



Oxford Cambridge and RSA

AS Level English Language and Literature (EMC)

H074/02 The language of literary texts Sample Question Paper

Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes



You must have:

- The OCR 12-page Answer Booklet



INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **one** question from Section A and **one** question from Section B.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question you have answered in the margin.
- Do **not** write in the bar codes.

INFORMATION

- The total mark for this paper is **50**.
- The marks for each question are shown in brackets [].
- This document consists of **28** pages.

Section A – The language of prose

Charlotte Brontë: *Jane Eyre*
 F Scott Fitzgerald: *The Great Gatsby*
 Chinua Achebe: *Things Fall Apart*
 Arundhati Roy: *The God of Small Things*
 Ian McEwan: *Atonement*
 Jhumpa Lahiri: *The Namesake*

Answer **one** question from **this section** on your **chosen prose text**. You should spend about 45 minutes on this section.

1 Charlotte Brontë: *Jane Eyre*

Write about the ways in which Charlotte Brontë tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two; how I longed to follow it farther! I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight; an age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school: Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies - such was what I knew of existence. And now I felt that it was not enough; I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication; for change, stimulus: that petition, too, seemed swept off into vague space: 'Then,' I cried, half desperate, 'grant me at least a new servitude!'

Here a bell, ringing the hour of supper, called me downstairs.

I was not free to resume the interrupted chain of my reflections till bedtime: even then a teacher who occupied the same room with me kept me from the subject to which I longed to recur, by a prolonged effusion of small talk. How I wished sleep would silence her. It seemed as if, could I but go back to the idea which had last entered my mind as I stood at the window, some inventive suggestion would rise for my relief.

Miss Gryce snored at last; she was a heavy Welshwoman, and till now her habitual nasal strains had

never been regarded by me in any other light than as a nuisance; to-night I hailed the first deep notes with satisfaction; I was debarrassed of interruption; my half-effaced thought instantly revived.

'A new servitude! There is something in that,' I soliloquised (mentally, be it understood; I did not talk aloud). 'I know there is, because it does not sound too sweet; it is not like such words as Liberty, Excitement, Enjoyment: delightful sounds truly; but no more than sounds for me; and so hollow and fleeting that it is mere waste of time to listen to them. But Servitude! That must be matter of fact. Any one may serve: I have served here eight years; now all I want is to serve elsewhere. Can I not get so much of my own will? Is not the thing feasible? Yes – yes – the end is not so difficult; if I had only a brain active enough to ferret out the means of attaining it.'

I sat up in bed by way of arousing this said brain: it was a chilly night; I covered my shoulders with a shawl, and then I proceeded *to think* again with all my might.

'What do I want? A new place, in a new house, amongst new faces, under new circumstances: I want this because it is of no use wanting anything better. How do people do to get a new place? They apply to friends, I suppose: I have no friends. There are many others who have no friends, who must look about for themselves and be their own helpers; and what is their resource?'

2 F Scott Fitzgerald: *The Great Gatsby*

Write about the ways in which F Scott Fitzgerald tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

Gatsby's house was still empty when I left—the grass on his lawn had grown as long as mine. One of the taxi drivers in the village never took a fare past the entrance gate without stopping for a minute and pointing inside; perhaps it was he who drove Daisy and Gatsby over to East Egg the night of the accident, and perhaps he had made a story about it all his own. I didn't want to hear it and I avoided him when I got off the train.

I spent my Saturday nights in New York because those gleaming, dazzling parties of his were with me so vividly that I could still hear the music and the laughter, faint and incessant, from his garden, and the cars going up and down his drive. One night I did hear a material car there, and saw its lights stop at his front steps. But I didn't investigate. Probably it was some final guest who had been away at the ends of the earth and didn't know that the party was over.

On the last night, with my trunk packed and my car sold to the grocer, I went over and looked at that huge incoherent failure of a house once more. On the white steps an obscene word, scrawled by some boy with a piece of brick, stood out clearly in the moonlight, and I erased it, drawing my shoe raspily along the stone. Then I wandered down to the beach and sprawled out on the sand.

Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferryboat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night.

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—to-morrow we will run faster, stretch out our arms farther... And one fine morning—

So we beat on, boats against the current, borne back ceaselessly into the past.

