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

Paper 1 Telling Stories

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**Mark scheme**

June 2019

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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)

## 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 level and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with annotations and summative 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

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. .

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, i.e. 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

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help as these have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example.

### Indicative content

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
Purple tick	<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>
Purple ?	<p>where textual evidence is not given or where terminology has been used imprecisely</p>
Purple X	<p>terminology used incorrectly</p>
	<p><b>The following to be used in the margins</b></p>
AO2	<p>for use in <i>Section B</i> to show where reference has been made to a different point in the prose text                      for use in <i>Section C</i> to show where reference has been made to another poem</p>
Purple tick in a circle	<p>to show where meaning /interpretation is engaged with through discussion</p>
AO4	<p>there connections have been made between the texts in Section A</p>
GEN CON REP AO3 (NR)	<p>genre                      contexts of production and reception                      representation                      mode                      reference to writer’s crafting</p>
Purple comment box	<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</b> <b>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</b> <b>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</b> <b>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>Communicate ideas with some organisation.</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> <li>• with limited awareness the contexts in which extracts were produced and received.</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> <li>• some simple points on how the extracts might be similar and different.</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>1–3</b></p>	<p><b>Offer little discussion.</b></p> <p><b>Identify:</b></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>	<p><b>Level 1</b> <b>1–2</b></p>	<p><b>Make very few (if any) connections.</b></p> <p><b>Covers extracts unevenly.</b></p> <p><b>Identify:</b></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>
<p><b>0</b></p>	<p>Nothing written about the extracts.</p>	<p><b>0</b></p>	<p>Nothing written about the extracts.</p>	<p><b>0</b></p>	<p>Nothing written about the extracts or only one extract considered.</p>

**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 A.

**Indicative content:**

**Q1 Compare and contrast how the speakers of Text A and the writer of Text B express their ideas about food or drink in Paris.**

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

**[40 marks]**

**AO1:**

**Text A:**

- adjectives to convey strong personal opinions about some French foods: ‘disgusting’, ‘lovely’
- colloquial lexis to reflect informal context of friends talking: ‘stuff’, ‘peckish’
- use of fillers, back-channelling and elliptical sentences common to spontaneous spoken discourse: ‘yeah’, ‘like’, ‘basically’, ‘don’t want that’
- mental verb phrases to reflect insecure knowledge: ‘I think it’s pork’
- idiomatic spatial metaphors to indicate personal opinion: ‘it’s not necessarily right down my alley’
- non-lexical onomatopoeia to convey feelings of distaste or disgust ‘eugh’
- intonation for various effects including humour and emphasis: ‘**fine cuisine**’, ‘but **why** would you want to eat that’, ‘**all** year round’
- juxtaposition to reflect the diversity of French food and the speaker’s contrasting feelings towards it: ‘blood and guts’, ‘lovely patisseries’
- first person pronouns and past tense verbs to convey memories from personal experience: ‘I got it’, ‘it looked’
- declarative phrases from Isabelle in response to questions or statements from Mike and Sophia which reflect her more intimate knowledge of French food and culture as a result of her background: ‘pork’, ‘they’re tiny little choux balls’
- non-standard grammar characteristic of spontaneous spoken discourse: ‘I got it’
- overlaps, pauses, and adjacency pairs commonly found with multi-speaker discourse
- topic shift from Isabelle to mention more attractive aspects of French food: ‘but then you have (.) all the lovely patisseries on the other’
- simile and non-fluency repetition and hesitation to describe unusual aspects of French patisserie: ‘those those little things (.) like (.) like little balls of (.) kind of air but they’ve got sugar on (.) the outside’
- parallelism and use of adverb to emphasise attractive features of French food: ‘and they’ve got sugar (.) and they’re so crunchy’.

**Text B:**

- colloquial lexis to create an informal, humorous register: ‘stuff’, ‘chugging’
- polysyllabic lexis to add descriptive details and reflect the literary genre and crafted written mode: ‘parsimoniously’, ‘sequestered’, ‘dessicated’, ‘panopoly’
- use of contrast/explicit comparison to reflect differences between Americans and Parisians and their attitudes towards drinking water: ‘unlike their American counterparts’, ‘you’ll never see a Parisian’
- second person pronouns used throughout to directly address the reader: ‘If you’re invited to’
- first person pronouns and past tense verbs to convey memories of personal experience: ‘I attended a dinner party’
- adverbial to suggest French attitudes towards the provision of water at mealtimes: ‘With some reluctance, she reached down’
- use of nouns and verbs more commonly associated with wartime to emphasise the small amount of water provided: ‘ration’, ‘rationed’
- French lexis with English translation in parentheses to describe French customs and attitudes towards the serving of water and wine at mealtimes: ‘*pas jolis* (not beautiful)’

- tag questions and direct address to convey humour: ‘you don’t want to ruin this for the rest of us by drinking water, do you?’
- long lists of consecutive interrogatives and proper nouns for brands of water to reflect the many options available: ‘San Pellegrino or Perrier? Châteldon or Salvetat? Badoit or Evian?’
- use of fronted conjunction and adjective ‘daunting’ to convey outsider’s response to French customs: ‘But it can take a daunting amount of effort to get a sip’
- lexical field of small amounts to emphasise how little water the French make available: ‘sip’, ‘tiny’, ‘small’, ‘smaller’
- multiple pre-modification represents French attitudes to drinking water as if it were a medicine: ‘carefully controlled, measured doses’.

