3, but the lack of other contextual factors result in the placement of the mark just in Level 5 as opportunities are missed to explore this strand in light of the question focus.

13/15 marks

Overall, this response is impressive in its range and detail. The student uses the introduction to focus on the question by offering an overview of the significance of The Commander's character in the novel, as well as some key links between his character and dystopian conventions. These are then explored and developed in the rest of the response, with evaluation of the ways that Atwood presents this character and the links to the dystopian/fantasy world of the novel through her choice of narrative and language devices.

Total marks 31/35

Response B

In this extract of Chapter 23, Offred has been instructed to visit the Commander in his Study, a place she shouldn't enter. ~~There~~ She has just entered and is taking in what she can see, before being addressed by the Commander. The Commander holds great significance, particularly when it comes to presenting ~~the~~ Atwood's comment on real-world events, as she wrote ^{the novel} "in the early 1980s."

~~Firstly~~ Firstly the Commander is used significantly to present the role of men in the novel and the real world. The ~~Spec~~ Offred accounts how he was stood 'in front of the fireless fireplace'. Within the novel, the homodiegetic narrator uses her narrative voice to create puns and double entendre phrases, such as 'fireless fireplace' being a metaphor for the Commander being infertile. ~~however~~ Infertility was a major concern in the 1980s, even sparking the belief that ~~there~~ there was contraceptives in water supplies across the US. Atwood uses the idea in her speculative fiction element of the speculative fiction, blended dystopian novel, to imply that this could be the patriarchal world we could really live in, if dictated by a totalitarian government. Furthermore, the Commander is described as if he came from 'a glossy men's mag'. The colloquial elision of ~~the~~ magazine to 'mag' indicates Offred's reference to the past, which is a technique of Atwood's to take the reader to 'the time before', such as in Chapter 7. Offred described ~~how she~~ "I threw the magazine into the

flames! The symbolism of the magazines representing the past that is destroyed through the violent verb 'throw' expresses that in Gilead it is seen as the Commander's job, as one of the Sons of Jacob, to erase the past and uphold ideologies of Gilead by paradoxically ~~relating~~ ^{comparing} him to a symbol of the past, now he is ^{the} Commander not ~~secretly~~, just Fred.

Secondly, the significance of the Commander is to highlight the dehumanisation of the Handmaids. ~~Firstly~~ He instructs Offred to sit "You can sit down" But, the locutionary meaning of his words is him offering her a seat however the illocutionary meaning is that he controls

what she does. The imperative command is softened by the addition 'can' to create the illocutionary meaning. Atwood does so in the 1980s wrote this in the height of second wave feminism. The further dehumanisation expresses Atwood's support of the movement 'as if I'm a kitten in a window' is zoomorphism. By having Offred see herself as less than human due to the commander's smile, Atwood is commenting on the mistreatment of Romanian women under Ceausescu from the 1960s-1990s, where they were forced to be impregnated at frequent intervals. The ~~again in Chapter 11~~ theme of dehumanisation can be seen in Chapter 16 ~~Offred's~~ during the

ceremony 'what he is fucking is the lower part of my body'. Offred detaches her parts of her body and uses the blunt and violent verb 'fucking' to indicate misrecognition and dehumanisation of herself. She also uses the pronoun 'he' without naming the commander to evidence her pain and wish to detach herself from the commander who is dehumanising her.

Finally he is used to emphasise the dystopian trope of indoctrination through power. Offred uses the pattern of the first person singular pronoun 'I' - 'I think I will cry', 'The fact is I'm terrified' to express her fear towards the commander. Offred is reporting her emotions in a disconnected manner to emphasise Atwood's message that women in the 1950s feared to speak out against wage gaps and a lack of rights. ~~The~~ The use of fear for indoctrination is present in Chapter 15, as Offred repeats the first person singular pronoun 'I' to remind herself to express her intention of watching of the commander 'I've been watching him for some time' as she ~~feels~~ kneels in front of him, conforming to indoctrination. The quantifier ⁱⁿ time 'some' implies ^{constant} intense fear and due to constant watching.