3 Chinua Achebe: *Things Fall Apart*

Write about the ways in which Chinua Achebe tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his little children. Perhaps down in his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and of weakness. It was deeper and more intimate than the fear of evil and capricious gods and of magic, the fear of the forest, and the forces of nature, malevolent, red in tooth and claw. Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest he should be found to resemble his father. Even as a little boy he had resented his father's failure and weakness, and even now he still remembered how he had suffered when a playmate had told him that his father was *agbala*. That was how Okonkwo came to know that *agbala* was not only another name for a woman, it could also mean a man who had taken no title. And so Okonkwo was ruled by one passion – to hate everything that his father Unoka had loved. One of those things was gentleness and another was idleness.

During the planting season Okonkwo worked daily on his farms from cockcrow until the chickens went to roost. He was a very strong man and rarely felt fatigue. But his wives and young children were not as strong, and so they suffered. But they dared not complain openly. Okonkwo's first son, Nwoye, was then twelve years old but was already causing his father great anxiety for his incipient laziness. At any rate, that was how it looked to his father, and he sought to correct him by constant nagging and beating. And so Nwoye was developing into a sad-faced youth.

Okonkwo's prosperity was visible in his household. He had a large compound enclosed by a thick wall of red earth. His own hut, or *obi*, stood immediately behind the only gate in the red walls. Each of his three wives had her own hut, which together formed a half moon behind the *obi*. The barn was built against one end of the red walls, and long stacks of yam stood out prosperously in it. At the opposite end of the compound was a shed for the goats, and each wife built a small attachment to her hut for the hens. Near the barn was a small house, the 'medicine house' or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits. He worshipped them with sacrifices of kola nut, food and palm-wine, and offered prayers to them on behalf of himself, his three wives and eight children.

So when the daughter of Umuofia was killed in Mbaino, Ikemefuna came into Okonkwo's household. When Okonkwo brought him home that day he called his most senior wife and handed him over to her.

'He belongs to the clan,' he told her. 'So look after him.'

'Is he staying long with us?' she asked.

'Do what you are told, woman,' Okonkwo thundered, and stammered. 'When did you become one of the *ndichie* of Umuofia?'

And so Nwoye's mother took Ikemefuna to her hut and asked no more questions.

As for the boy himself, he was terribly afraid. He could not understand what was happening to him or

what he had done. How could he know that his father had taken a hand in killing a daughter of Umuofia? All he knew was that a few men had arrived at their house, conversing with his father in low tones, and at the end he had been taken out and handed over to a stranger. His mother had wept bitterly, but he had been too surprised to weep. And so the stranger had brought him, and a girl, a long, long way from home, through lonely forest paths. He did not know who the girl was, and he never saw her again.

4 Arundhati Roy: *The God of Small Things*

Write about the ways in which Arundhati Roy tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

Every First Class train thing was green. The seats green. The berths green. The floors green. The chains green. Darkgreen Lightgreen.

TO STOP TRAIN PULL CHAIN, it said in green.

OT POTS NIART LLUP NIAHC, Estha thought in green.

Through the window bars, Ammu held his hand.

'Keep your ticket carefully,' Ammu's mouth said. Ammu's trying-not-to-cry mouth. 'They'll come and check.'

Estha nodded down at Ammu's face tilted up to the train window. At Rahel, small and smudged with station dirt. All three of them bonded by the certain, separate knowledge that they had loved a man to death.

That wasn't in the papers.

It took the twins years to understand Ammu's part in what had happened. At Sophie Mol's funeral and in the days before Estha was Returned, they saw her swollen eyes, and with the self-centredness of children, held themselves wholly culpable for her grief.

'Eat the sandwiches before they get soggy,' Ammu said. 'And don't forget to write.'

She scanned the fingernails of the little hand she held, and slid a black sickle of dirt from under the thumb-nail.

'And look after my sweetheart for me. Until I come and get him.'

'When, Ammu? When will you come for him?'

'Soon.'

'But when? When eggzackly?'

'Soon, sweetheart. As soon as I can.'