**AO3:**

- spoken mode and conventions of multi-speaker spontaneous discourse (Text A)
- written mode and crafted nature of the writing (Text B)
- autobiographical experience recounted retrospectively (Text B)
- interactional purpose and the relationship between speakers (Text A)
- purpose to inform and entertain (Text B)
- internal audience of the speakers themselves and their differing experiences and knowledge of French culture and food as students who have lived in or visited France or, as in Isabelle’s case, as a French native (Text A)
- wide audience of non-French, possibly American tourists or those interested in French culture and food (Text B)
- American writer with interest in and knowledge of food, drink and dining out through his occupation as both a professional chef and writer (Text B)
- genre conventions associated with travel writing (Text B).

**AO4:**

- makes connections about representations of French food or drink e.g. French attitudes towards drinking water and their customs surrounding it (Text B)
- similarities and differences in mode, genre, purposes and audiences
- similarities and differences in the speakers’ and writer’s stances: students – Mike and Sophia as outsiders to French culture, Isabelle as a French native with insider knowledge (Text A), American writer living and working in Paris positioned as an informed outsider making observations about French culture
- similarities and differences in attitudes towards French food and culture
- any other connections that are linked by features and/or concepts
- any other connections that are linked by narrative presentation 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 (e.g. 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.
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**Instructions to examiners**

- 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.
- 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.

**Indicative content**

**Q2: Read the extract printed below. This is from the section of the novel where Frankenstein explains his family background.**

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

- the presentation of her character 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>• Elizabeth seen through Victor’s homodiegetic narrative perspective</li> <li>• presentation of Elizabeth as having attractive qualities</li> <li>• Victor sees Elizabeth as special/almost saintly</li> <li>• Elizabeth described as having the perfect balance of qualities for women of the era – lively but controllable</li> <li>• Victor regards Elizabeth as belonging to him</li> <li>• Victor’s certainty about Elizabeth and his feelings for her</li> <li>• Elizabeth’s role as helper</li> <li>• Elizabeth provides emotional support for Victor</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronoun ‘I’ and possessive determiner ‘my’ to reflect inner thoughts and feelings</li> <li>• evaluative adjectives: ‘gentle’, ‘affectionate’,</li> <li>• use of superlatives: ‘most beautiful’, ‘most fragile’</li> <li>• adjectival phrase: ‘uncommonly affectionate’</li> <li>• hyperbolic repetition of pronoun ‘no one’: ‘No one could better enjoy liberty, yet no one could submit’</li> <li>• parallelism and antithesis in: ‘No one could better enjoy liberty, yet no one could submit with more grace’; ‘docile and good tempered, yet gay and playful as a summer insect’</li> <li>• simile: ‘I loved to tend on her, as I should on a favourite animal’</li> <li>• repetition of possessive determiner: ‘my’</li> <li>• dominance of simple past tense ‘was’: ‘she was lively’, ‘Her person was the image of her mind’, ‘Her figure was light’</li> <li>• positive shading in evaluative adjectives: ‘strong’, ‘deep’, ‘lively’, ‘animated’</li> <li>• mental verbs: ‘I admired’, ‘I loved’</li> <li>• nouns: ‘playfellow’, ‘friend’</li> <li>• post modifiers: ‘her feelings were strong and deep’, ‘her disposition uncommonly affectionate’.</li> </ul>

### AO3

- Attitudes towards women in 19<sup>th</sup> Century
- Elizabeth as gothic heroine: innocent, kind, loyal, virtuous, subjected to horrors
- Gothic themes and images – elements of horror in the murder of Elizabeth
- Attitudes towards familial relationships at the time - Elizabeth is Victor's cousin
- Different reader responses to the presentation of Elizabeth over time
- 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 V – Elizabeth's letter to Victor
- Vol 1 Chap VII – Elizabeth's response to Justine's sentence
- Vol 3 Chap V – Elizabeth's letter to Victor and his return to Geneva
- Vol 3 Chap VI – death of Elizabeth.

**Indicative content**

**Q3: Read the extract printed below. This is from the section of the novel where Frankenstein travels to the Mont Blanc region of the Alps after the death of Justine.**

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

- **the presentation of the isolated location 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>• events seen through Victor's homodiegetic narrative perspective</li> <li>• mountain scenery immense – humans small within it</li> <li>• overbearing nature of the mountains</li> <li>• Victor's narrative creates a sense of journeying across vast distances and into progressively more remote areas</li> <li>• juxtaposition in the narrator's presentation of the valleys and the mountains</li> <li>• sense of danger within isolated locations</li> <li>• gothic sense of awe at the natural world</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person plural pronouns: 'we', 'us'</li> <li>• world-builders to create mountain setting: 'mountains', 'valley', 'river', 'Alps', 'glaciers'</li> <li>• adjectives: 'immense', 'tremendous'</li> <li>• building metaphors: 'white and shining pyramids and domes towered above all, as belonging to another earth, the habitations of another race of beings'</li> <li>• prefix 'over' in verbs to suggest being looked down upon: 'precipices overhanging us', 'the mountain that overhangs it', 'tremendous dome overlooked the valley'</li> <li>• material verbs and verb phrases: 'we travelled', 'we ascended', 'we entered', 'we had just passed'</li> <li>• temporal shifts: 'during the first day', 'the next day', 'soon after'</li> <li>• valleys described through noun phrases: 'fertile fields', 'ruined castles'; mountains through a sense of their enormous scale in noun phrases: 'immense glaciers', 'magnificent Mont Blanc', 'tremendous dome'</li> <li>• metaphor: 'the rumbling thunder of the falling avalanche'</li> <li>• verb choices: 'raging', 'dashing'</li> <li>• adjectives: 'supreme', 'magnificent', 'sublime'.</li> </ul>

**AO3**

- 19th Century fascination with exploration and discovery
- Popularity of accounts of journeys to extreme places
- Romantic Movement preoccupation with the ‘sublime’ in nature
- Popularity of the Alps as a tourist destination in 19th Century
- Mary Shelley’s own travels in Europe
- Importance of isolated locations in gothic literature
- 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 2 Chap II – Victor’s ascent to the Mer de Glace
- Vol 3 Chap II & III – Victor travels to the Orkneys to begin work on a partner for the creature
- Vol 3 Chap VII – Victor pursues the creature northwards/Walton’s final letters from the Arctic.