The three assessment objectives for this section reward students' ability to apply concepts and methods to the study of prose fiction and specifically to the analysis of a specific narrative technique while using an academic style (AO1), the ability to examine the ways that meanings are shaped in their chosen prose text through the selection and exploration of relevant parts of the novel in response to a specific focus (AO2), and the ability to explore their chosen novel as part of a wider literary genre (fantasy), as well as to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text (AO3).

AO1: This is a Level 4 response

There is evidence of a good selection of relevant language levels and specific language features which are identified and discussed (verbs, elision, metaphor, pronoun, quantifiers and speech acts). Terminology is also generally accurate. The student also begins to develop and explore the effects of features and shows an appreciation of patterns (eg first person pronouns). The response is placed at the bottom of Level 4, as there is still scope for more language features to be explored and ideas to be developed.

7/10 marks

AO2: This is a Level 4 response

This response illustrates Level 4 characteristics as it is a good and secure analysis of the significance of the character of the Commander within the novel and to Atwood's thematic intentions. The student illustrates relevant interpretations from the outset by identifying the Commander's significance in representing the role of men in the novel, then exploring his role as highlighting the dehumanisation of the Handmaids, and, finally, how his character connects to the dystopian trope of indoctrination and fear. The student makes appropriate choices from the extract and the wider text to support their analysis. They examine Atwood's craft and some of her narrative techniques, such as the use of Offred's narrative perspective and her distinctive voice to reveal the Commander's character to the reader. Whilst the main focus is on the extract, there are some references to different parts of the novel included where relevant to the overarching point being made. For example, the reference to Chapter 7 to explore Offred's use of time and flashbacks as a narrative technique and Chapter 16 to explore Offred's dehumanisation.

8/10 marks

AO3: This is a Level 4 response

In this response, relevant aspects of genre and contextual influences in relation to the question focus are discussed in a clear and analytical manner throughout, so it meets the Level 4 criteria securely .

In terms of genre, the student refers to Atwood’s notion of the novels genre as speculative fiction, as well as some dystopian conventions like totalitarian governments and their imposing of ideologies on others thorough indoctrination and their dehumanisation of others. For broader contextual influences, there are ideas expressed about the interpretations which can be motivated by various events related to the production of the text eg 1980s global concerns about infertility, control of fertility in places like Romania and broader ideological concerns around patriarchy and feminism. The comments are solid and sensible but lack the evaluative element needed to tip into Level 5.

12/15 marks

Overall, there is a focus on the question from the introduction, although opportunities for developing some of the initial ideas offered are missed eg the reference to the significance of real life events in the early 1980s could have been explored with more specific evidence. However, the student does address the main focus of the question, the ‘significance’ of the Commander to the novel, which some students can overlook. The chosen approach to the question foregrounds the extract, and there could have been a greater focus on other parts of the novel that reveal aspects of the Commander’s character. However, there is no one right way to structure responses to this question, and references to different parts can be integrated, as here, or offered as discrete discussions. This student is clearly aware of the importance of AO3 and this is embedded throughout their response.

Total marks 27/35

Section C: Poetic Voices

Mark scheme

Total for this section: 25 marks

AO1:	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.	
	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.	
Level 5:	Select language levels with sustained relevance and evaluation of patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	13-15
Level 4:	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	10-12
Level 3:	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	7-9
Level 2:	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	4-6
Level 1:	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	1-3
	Nothing written about the poems.	0
AO2:	Analyse ways in which meanings are shaped in texts.	
	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.	