'Month-after-next? Ammu?' Deliberately making it a long time away so that Ammu would say, *Before that Estha. Be practical. What about your studies?*

'As soon as I get a job. As soon as I can go away from here and get a job,' Ammu said.

'But that will be never!' A wave of panic. A bottomless-bottomful feeling.

The eating lady eavesdropped indulgently.

'See how nicely he speaks English,' she said to her children in Tamil.

'But that will be never,' her oldest daughter said combatively. 'En ee vee ee aar. Never.'

By 'never' Estha had only meant that it would be too far away. That it wouldn't be *now*, wouldn't be *soon*.

By 'never' he hadn't meant Not Ever.

But that's how the words came out.

But that will be never!

For Never they just took the O and T out of Not Ever.

They?

The Government.

Where people were sent to Jolly Well Behave.

And that's how it had all turned out.

Never. Not Ever.

It was *his* fault that the faraway man in Ammu's chest stopped shouting. *His* fault that she died alone in the lodge with no one to lie at the back of her and talk to her.

Because he was the one that had *said* it. *But Ammu that will be never!*

'Don't be silly, Estha. It'll be soon,' Ammu's mouth said. 'I'll be a teacher. I'll start a school. And you and Rahel will be in it.'

'And we'll be able to afford it because it will be ours!' Estha said with his enduring pragmatism. His eye on the main chance. Free bus rides. Free funerals. Free education. Little Man. He lived in a cara-van. Dum dum.

5 Ian McEwan: *Atonement*

Write about the ways in which Ian McEwan tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

Avoiding Lola's gaze the whole while, she proceeded to outline the plot, even as its stupidity began to overwhelm her. She no longer had the heart to invent for her cousins the thrill of the first night.

As soon as she was finished Pierrot said, 'I want to be the count. I want to be a bad person.'

Jackson said simply, 'I'm a prince. I'm always a prince.'

She could have drawn them to her and kissed their little faces, but she said, 'That's all right then.'

Lola uncrossed her legs, smoothed her dress and stood, as though about to leave. She spoke through a sigh of sadness or resignation. 'I suppose that because you're the one who wrote it, you'll be Arabella...'
'Oh no,' Briony said. 'No. Not at all.'

She said no, but she meant yes. Of course she was taking the part of Arabella. What she was objecting to was Lola's 'because'. She was not playing Arabella because she wrote the play, she was taking the part because no other possibility had crossed her mind, because that was how Leon was to see her, because she was Arabella.

But she had said no, and now Lola was saying sweetly, 'In that case, do you mind if I play her? I think I could do it very well. In fact, of the two of us . . .'

She let that hang, and Briony stared at her, unable to keep the horror from her expression, and unable to speak. It was slipping away from her, she knew, but there was nothing that she could think of to say that would bring it back. Into Briony's silence, Lola pressed her advantage.

'I had a long illness last year, so I could do that part of it well too.'

Too? Briony could not keep up with the older girl. The misery of the inevitable was clouding her thoughts.

One of the twins said proudly, 'And you were in the school play.'

How could she tell them that Arabella was not a freckled person? Her skin was pale and her hair was black and her thoughts were Briony's thoughts. But how could she refuse a cousin so far from home whose family life was in ruins? Lola was reading her mind because she now played her final card, the unrefusable ace.

'Do say yes. It would be the only good thing that's happened to me in *months*.'

Yes. Unable to push her tongue against the word, Briony could only nod, and felt as she did so a sully thrill of self-annihilating compliance spreading across her skin and ballooning outwards from it, darkening the room in throbs. She wanted to leave, she wanted to lie alone, face-down on her bed and savour the vile piquancy of the moment, and go back down the lines of branching consequences to the point before the destruction began. She needed to contemplate with eyes closed the full richness of

what she had lost, what she had given away, and to anticipate the new regime. Not only Leon to consider, but what of the antique peach and cream satin dress that her mother was looking out for her, for Arabella's wedding? That would now be given to Lola. How could her mother reject the daughter who had loved her all these years? As she saw the dress make its perfect, clinging fit around her cousin and witnessed her mother's heartless smile, Briony knew her only reasonable choice then would be to run away, to live under hedges, eat berries and speak to no one, and be found by a bearded woodsman one winter's dawn, curled up at the base of a giant oak, beautiful and dead, and barefoot, or perhaps wearing the ballet pumps with the pink ribbon straps .