**Indicative content**

**Q4:** Read the extract printed below. This is from the section of the novel where Mina writes about events in Whitby while she is staying with Lucy.

Explore the significance of Mina’s journals in the novel. You should consider:

- the presentation of her journal 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 through Mina’s homodiegetic narrative perspective</li> <li>• Mina as reliable narrator</li> <li>• sense of immediacy in the account of events</li> <li>• dramatic nature of the account</li> <li>• Mina plays active role in events</li> <li>• Mina’s anxiety about events</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns to reflect inner thoughts and feelings: ‘I’, ‘we’</li> <li>• graphology of diary format gives sense of factual account: ‘11 August, 3 a.m.’</li> <li>• world-builders provide details of the location through noun phrases: ‘sitting room’, ‘hall-door’</li> <li>• attributes assigned to give rich description: ‘empty’, ‘dark’, ‘locked’</li> <li>• use of present tense: ‘No sleep now, so I may as well write. I am too agitated to sleep’</li> <li>• use of ellipsis to recreate experience of events: ‘I fell asleep as soon as I had closed my diary ... Suddenly I became broad awake’</li> <li>• direct speech and thought presentation: ‘Thank God,’ I said to myself, ‘she cannot be far...’</li> <li>• deictic adverb ‘now’</li> <li>• modality of ‘may as well’ in addition to tense</li> <li>• use of single and multi-clause structures: ‘The bed was empty. I lit a match, and found that she was not in the room.’</li> <li>• exclamatory: ‘Not there!’</li> <li>• first person pronoun in subject position: ‘I ran downstairs’, ‘I stole across and felt for her’</li> <li>• frequency of verbs to convey Mina’s actions: ‘stole across’, ‘threw on’, ‘lit’, ‘looked’</li> <li>• repetition of mental verb: ‘feared’, and noun: ‘fear’</li> <li>• metaphor: ‘an ever-growing fear chilling my heart’</li> <li>• use of modifiers to reflect feelings: ‘agitated’, ‘horrible sense’.</li> </ul>

### AO3

- Popularity of journals in 19<sup>th</sup> Century as a way of recording events
- Attitudes towards women in 19<sup>th</sup> Century
- Gothic elements within Mina's journal entries
- 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:**

- Chap VI – Mina arrives in Whitby
- Chap XIV – Mina meets Van Helsing
- Chap XXVII – Mina's account of the death of Dracula.

**Indicative content**

**Q5:** Read the extract printed below. This is from the section of the novel where Dr Seward gives an account of the wait for the ship that is carrying Dracula before it arrive in Varna.

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

- the presentation of time 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 through Dr Seward's homodiegetic narrative perspective</li> <li>• Dr Seward as deictic centre</li> <li>• diary format notes the passing of time</li> <li>• creates sense that events are unfolding in real time</li> <li>• reporting on recently past events</li> <li>• suggestion of future dangers and horrors</li> <li>• Dr Seward's hopes for the future</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• use of first person pronouns to reflect inner thoughts and feelings: 'I', 'we'</li> <li>• graphological features – italicised sub-headings with dates: '26 October'</li> <li>• days sub-divided to denote time of day: 'Noon', 'Later'</li> <li>• present tense: 'she has so much to forget that it is no wonder that sleep, if it brings oblivion to her, does her good.', 'We men are all in a fever of excitement, except Harker, who is calm'</li> <li>• adverbs of time: 'yet', 'about',</li> <li>• temporal deixis: 'this morning', 'an hour ago', 'all the morning', 'at sunset', 'at sunrise'</li> <li>• modality to indicate future time: 'we must continue our watching', 'It will be a bad lookout for the Count'</li> <li>• comparatives: 'better and brighter'</li> <li>• simple past tense: 'At sunset she made the usual hypnotic report'</li> <li>• past perfect: 'She had been restless all the morning'</li> <li>• present continuous tense: 'the Count is hurrying to his destination'</li> <li>• simile: 'as cold as ice'</li> <li>• exclamatories: 'ice-cold hand!', 'I trust!'</li> <li>• boulomaic modality: 'To his doom, I trust!'</li> </ul>

### AO3

- Epistolary genre conventions
- 19<sup>th</sup> Century travel by ship/steamers – logging of experiences
- Gothic isolated locations
- Horror genre suggestions of violence to come
- Late 19<sup>th</sup> Century interest in hypnosis
- 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 is full of possible extracts. Below are a few suggestions:

- Chap VII – Log of the *Demeter*
- Chap IX – Lucy Westenra's diary recording her declining health
- Chap XXV – Jonathan Harker's journal in Varna.

**Indicative content**

**Q6:** Read the extract printed below. This is from the section of the novel where Offred recalls the way Janine was treated in the Red Centre.