A-LEVEL ENGLISH LANGUAGE AND LITERATURE – 7707 – PAPER 1 TELLING STORIES
ANSWERS AND COMMENTARIES

- Level 5:** Offer a thorough and open-minded analysis by: **9-10**
- interpreting the question focus subtly
 - providing a perceptive interpretation
 - making careful selections from both poems
 - including wholly relevant ideas.
- Provide perceptive accounts of how meanings are shaped by:
- investigating closely the construction of poetic voice
 - evaluating the writer’s craft through close analysis of details.
- Level 4:** Offer a good and secure analysis by: **7-8**
- interpreting the question focus relevantly
 - providing a clear and sound interpretation
 - making appropriate choices from both poems
 - including ideas that are relevant.
- Offer a clear account of how meanings are shaped by:
- exploring the construction of poetic voice
 - examining the writer’s craft through some close analysis of detail.
- Level 3:** Offer some analysis by: **5-6**
- identifying the question focus straightforwardly
 - providing some valid interpretations
 - making some successful choices from both poems
 - including ideas that are generally relevant.
- Show some awareness of how meanings are shaped by:
- explaining the construction of poetic voice
 - discussing the writer’s craft through reference to some examples.
- Level 2:** Offer a partially descriptive/analytical account by:- **3-4**
- commenting generally on the question focus
 - providing general interpretative points
 - showing less certainty in selecting from both poems or selecting from only one poem
 - possibly including some irrelevant ideas.
- Show a partial or an emerging awareness of how meanings are shaped by:
- commenting broadly on the construction of poetic voice
 - making general observations about the writer’s craft with little comment on how meaning is conveyed.

A-LEVEL ENGLISH LANGUAGE AND LITERATURE – 7707 – PAPER 1 TELLING STORIES
ANSWERS AND COMMENTARIES

- Level 1:** Offer a brief or undeveloped account by: **1-2**
- describing the question focus
 - offering limited interpretation
 - making limited reference to both poems or limited reference to only one poem
 - include irrelevant ideas.
- Show limited awareness of how meanings are shaped by:
- making limited or no comment on the construction of poetic voice
 - making brief or no reference to the writer's craft.
- Nothing written about the poems.** **0**

Question 10: John Donne

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

[25 marks]

Student responses

Response A

In the love poem 'The Flea', Donne uses ^{extended} metaphors of love and marriage to express the speaker's attitude of desperation and dismay towards the lover's response. Firstly, to express his desperation towards the lover's ~~unattainable~~ seemingly unattainable love, the speaker uses direct address, as a pattern throughout ~~the~~ each stanza. 'Metaphorically', 'which thou deny'st me', 'Thou know'st' these. This pattern emphasises the poet voice of the ~~poet~~ speaker to be desperate and forward in his address to his lover. Donne also uses rhetorical questions such ~~as~~ as on line 22, 'which it sucks from thee'. The adverb 'sucked' ~~is~~ is violent and ~~em~~ parallels the speaker's desperate attempt towards the lover who is seemingly unattainable and dismissive of his words.

In Donne's sorrowful love poem 'Twickenham Garden', the speaker uses a poet voice full of spite and longing due to the lover's perceived unjust rejection. Donne uses the personification of trees in the semantic field of nature to ~~em~~ parallel the lover's rejection. 'These trees to laugh and mock me to my face' ~~is~~ on line 13, stanza 2, expresses the speaker's spiteful attitude to his lover, as his feet

the semantic field of nature to parallel the lover's rejection. 'These trees to laugh and mock me to my face' on line 13, Stanza 2, expresses the speaker's spiteful attitude to his lover, as his teeth mocked and embarrassed. Furthermore, ^{Donne} he also uses the metaphor 'The Spider love' to imply that through this one symbolic item, a spider, that the lover had trapped him in her web, a part of conceit in the extended metaphor ~~the~~ and use of nature.

Secondly, in the 'The Flea', Donne ~~creates~~ presents the speaker's attitude to be one of dismay and betrayal towards his lover. He does so ~~so~~ on lines 19, ^{+2c} the opening to Stanza 3, 'Cruel and sudden hast thou since / ~~Apprently~~ ~~And~~ Purpled my nail'. Donne uses ~~metonymy~~ ~~metonymy~~ to emphasises the lovers 'Cruel and sudden' action of killing the flea. ~~He~~ He also uses the less formal and respectful old English term of address 'thou' to create a sense of dismay and betrayal. Furthermore, Donne uses the paradox 'Tis true; men learn how he false...' to emphasise that the speaker is ~~is~~ dismayed and ~~in disbelief~~ ~~disbelief~~ towards ~~the~~ speaker, in his change of ~~attitudes~~ attitude.