6 Jhumpa Lahiri: *The Namesake*

Write about the ways in which Jhumpa Lahiri tells the story in this extract.

In your answer you should:

- explore the narrative techniques used in the extract
- consider the extract in the context of the novel as a whole and its genre

[25]

He grows to appreciate being utterly disconnected from the world. He grows used to the quiet, the scent of sun-warmed wood. The only sounds are the occasional motorboat cutting across the water, screen doors snapping shut. He presents Gerald and Lydia with a sketch of the main house done one afternoon down at the beach, the first thing he's drawn in years that hasn't been for work. They set it atop the crowded mantel of the stone fireplace, next to piles of books and photographs, promise to have it framed. The family seems to possess every piece of the landscape, not only the house itself but every tree and blade of grass. Nothing is locked, not the main house, or the cabin that he and Maxine sleep in. Anyone could walk in. He thinks of the alarm system now installed in his parents' house, wonders why they cannot relax about their physical surroundings in the same way. The Ratliffs own the moon that floats over the lake, and the sun and the clouds. It is a place that has been good to them, as much a part of them as a member of the family. The idea of returning year after year to a single place appeals to Gogol deeply. Yet he cannot picture his family occupying a house like this, playing board games on rainy afternoons, watching shooting stars at night, all their relatives gathered nearly on a small strip of sand. It is an impulse his parents have never felt, this need to be so far from things. They would have felt lonely in this setting, remarking that they were the only Indians. They would not want to go hiking, as he and Maxine and Gerald and Lydia do almost every day, up the rocky mountain trails, to watch the sun set over the valley. They would not care to cook with the fresh basil that grows rampant in Gerald's garden or to spend a whole day boiling blueberries for jam. His mother would not put on a bathing suit or swim. He feels no nostalgia for the vacations he's spent with his family, and he realizes now that they were never really true vacations at all. Instead they were overwhelming, disorienting expeditions, either going to Calcutta, or sightseeing in places they did not belong to and intended never to see again. Some summers there had been road trips with one or two Bengali families, in rented vans, going to Toronto or Atlanta or Chicago, places where they had other Bengali friends. The fathers would be huddled at the front, taking turns at the wheel, consulting maps highlighted by AAA. All the children would sit in the back with plastic tubs of aloo dum and cold flattened luchis wrapped in foil, fried the day before, which they would stop in state parks to eat on picnic tables. They had stayed in motels, slept whole families to a single room, swum in pools that could be seen from the road.

One day they canoe across the lake. Maxine teaches him how to paddle properly, angling the oar and drawing it back through the still, gray water. She speaks reverently of her summers here. This is her favorite place in the world, she tells him, and he understands that this landscape, the water of this particular lake in which she first learned to swim, is an essential part of her, even more so than the house in Chelsea. This was where she lost her virginity, she confesses, when she was fourteen years old, in a boathouse, with a boy whose family once summered here. He thinks of himself at fourteen, his life nothing like it is now, still called Gogol and nothing else. He remembers Maxine's reaction to his telling her about his other name, as they'd driven up from his parents' house. 'That's the cutest thing I've ever heard,' she'd said. And then she'd never mentioned it again, this essential fact about his life slipping from her mind as so many others did. He realizes that this is a place that will always be here for her. It makes it easy to imagine her past, and her future, to picture her growing old. He sees her with

streaks of gray in her hair, her face still beautiful, her long body slightly widened and slack, sitting on a beach chair with a floppy hat on her head. He sees her returning here, grieving, to bury her parents, teaching her children to swim in the lake, leading them with two hands into the water, showing them how to dive cleanly off the edge of the dock.

Section B – The language of poetry

William Blake
 Emily Dickinson
 Seamus Heaney
 Eavan Boland
 Carol Ann Duffy
 Jacob Sam-La Rose

Answer **one** question from **this section** on your **chosen poetry text**. You should spend about 45 minutes on this section.

7 William Blake

Compare the ways Blake uses language and poetic techniques in 'The Ecchoing Green' and 'The Garden of Love'.

Support your answer with reference to relevant contextual factors.