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

- the presentation of Janine 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>• homodiegetic narrative perspective of Offred</li> <li>• Offred's subjective view of Janine</li> <li>• Offred unites with the other handmaids in their dislike of Janine</li> <li>• Offred's sense of guilt at her own behaviour towards Janine</li>   <li>• Janine's appearance and body language presented by Offred in unappealing way</li>   <li>• Janine's lack of control</li>   <li>• Janine bullied by the Aunts and the other handmaids</li>   <li>• Aunt Helena's control over the handmaids</li>   <li>• dystopian world that blames the victim of rape and subsequent abortion</li> </ul>	<ul style="list-style-type: none"> <li>• 1<sup>st</sup> person pronouns to reflect inner thoughts and feelings: 'I', 'we', 'us'</li> <li>• evaluative adjectives: 'She looked disgusting'</li> <li>• 1<sup>st</sup> person plural pronoun + stative verb: 'we despised her'</li> <li>• verb of perception followed by blunt single clause, + negation: 'I used to think well of myself. I didn't then.'</li>   <li>• attributive adjectives: 'her red face and dripping nose.'</li>   <li>• Janine in object position: 'Aunt Helena made her kneel', 'we knew what was being done to her'</li>   <li>• speech representation – question and answer adjacency pairs between Aunt Helena and the handmaids: 'Who led them on? Aunt Helena beams, pleased with us. She did. She did. She did.'</li> <li>• chant-like repetition + accusatory stress on possessive determiners: 'Her fault, her fault, we chant in unison.'</li>   <li>• reporting clause conveys Aunt Helena's delight at the handmaids' behaviour – 'Aunt Helena beams, pleased with us'</li> <li>• verb choice: 'beams'</li> <li>• Aunt Helena in subject position: 'Aunt Helena made her kneel'</li>   <li>• Aunt Helena's interrogative: 'But whose fault was it?'</li> <li>• semantic field of judgement: 'fault', 'deserved', 'Testifying', 'teach her a lesson'</li> </ul>

<ul style="list-style-type: none"> <li>• Janine's submission</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• Janine's direct speech – repetition of possessive determiner 'my' and first person pronoun 'I' signalling acknowledgement: 'It was my fault, she says. It was my own fault. I led them on. I deserved the pain.'</li> </ul>
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### AO3

- Dystopian setting – oppressive treatment of the Handmaids
- Dystopian setting – characters fearful and secretive, some betray their peers
- Influences on Atwood of 20th Century repressive regimes
- Influences of feminism
- Influences of other dystopian novels and their portrayal of how women are treated
- 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 21 – Janine gives birth
- Chap 22 – Janine becomes Aunt Lydia's informer
- Chap 33 – Offred sees Janine at the Prayvaganza and remembers an incident at the Red Centre
- Chap 43 – Offred sees Janine at the Particicution.

**Indicative content**

**Q7:** Read the extract printed below. This is from the section of the novel where Offred describes her early experiences in the Commander’s house.

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

- the presentation of men 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>• homodiegetic narrative perspective of Offred</li> <li>• Offred identifies with her fellow women</li> <li>• dystopian setting – men’s powerful position</li> <li>• men are the centre of attention</li> <li>• women need to watch men carefully</li> <li>• men are a threat to women</li> <li>• men are not what they seem</li> <li>• Offred aware that women have some power/influence over men</li> <li>• men’s vulnerability / discomfort in Gilead</li> <li>• Commander appears weary</li> <li>• Offred reflects on how men must feel</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• 1<sup>st</sup> person plural pronoun to reflect inner thoughts and feelings: ‘we’</li> <li>• the Commander in subject position: ‘The Commander sits’, ‘He inserts the key’</li> <li>• handmaids’ attention on the Commander foregrounded by the single clause declarative in separate paragraph: ‘We watch him’</li> <li>• kinesics in: ‘Our heads turn towards him’</li> <li>• verb phrase: ‘flinch when he moves’</li> <li>• harmless image in the simile: ‘he looks like a shoemaker in an old fairytale book’</li> <li>• noun phrase: ‘his disguises’</li> <li>• shifts in active/passive, subject/ object position: ‘The Commander sits’, ‘To be a man, watched by women’/‘To have them sizing him up’</li> <li>• verb: ‘sighs’</li> <li>• repetition of verb ‘watched’, ‘watching’</li> <li>• adjective modified by adverb: ‘entirely strange’</li> <li>• parallelism: ‘To have them...’</li> <li>• simile: ‘as if he were a garment, out of style or shoddy, which must nevertheless be put on because there’s nothing else available’.</li> </ul>

**AO3**

- Dystopian setting – men’s powerful position in the Gilead regime.
- Dystopian setting – some men are also victims of the regime or opposed to it.
- Influences on Atwood of 20th Century repressive views on women.
- Influences of feminism.
- Influences of other dystopian novels and their portrayal of how women are treated by men.
- 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 15 – The Commander
- Chap 29 – The Commander
- Chap 41 – Nick
- Chap 28 – Luke
- Chap 37 – men in Jezebels
- Chap 43 – ‘execution’ of the Guardian in the Particicution.