Secondly, in the 'The Flea', Donne ~~creates~~ presents the speaker's attitude to be one of dismay and betrayal towards his lover. He does so ~~so~~ on lines 19, ^{+2c} the opening to Stanza 3, 'Cruel and sudden hast thou since / ~~Apprently~~

'And Purpled by nail' Donne uses ~~metonymy~~ ~~metonymism~~ to emphasises the lovers 'Cruel and sudden' action of killing the flea. ~~He~~ He also uses the less formal and respectful old English term of address 'thou' to create a sense of dismay and betrayal. Furthermore, Donne uses the paradox 'Tis true; men learn how he false...' to emphasise that the Speaker is ~~is~~ ~~damaged~~ and ~~in~~ ~~disbelief~~ ~~as~~ towards the ~~Speaker~~ lover, in his change of attitudes attitude.

Another attitude towards the lover in 'The Flea' is ~~accusatory~~ ~~accusatory~~ ~~accusatory~~ ~~accusatory~~ Accusatory. The poetic voice is shrouded in a scornful tone. On line ~~one~~ 1, Donne wrote 'Blasted with sighs' the positive start to the poem his writing, from the start, expresses his blame towards the lover, through the pattern of using hyperbolic language. Line 17, in Stanza 2 'make me a mandrake' is a metaphorical imperative, created by Donne, to create a sense of self-pity from the speaker and ~~thus~~, ~~in~~ ~~turn~~, an accusatory attitude towards the lover.

The two assessment objectives for this section reward students' ability to apply concepts and methods to poetry and, specifically, to the construction of poetic voice and the presentation of time, place, people, and events, as well as using an academic style (AO1) and their 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 (AO2).

AO1: This is a Level 4 response

The student selects some language levels (such as lexis/semantics and phonology) and identifies features mainly accurately. They also show some appreciation of patterns (the use and effects of direct address and hyperbolic language). Language choices are made with a sense of purpose for Level 4, and to support the AO2 interpretations, with ideas being mostly developed. A mark is awarded in the middle of the Level 4 mark band, as it is perhaps less assured in meeting this last strand of the assessment objective with less development of ideas in places.

11/15 marks

AO2 : This is a Level 4 response

There is clear focus on the question and relevant selections from both poems are made to analyse how Donne presents his speakers' attitudes to their lovers. A range of interpretations are offered if not developed, leading to a mark being awarded at the bottom of Level 4. The student also begins to explore how poetic voice is constructed (eg the spiteful voice of the speaker in 'Twicknam Garden') and examines aspects of Donne's craft with AO1 features used to illustrate his use of language to create meanings.

7/10 marks

Overall, the response shows an understanding of the task and chooses a structure of moving between analytical paragraphs focusing on how the given poem ('The Flea') and the chosen poem ('Twicknam Garden') can be interpreted in light of the question focus on speakers' attitudes towards their lovers. This ensures that the two poems are covered and that there is no AO2 rubric infringement but is not always logical and allowing for development. For example, the first and third paragraph focuses on the same interpretation of the speaker's attitude of dismay towards their lover in 'The Flea' and might have been better placed together. However, it should be noted that any structural approach can be successful (and the high-level response illustrates how writing about each poem separately can develop interpretative points across each poem), as long as students remember that there is neither a requirement to compare the poems, nor to write equally about both.

Total marks 18/25

Question 12: Robert Browning

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

[25 marks]

Student responses

Response A

In *Cristina*, Browning presents a speaker who is obsessed with the titular woman, believing that she must also be in love with him despite little evidence pointing to that. Similarly, Browning also gives the speaker of *Porphyria's Lover* an obsessive attitude towards love.

In *Cristina*, Browning begins the poem with a declaration she should never have looked at me if she never | should not love her! The use of a declarative combined with the deontic modal verb 'should' shows a need to control the actions of the one he desires. Additionally, the use of strongly contrasting parallel end points, 'looked at me' 'love her' and an exclamative conveys a sense of imbalance in the speaker, establishing that his attitude towards love is unrealistic. Next, the speaker states 'there are plenty... men, you call such'. The use of an ellipsis punctuation implies a hesitation to refer to his rivals in love as men, which is emphasised by the use of direct address, 'you call such', showing that it is the listener, not the speaker, who acknowledges that *Cristina's* other possible suitors are real men. Through this technique, Browning

creates a persona who is jealous and unpleasant, implying that the speaker's attitude toward love is unhealthy and obsessive. Additionally, the use of epistemic modality and parenthesis in the phrase 'but I can't tell (there's my mistress)' implies that the speaker is aware that his attitudes to love may be unfounded showing a sense of uncertainty. Also the speaker uses natural imagery (or pathetic fallacy) in quotes like 'flashes smelt from midnights' to convey a sense of egotism to the speaker's attitude to love, as he claims that the natural world reflects his emotions specifically.