[25]

'The Ecchoing Green'

The Sun does arise,
 And make happy the skies;
 The merry bells ring
 To welcome the Spring;
 The sky-lark and thrush,
 The birds of the bush,
 Sing louder around
 To the bells' chearful sound,
 While our sports shall be seen
 On the Ecchoing Green.

Old John with white hair
 Does laugh away care,
 Sitting under the oak
 Among the old folk.
 They laugh at our play,
 And soon they shall say:
 'Such, such were the joys,
 When we all, girls & boys,
 In our youth-time were seen
 On the Ecchoing Green.'

Till the little ones weary
 No more can be merry;
 The sun does descend,
 And our sports have an end.
 Round the laps of their mothers
 Many sisters and brothers,
 Like birds in their nest,
 Are ready for rest;
 And sport no more seen
 On the darkening Green.

'The Garden of Love'

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love
That so many sweet flowers bore,

And I saw it was filled with graves,
And tomb-stones where flowers should be;
And Priests in black gowns were walking their rounds,
And binding with briars my joys & desires.

8 Emily Dickinson

Compare the ways Dickinson uses language and poetic techniques in 'After Great Pain' and 'It was not Death for I stood up'.

Support your answer with reference to relevant contextual factors.

[25]

'After Great Pain'

After great pain, a formal feeling comes –
 The Nerves sit ceremonious, like Tombs –
 The stiff Heart questions was it He, that bore,
 And Yesterday, or Centuries before?

The Feet, mechanical, go round –
 Of Ground, or Air, or Ought –
 A Wooden way
 Regardless grown,
 A Quartz contentment, like a stone –

This is the Hour of Lead –
 Remembered, if outlived,
 As Freezing persons, recollect the Snow –
 First – Chill – then Stupor – then the letting go –

'It was not Death, for I stood up'

It was not Death, for I stood up,
And all the Dead, lie down –
It was not Night, for all the Bells
Put out their Tongues, for Noon.

It was not Frost, for on my Flesh
I felt Siroccos – crawl –
Nor Fire – for just my Marble feet
Could keep a Chancel, cool –

And yet, it tasted, like them all,
The Figures I have seen
Set orderly, for Burial,
Reminded me, of mine –

As if my life were shaven,
And fitted to a frame,
And could not breathe without a key,
And 'twas like Midnight, some –

When everything that ticked – has stopped –
And Space stares all around –
Or Grisly frosts – first Autumn morns,
Repeal the Beating Ground –

But, most, like Chaos – Stopless – cool,
Without a Chance, or Spar –
Or even a Report of Land –
To justify – Despair.

9 Seamus Heaney

Compare the ways Heaney uses language and poetic techniques in 'Strange Fruit' and 'Anahorish'.

Support your answer with reference to relevant contextual factors.

[25]

'Strange Fruit'

Here is the girl's head like an exhausted gourd.
Oval-faced, prune-skinned, prune-stones for teeth.
They unswaddled the wet fern of her hair
And made an exhibition of its coil,
Let the air at her leathery beauty.
Pash of tallow, perishable treasure:
Her broken nose is dark as a turf clod,
Her eyeholes blank as pools in the old workings.
Diodorus Siculus confessed
His gradual ease among the likes of this:
Murdered, forgotten, nameless, terrible
Beheaded girl, outstaring axe
And beatification, outstaring
What had begun to feel like reverence.

'Anahorish'

My 'place of clear water',
the first hill in the world
where springs washed into
the shiny grass

and darkened cobbles
in the bed of the lane.
Anahorish, soft gradient
of consonant, vowel-meadow,

after-image of lamps
swung through the yards
on winter evenings.
With pails and barrows

those mound-dwellers
go waist-deep in mist
to break the light ice
at wells and dunghills.

10 Eavan Boland

Compare the ways Boland uses language and poetic techniques in 'Object Lessons' and 'The New Pastoral'.

Support your answer with reference to relevant contextual factors.

[25]

'Object Lessons'

It was yours.
Your coffee mug. Black,
with a hunting scene on the side
(cruel theatre as the kettle poured).
Together, we unpacked it
in the new house.

to-be-finished
aria, an untouched meal,
and the lady and the hunting horn
on the floorboards you and I had sworn
to sand down and seal
with varnish.