**Indicative content**

**Q8: Read the extract printed below. This is from the section of the novel where Ruth is about to go to the Gifted Symposium.**

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

- **the presentation of Ruth 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>• Ruth seen from Susie's omniscient homodiegetic narrative viewpoint</li> <li>• Ruth's single-minded focus on Susie's murder</li> <li>• her creativity and intelligence underlined by her poetry writing</li> <li>• her obsessive tendencies</li> <li>• Ruth's energy</li> <li>• Ruth is unconventional – but surrounded by the trappings of ordinary life</li> <li>• Ruth's mother's exasperation at her daughter's behaviour</li> <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• possessive determiner 'my', anchoring the narrative to Susie's thoughts</li> <li>• repetition of modal auxiliary 'would' to suggest Ruth's repeated actions: 'would run into the house'</li> <li>• titles of her poems and suggested meaning: "Being Susie," "After Death," "In Pieces," "Beside Her Now," "The Lip of the Grave"</li> <li>• verbs of cognition and mental processes: 'knew', 'concentrated'</li> <li>• parallelism, repetition and alliteration in: 'folded and refolded so often that the creases were close to cuts'</li> <li>• material verbs: 'run', 'write'; nouns: 'fits', 'bursts'</li> <li>• modification: 'trying weird all-vegetable regimes'</li> <li>• world-builders in nouns and noun phrases: 'toolshed', 'house', 'door knobs', 'living room'</li> <li>• direct speech, exclamatory and mild blaspheming: "This is not Susie, for Chrissakes!"</li> </ul>

**AO3**

- Fantasy genre narrator views Ruth from heaven
- Experiences of teenagers in late 20th Century US culture
- Influence of Sebold's personal experiences
- Influences of feminism
- 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 3 – Ruth’s fleeting contact with the dead Susie
- Chap 6 – Susie remembers when she overheard Ruth being scolded by Mr Peterford
- Chap 10 – Ruth at the gifted camp
- Chap 16 – Ruth and Ray
- Snapshots – Ruth in New York
- Chap 18 – Susie follows and observes Ruth in New York.

**Indicative content**

**Q9:** Read the extract printed below. This is from the section of the novel where Susie’s father smashes the ships in bottles that he has made.

Explore the significance of the characters’ responses to grief in the novel. You should consider:

- the presentation of responses to grief 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 narrative viewpoint</li> <li>• Susie’s emotional response to witnessing her father’s grief</li> <li>• Susie as observer of responses to her death</li>   <li>• Jack speaks to Susie as if she were there</li> <li>• Jack’s tenderness towards Susie</li>   <li>• Jack reflects on the sense of family history in the bottles</li> <li>• angry responses to grief – Jack destroys what has been precious to him</li> <li>• Jack’s sense of loss of his father and of Susie</li>   <li>• domestic setting for grief</li>   <li>• grief as a lonely experience</li> <li>• grief as destructive</li>   <li>• any other interpretation(s) offered.</li> </ul>	<ul style="list-style-type: none"> <li>• possessive determiner ‘my’ and first person pronoun ‘I’ anchoring the narrative to Susie’s thoughts</li> <li>• metaphor: ‘my heart seized up’</li> <li>• repetition of verb of perception: ‘I watched’</li>   <li>• direct speech and use of present tense: “you always like these smaller ones.”</li> <li>• terms of endearment: ‘my baby’, ‘my small sailor girl’</li>   <li>• temporal references: ‘future’, ‘over the years’, ‘in the week before’, ‘all the years’, ‘after years’</li> <li>• repetition of verb ‘smashed’</li> <li>• foregrounding of the violent act in single clause sentence in separate paragraph: ‘He smashed that one first.’</li> <li>• metaphor: ‘He christened the walls and the wooden chair with the news of my death’</li> <li>• parallelism and repetition: ‘His dead father’s, his dead child’s’</li> <li>• semantic field of destruction: ‘smashed’, ‘broken’, ‘wreckage’</li>   <li>• world-builder nouns: ‘desk’, ‘shelves’, ‘closet’, ‘guest room’</li> <li>• lexical field of family: ‘father’, ‘child’, ‘mother’</li>   <li>• proxemics of Jack’s position in the room: ‘he stood in the guest room/den surrounded by green glass’, ‘He stood in the wreckage’</li> <li>• semantics of the noun ‘wreckage’.</li> </ul>

### AO3

- Fantasy genre narrator views her family and friends from heaven
- 20th Century psychological theories on responses to grief
- Influence of Sebald's personal experiences
- Influences of feminism
- 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's family's initial responses to her death
- Chap 3 – Ruth's response
- Chap 5 – conversation between Jack and Lindsey
- Chap 13 – Abigail's conversation with Grandma Lynn
- Snapshots – Abigail's feelings of grief in California
- Bones – Lindsey comes to terms with her grief.

## 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>	<p><b>Select language levels with sustained relevance and evaluation of patterns.</b></p> <p><b>Apply a range of terminology accurately.</b></p> <p><b>Express ideas with sophistication and sustained development.</b></p>	<b>Level 5 9–10</b>	<p><b>Offer a thorough and open-minded analysis by:</b></p> <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> <p><b>Provide perceptive accounts of how meanings are shaped by:</b></p> <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>	<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</b></p>	<b>Level 4 7–8</b>	<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 both poems</li> <li>• including ideas that are relevant.</li> </ul> <p><b>Offer a clear account of how meanings are shaped by:</b></p>

	<b>development.</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>	<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>	<b>Level 3</b> <b>5–6</b>	<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 both poems</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 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>	<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>	<b>Level 2</b> <b>3–4</b>	<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 both poems or selecting from only one poem</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 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>

**Instructions to examiners:**

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both poems. An answer that includes selections from only one poem cannot be placed above Level 2. However, you should not be concerned with whether there is even coverage across poems but the appropriateness of the selections included.
- If the candidate does not write about the set poem, you should treat this in the same way as if s/he had written about only one poem, ie an answer that does not include selections from both the set poem cannot be placed above Level 2.