In Porphyria's Lover, Browning also presents an obsessive attitude towards love. The initial use of natural imagery, 'the rain set early in tonight... It bore the elm tops down for spite' contrasts with the techniques usual use in Romantic poetry, to convey passion. The use of the violent verb 'bore' perhaps conveys that the speaker's attitude to love is violent, foreshadowing his later actions. Additionally, the speaker initially constructs his attitude towards love as passive. The ~~passive~~ ^{depersonalised} phrasing of the quote 'and called me when no voice replies' implies a sense of inactivity in the speaker's interactions with his lover. This is emphasised by the use of polysyndeton, listing (as well as anaphoric repetition) in the extract, 'And, stooping, made my cheeks lie there, And spread o'er all, her yellow hair,' in which the speaker seems to be viewing his lover without interacting with her. The detailed description of Porphyria's actions rather than her personality could convey that

The speaker's attitude to love is not very caring, justifying his later attempt to impose his perception of her. However, Browning later uses the religious lexicon in the verb phrase 'Porphyria worshipped me' to imply that the speaker views his lover as beneath him. This is emphasised by the use of repetition in the quote 'That moment she was mine, mine' in which the speaker expresses possession over his lover. Additionally the use of temporal deixis 'That moment' implies that the speaker views love as fleeting and temporary, justifying his misguided attempt to preserve her love for him. Through these techniques, Browning constructs a persona who claims to be in love, yet is disturbing and possessive over his lover. Later in the extract Browning includes the phrase, 'and strangled her' at the start of a new line. This makes the action seem ~~more~~ ^{sudden} whilst denying it a sense of finality which would be given if included at the end of a line. This links to the speaker's belief that his love, and Porphyria's love for him, will continue after death. This is emphasised when the speaker figuratively ascribes emotions to Porphyria's corpse, 'laughed the blue eyes' showing that his attitude to love is delusional.

The two assessment objectives for this section reward students' ability to apply concepts and methods to poetry, and, specifically, to the construction of poetic voice and the presentation of time, place, people, and events, as well as using an academic style (AO1) and their 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 (AO2).

AO1: This is a Level 5 response

There is sustained relevant selection of language levels and some thoughtful exploration of features and patterns in the use of modality and the layering of features to create effects (eg the ellipsis combined with the direct address). There are occasional slips. For example, phrases are identified on a few occasions but the student has quoted clauses, and vague terms such as imagery also evident.

The discussion is clear and well-developed, and this is illustrated through the use of helpful discourse markers to signal the student's development of points.

13/15 marks

AO2: This is a Level 5 response

The student offers a sustained response to the question focus which is on attitudes towards love.

The student offers a thorough and open-minded analysis by interpreting the question focus subtly and provides a perceptive interpretation through observations about the speakers' obsessive attitudes to love in both poems analysed. The construction of poetic voice is investigated closely eg through an exploration of how the speaker's feelings are unrealistic and unfounded in 'Cristina'. These feelings are evaluated through close analysis of details from the poem, such as the significance of the modality and use of parenthesis in creating the suggestion that these are the speaker's attitudes. Perceptive interpretations are combined with careful selections from both poems. Detailed evaluation of the writer's craft and the construction of poetic voice can be seen in the student's careful observations about Browning's construction of the poetic persona in each poem. The sustained focus on the question is characterised by the inclusion of wholly relevant ideas throughout the response; everything raised and explored advances the interpretation.

9/10 marks

Overall, the student's response is structured sensibly around a brief introductory paragraph introducing the given poem ('Cristina') and the chosen poem ('Porphyria's Lover') and their relevance to the question focus. The student then explores with development firstly the given poem and then the chosen poem, showing a secure understanding of the nature of the task and the assessment objectives.

Total marks 22/25

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