A hunting scene:
Dogs. Hawking. Silk.
Linen spread out in a meadow.
Pitchers of wine clouding in the shadow
of beech trees. Buttermilk.
A huntsman.

A wild rabbit.
A thrush ready to sing.
A lady smiling as the huntsman kissed her:
the way land looks before disaster
strikes of suffering
becomes a habit

was not a feature
of the history we knew. Now
it opened out before us, bright
as our curtainless October nights
whose street-lit glow
was second nature. Or

those mornings
we drank coffee
and shared cake in a kitchen full of
chaos, before we knew the details of
this pastoral were merely
veiled warnings

of the shiver
of presentiment with which
we found the broken pieces of
the sparrow hawk and the kisses of
the huntsman, the pitcher
and the thrush's never

'The New Pastoral'

The first man had flint to spark. He had a wheel
to read his world

I'm in the dark.

I am a lost, last inhabitant –
displaced person
in a pastoral chaos.

All day I listen to
the loud distress, the switch and tick of
new herds.

But I'm no shepherdess.

Can I unbruise these sprouts or clean this mud flesh
till it roots again?
Can I make whole
this lamb's knuckle, butchered from its last crooked suckling?

I could be happy here,
I could be something more than a refugee

were it not for this lamb unsuckled, for the nonstop
switch and tick
telling me

there was a past,
there was a pastoral,
and these chance sights

what are they all
but amnesias of a rite

I danced once on a frieze?

11 Carol Ann Duffy

Compare the ways Duffy uses language and poetic techniques in 'Over' and 'You'.

Support your answer with reference to relevant contextual factors.

[25]

'Over'

I wake to a dark hour out of time, go to the window.
 No stars in this black sky, no moon to speak of, no name
 or number to the hour, no skelf of light. I let in air.
 The garden's sudden scent's an open grave.
 What do I have

to help me, without spell or prayer,
 endure this hour, endless, heartless, anonymous,
 the death of love? Only the other hours –
 the air made famous where you stood,
 the grand hotel, flushing with light, which blazed us
 on the night,

the hour it took for you
 to make a ring of grass and marry me. I say your name
 again. It is a key, unlocking all the dark,
 so death swings open on its hinge.
 I hear a bird begin its song,
 piercing the hour, to bring first light this Christmas dawn,
 a gift, the blush of memory.

'You'

Uninvited, the thought of you stayed too late in my head,
so I went to bed, dreaming you hard, hard, woke with your name,
like tears, soft, salt, on my lips, the sound of its bright syllables
like a charm, like a spell.

Falling in love
is glamorous hell; the crouched, parched heart
like a tiger ready to kill; a flame's fierce licks under the skin.
Into my life, larger than life, beautiful, you strolled in.

I hid in my ordinary days, in the long grass of routine,
in my camouflage rooms. You sprawled in my gaze,
staring back from anyone's face, from the shape of a cloud,
from the pining, earth-struck moon which gapes at me

as I open the bedroom door. The curtains stir. There you are
on the bed, like a gift, like a touchable dream.

12 Jacob Sam-La Rose

Compare the ways Sam-La Rose uses language and poetic techniques in 'Talk This Way' and 'Speechless V'.

Support your answer with reference to relevant contextual factors.

[25]

'Talk This Way'

Dear boys on road,

 dear girls on bus
top decks, dear hip-hop, dear love letters
pressed deep into vinyl platters, dear Americas,
Jamaica and East End -

 dear Queen's best
cool and clipped as seams pressed sharp
in spite of noon day sun high in a Guyanese sky,
dear received pronunciation, dear raw, unfettered
music of my motherland once removed, dear music
smuggled in the old-fashioned way, beneath the folds
of skirts and blouses in a hard leather suitcase,
in the bones of flying fish and guava cheese,
cassava bread, in the notes of spilt casrip
loosed from broken bottles -

 dear music
melting in the cauldron and pit, dear molten
brogue we birthed and spanked to wailing heights,
dear empty spaces, dear silence -

thank you for your many tongues.
Now, to find my own.