**Q10: Examine how Donne presents views about separation in *A Valediction: Forbidding Mourning* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first-person viewpoint and address to lover through first person plural pronouns ‘us’, ‘we’ and possessive determiner ‘our’
- compound nouns to metaphorically suggest the usual behaviour of parting lovers: ‘tear-floods’, ‘sigh-tempests’
- pre-modifying adjectives to describe the love of others as being less spiritual: ‘dull sublunary’
- the love between the speaker and his lover presented as being less common in the adverb/adjective choices ‘so much refined’
- *abab* rhyme scheme and iambic tetrameter suits the straightforward certainty of the speaker’s feelings
- repetition of noun ‘soul’/‘souls’ suggests the spiritual aspect of the love between the speaker and his lover
- simile ‘like gold to airy thinness beat’ suggests the beauty of their love and the link between them when they are apart
- lexical field connected to the air/heavens to suggest the other-worldly nature of their love: ‘breath’, ‘spheres’, ‘airy’
- list of nouns of body parts to suggest the physical aspect of their attachment: ‘eyes, lips and hands’
- lexical field of separation: ‘go’, ‘move’, ‘remove’, ‘miss’, ‘breach’, ‘roam’
- material verb processes to indicate movement: ‘go’, ‘move’, ‘roam’, ‘run’, ‘grows’
- conceit of the compass to suggest how the speaker and his lover are apart but still linked: ‘If they be two, they are two so/As stiff twin compasses are two’
- compass metaphor conveys the perfect balance of their love: ‘Thy soul, the fixed foot, makes no show/To move, but doth, if the other do’
- solidity of the lovers’ feelings suggested in the alliteration and semantics of: ‘fixed foot’
- modality of desire and obligation: ‘let us’; ‘cannot admit’; ‘must go’
- lexical field of circles and spheres suggests completeness/return to the beginning: ‘spheres’, ‘th’earth’, ‘circle’, ‘centre’
- inevitability of the lovers being reunited after separation conveyed through the circle metaphor: ‘Thy firmness makes my circle just’
- antithesis and sense of completion in final line: ‘And makes me end where I began’.

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*  
*The Apparition*  
*Woman’s Constancy*  
*A Jet Ring Sent*  
*The Triple Fool*  
*Elegy 5: His Picture*

**AO2:**

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

- speaker's feelings about ideal love compared to everyday, common love
- speaker's attitudes towards his lover – his certainty about their feelings for one another
- speaker's feelings about separation from his lover
- comparisons of usual reactions to separation with the attitudes of the speaker and his lover
- Donne's use of the conceit of the compass
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q11: Examine how Donne presents thoughts about falling in love in *The Good Morrow* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- the speaker's first-person viewpoint anchored in first-person pronoun 'I' and possessive determiner 'my'
- direct address to the lover in second person pronouns: 'thou', 'thine', 'thee', and first-person plural pronouns: 'we', 'our'
- the speaker's reflection on the nature of their love foregrounded in the cognition verb: 'I wonder' and the pledge 'by my troth'
- sense of reflection conveyed in rhetorical questions: 'Were we not weaned till then?', 'Without sharp North, without declining West?'
- lexical field of babyhood to refer to the time before they loved: 'weaned', 'sucked', 'childishly'
- metaphors of sleeping and waking-up: 'seven sleepers', 'dream of thee', 'good morrow', 'our waking souls'
- strength and scope of their love compared metaphorically to those who discover other worlds: 'Let maps to others, worlds on worlds have shown,/Let us possess one world...'
- extended metaphor of the planet/world suggest the magnitude of their love: 'where can we find two better hemispheres...'
- balanced nature of their love conveyed through parallelism, repetition and internal rhyme: 'My face in thine eye, thine in mine appears'
- reciprocal nature of their love conveyed through adjective and adverbs: 'alike', 'equally'
- declarative clauses convey the speaker's certainty about his love: 'And true plain hearts do in the faces rest'
- temporal shifts through use of different tenses, adverb of time and conditional clause to encompass the past, present and future of their love: 'did', "'Twas so', 'and now', 'If our two...'
- lexical field of love: 'loved', 'desired', 'possess', 'loves'
- the speaker's hope for the eternal nature of their love conveyed through repetition of the pronoun 'none' and parallelism: 'none do slacken, none can die'
- effects of structural elements and rhyme scheme (*ababccc*) in conveying the speaker's ideas.

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 Canonization*  
*Woman's Constancy*  
*Elegy 19: To His Mistress Going to Bed*  
*A Jet Ring Sent*  
*The Sun Rising*  
*The Triple Fool*  
*Twickenam Garden*

**AO2:**

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

- the speaker's attitudes towards the experience of falling in love
- reflections on the nature of love
- metaphorical use of travel in discussion of love
- the speaker's address to his lover
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q12: Examine how Browning presents attitudes towards death in *Prospice* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint anchored in first person pronoun 'I' and possessive determiner 'my'
- direct address to the speaker's lover in second person pronouns: 'thou', 'thee', and possessive determiner 'thy'
- single clause interrogative foregrounds the focus of the poem: 'Fear death?'
- weather metaphors to convey the fear of death: 'fog in my throat', 'mist in my face', 'press of the storm'
- metaphor for life leading ultimately to death: 'the journey is done and the summit attained'
- lexical field of battle suggests the fight against the fear of death: 'battle', 'fight', 'fighter'
- lexical field of courage to describe those who face death bravely: 'strong man', 'heroes', 'brave'
- death personified: 'the foe', 'the Arch Fear in a visible form'
- capitalisation and making 'Arch Fear' into a proper noun denotes that this is the greatest fear
- modality conveys the speaker's attitude towards how one should face death: 'the strong man must go'
- noun phrases suggest death as a place: 'the place', 'the summit'
- plosive alliteration conveys the strength of death: 'power', 'press', 'post'
- exclamatories convey the speaker's resolve and desire to meet death head-on: '...one fight more,/ The best and the last!', 'No!'
- list of nouns to convey the experience of death: 'pain, darkness and cold'
- change of pace in final five lines to convey the speaker's imagined meeting after his death with his dead lover – repetition and parallelism in: 'Shall dwindle, shall blend,/ Shall change, shall become...'
- speaker's certainty about what will happen after his death conveyed through epistemic modality: 'shall'
- the speaker's joy after death expressed in the exclamative addressed to his lover: 'O thou soul of my soul!'

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*  
*Porphyria's Lover*

**AO2:**

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

- use of first person viewpoint
- the speaker's attitudes towards death
- fearlessness in the face of death
- love surviving beyond death
- address to the lover
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q13: Examine how Browning presents views about locations in *De Gustibus* – and one other poem of your choice.**

**[25 marks]**

**AO1:**

- significance and meaning of the Latin title – matters of taste are subjective
- use of second person address in first stanza conveyed through pronoun ‘you’ and possessive determiner ‘your’
- use of first person viewpoint in second stanza conveyed through pronoun ‘I’ and possessive determiner ‘my’
- English countryside in first stanza conveyed through world-builder nouns: ‘cornfield’, ‘poppies’, ‘hazel-coppice’, ‘bean-flowers’, ‘blackbird’
- views about Italy conveyed through world-builder nouns and modification: ‘wind-grieved Apennine’, ‘cypress’, ‘blue-breadth of sea’, ‘frescoed walls’
- lexical field of heat and dryness: ‘baked’, ‘drouth’, ‘ripe’
- Italy’s long history conveyed through temporal reference ‘many hundred years’
- lexical field of ageing: ‘red-rusted’, ‘crumbles’, ‘rough’, ‘o’ercrusted’
- phonoaesthetic effects – e.g.: plosive alliteration and elongated vowels in: ‘the great opaque/Blue-breadth of sea without a break’
- the speaker’s enthusiasm for locations conveyed through the use of exclamation marks: ‘And May, and June!’
- the speaker’s enthusiasm for Italy conveyed through the superlative and determiner in: ‘What I love best in all the world’
- the speaker’s feeling of connection to Italy conveyed through possessive determiner in ‘my Italy!’
- strength of feeling conveyed through metaphor of the speaker’s heart engraved with ‘Italy’
- the speaker’s long lasting love for Italy conveyed through parallelism and exclamation mark: ‘So it always was, so shall ever be!’
- metaphorical description of himself and Italy being ‘lovers old’
- speaker’s view that his feelings will endure expressed in epistemic modality: ‘shall ever be!’

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.

*Home-Thoughts, from Abroad*  
*Meeting at Night/Parting at Morning*  
*Porphyria’s Lover*

**AO2:**

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

- viewpoint of the Englishman abroad
- romantic image of rural England
- sense of longing and nostalgia/emotional attachment to places
- presentation of the natural world/presentation of buildings
- connection between particular locations and romantic love
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q14: Examine how Duffy presents the speakers' attitudes towards others in *The Biographer* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint and dramatic monologue form conveyed through pronoun 'I' and possessive determiner 'my'
- direct address to the biographer's subject through second person pronoun 'you' and possessive determiner 'your'
- effects of fronted conjunction: 'Because'
- Victorian subject suggested through the noun: 'daguerreotype'
- suggestion of the speaker's love for his subject through the verbs 'caressing', 'loved'
- moment of the speaker's epiphany and change of attitude denoted through ellipsis and material verb phrase: 'I came awake –'
- change in the speaker's feelings symbolised through the image: 'the end of the fire going out in the grate'
- speaker's feelings of rejection conveyed through the triplet of negated mental verbs: 'wouldn't have wanted me,/or needed me/...noticed me at all'
- speaker's changing feelings towards his subject conveyed through the metaphor: 'I felt your dislike/chilling the air/as I drifted away'
- speaker's strong feelings conveyed through the abstract nouns: 'Guilt and rage' which metaphorically 'hardened me'
- speaker's obsession with his subject conveyed through repetition and modification: 'I write you and write you for five hard years'
- speaker's contempt towards his subject conveyed through alliteration and listing: 'Maestro. Monster. Mummy's Boy/My Main man'
- speaker's self-hatred conveyed through adjectives: 'meagre', 'talentless' and verb phrase: 'I snivel home'.

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.

*Before You Were Mine*

*First Love*

*Litany*

*Never Go Back*

*Mean Time*

**AO2:**

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

- use of first person viewpoint
- use of dramatic monologue form
- difficulties in personal relationships
- strong feelings towards others
- speaker's sense of regret or nostalgia about the past
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q15: Examine how Duffy presents thoughts about memories in *Beachcomber* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- speaker's direct address through second person pronouns: 'you', 'yourself'
- imperatives convey how the listener/speaker should attempt to re-capture memories: 'Don't move', 'Go for', 'get it into your head', 'Open your eyes'
- effort involved in re-living the past conveyed in the verb phrase: 'think till it hurts'
- use of present tense to make memories seem immediate: 'lives', 'you can see her', 'comes up the beach'
- childhood memory suggested by the lexical field of the seaside: 'beach', 'bucket and spade', 'sea-water', 'conch'
- remembered strength of the sun conveyed in the metaphor: 'platinum blaze'
- effects of enjambment and single word lines in foregrounding particular ideas: '...lives', '...alone'
- use of interrogatives for self-questioning: 'How old are you know?', 'You remember that cardigan, yes?'
- short lines suggest step-by-step effort of remembering: 'Harder./The red spade/scooping a hole in the sand'
- activity of remembering conveyed through mental verbs: 'think', 'see', 'listening'
- memories associated with actions presented through present continuous material verbs: 'kneeling', 'holding', 'scooping'
- memories associated with location presented through world-builder nouns and modification: 'bucket, a starfish, seaweed', 'sand', 'sea-water', 'alarming crabs'
- impossibility of re-living the past conveyed through negation and verb: 'cannot touch'
- impossibility of capturing the past reinforced by repetition of coordinating conjunction 'or' and sibilance in: 'or the spade/or the sand/or the seashell on the shore'
- futility of trying to connect with one's past self suggested through the final interrogative and response: 'what would you have to say....given the chance? Exactly'.

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*

*Nostalgia*

*Before You Were Mine*

*First Love*

*Litany*

*Stafford Afternoons*

*Never Go Back*

**AO2:**

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

- use of first person viewpoint and second person address
- difficulty of accurately recalling what happened in the past
- impossibility of returning to the past
- powerful emotional effects of remembering
- speaker's desire to turn back the clock
- attitudes towards what happened in the past shape the present
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q16: Examine how Heaney presents attitudes towards guilt in *Punishment* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first person viewpoint foregrounded by the first word and subsequent use of first person pronoun: 'I'
- direct address to the executed girl through second person pronoun 'you' and possessive determiner 'your'
- presentation of the girl as weak and vulnerable through pre-modification: 'naked front', 'frail rigging'
- effects of assonance in presenting the girl as fragile: 'it shakes the frail rigging of her ribs'
- comparison of her body with the landscape through metaphors and similes: 'she was a barked sapling', 'her shaved head like a stubble of black corn'
- her crime ameliorated by pre-modification: 'little adulteress'
- the girl viewed as a victim in the noun phrase: 'poor scapegoat'
- the girl presented as attractive through the adjectives: 'flaxen-haired', 'beautiful'
- the brutal manner of her death described in the third quatrain through world-builder nouns: 'bog', 'weighing stone', 'rods', 'boughs'
- the speaker's sense of guilt conveyed through his lack of voicing opposition in the metaphor and sibilance: 'cast...the stones of silence' and the adjective 'dumb'
- the speaker's critical description of himself in the noun phrase: 'artful voyeur'
- the speaker's sensitivity towards the girl conveyed through verbs of perception: 'feel', 'see', 'know'
- the speaker's tenderness towards the girl conveyed in the possessive determiner 'my' in 'my poor scapegoat'
- lexical field of being an onlooker: 'see', 'voyeur', 'stood dumb'
- sense of communal guilt conveyed in the adjectives and noun phrase: 'civilised outrage', 'tribal, intimate revenge'.

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.

*Death of a Naturalist*  
*Follower*  
*The Tollund Man*

**AO2:**

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

- first person perspective
- speaker's sense of guilt
- speaker's awareness that he is an onlooker
- connection between the bog people and Irish history
- importance of the Irish landscape through nature imagery
- the nature and function of poetic voice
- any other interpretation(s) offered.

**Q17: Examine how Heaney presents a child's perspective in *Blackberry-Picking* and one other poem of your choice.**

**[25 marks]**

**AO1:**

- first and second person viewpoint to present the experience as both personal and more general, reflected in the pronouns: 'I', 'we', 'you'
- child's enjoyment of nature conveyed through metaphors and similes: 'glossy purple clot', 'sweet/ Like thickened wine'
- child's desire to pick blackberries conveyed through the nouns: 'lust', 'hunger'
- the child's world depicted through lexical intensity, including world-builder nouns and noun phrases: 'hayfields, cornfields and potato-drills', 'briars', 'wet grass'
- child's activities conveyed through material verbs: 'ate', 'trekked', 'picked'
- child's imaginative viewpoint conveyed through similes: 'blobs burned like a plate of eyes', 'our palms as sticky as Bluebeard's'
- attractive aspects of the freshly picked blackberries conveyed through colour adjectives: 'purple', 'red', 'green'
- active and passive forms to show agency of nature: 'briars scratched'; 'our hands were peppered with thorn pricks'
- unattractive aspects of the rotting blackberries conveyed through noun phrase: 'rat-grey fungus'
- phonoaesthetic effects in the euphony in the first stanza: 'glossy', 'sweet', 'tinkling'; cacophony in second stanza: 'fungus', 'glutting', 'stinking', 'smelt'
- contrasts to show child's awareness of the reality of change: 'sweet flesh would turn sour'; 'lovely canfuls smelt of rot'; 'I hoped they'd keep', 'knew they would not'
- child's emotional response to the rotting blackberries conveyed through mental verbs: 'felt', 'hoped', 'knew'
- child's growing awareness shown through modality: 'knew they would not'.

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.

*Mid-Term Break*  
*Death of a Naturalist*  
*Follower*

**AO2:**

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

- first person viewpoint of events
- adult speaker considering younger self
- childhood curiosity and enjoyment of nature
- sense of nature as living and changing
- disappointment as result of growing awareness/maturity
- the nature and function of poetic voice
- any other interpretation(s) offered.