'Speechless V'

The windows look out on open school grounds

and already, before I've begun to speak
or even know their names, they're out there

on the pitch, or up in the clouds – anywhere
but here. Their teachers have said that this
is a valuable opportunity to learn

but ask a boy face down on the desk
as if its surface is a requisite for breathing,
or the three girls squealing something

I don't understand, and the rest of them
proclaiming boredom, a preference for
the Rock Club project up the hall,

Hangman, anything other than poetry
because poetry means writing, and writing
is *long, man* – so say the ones that can be bothered

to speak. *We're the dumb kids, sir,*
says one. *Why did they give you to us?*

Before the end of this lesson, the girl that lacks
patience to raise her hand before speaking
will compare herself to a broken slot machine

in the basement of a pub, inside out
and forgotten in the widening fissure
between her parents.

The boy with a desk for a face
will write of depression in a black
and beautiful light, detailing a warm,

dark pool that whispers your name.
I'll scribe for a boy who will refuse to write,
ask questions and write his answers down:

Bangladesh, a red Honda generator,
how there's nothing like family,
nothing like home, regardless of heat

when the air-con kicks out.
I'll cherish the look on his face
When I read back his words and see

a clean, unarguable flame behind his eyes,
how he's never heard himself sound like this before
and never thought it could sound so good.

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...day June 20XX – Morning/Afternoon

AS Level English Language and Literature (EMC)

H074/02 The language of literary texts

SAMPLE MARK SCHEME

Duration: 1 hour 30 minutes

MAXIMUM MARK 50

This document consists of 40 pages

MARKING INSTRUCTIONS**PREPARATION FOR MARKING****SCORIS**

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the [insert number] practice responses ('scripts') and the [insert number] standardisation responses

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. Work crossed out:
 - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
 - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.
7. There is a NR (No Response) option.
8. Award NR (No Response)
- if there is nothing written at all in the answer space
 - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
 - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question
- Note: Award 0 marks - for an attempt that earns no credit (including copying out the question)
9. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
10. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
11. For answers marked by levels of response:
- a. **To determine the level** – start at the highest level and work down until you reach the level that matches the answer
 - b. **To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

12. Annotations

Annotation	Meaning

Subject-specific marking instructions

Candidates answer **one** question from Section A and **one** question from Section B. Assessment objectives AO1, AO2 and AO3 are assessed in Section A. Assessment objectives AO1, AO2, AO3 and AO4 are assessed in Section B. The question-specific guidance on the tasks provide an indication of what candidates are likely to cover in terms of AOs 1, 2, 3 and 4. The guidance and indicative content are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

INTRODUCTION

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

Awarding Marks

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

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

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

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

Rubric Infringement

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

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

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

USING THE MARK SCHEME

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Bands for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

These are the **Assessment Objectives** for the English Language and Literature specification as a whole.

AO1	Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression.
AO2	Analyse ways in which meanings are shaped in texts.
AO3	Demonstrate understanding of the significance and influence of contexts in which texts are produced and received.
AO4	Explore connections across texts informed by linguistic and literary concepts and methods.
AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.

WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the components and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Non-fiction written and spoken texts (01)	8%	7%	13%	7%	15%	50%
The language of literary texts (02)	14%	20%	8%	8%	0%	50%
	22%	27%	21%	15%	15%	100%

Component 2 Section A (narrative) 25 marks

The weightings for the assessment objectives are:

AO2 12.0%

AO1 8.0%

AO3 5.0%

Total 25%

In Section A the dominant assessment objective is AO2 Analyse ways in which meanings are shaped in texts.

Answers will also be assessed for AO1 and AO3.

Answers should explore how meanings are shaped by analysing the authors' use of narrative and stylistic techniques (AO2). They should develop a coherent argument, using relevant concepts and methods from linguistic and literary study and associated terminology (AO1). Answers should be developed with reference to the extract in the context of the novel as a whole, its genre and use of generic conventions (AO3). The criteria below are organised to reflect the order of the dominant assessment objectives.

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

Level 6: 25–21 marks	
AO2	Excellent, fully developed and detailed critical analysis of ways in which meanings are shaped in texts.
AO1	Excellent application of relevant concepts and methods from integrated linguistic and literary study as appropriate. Consistently coherent and fluent written expression and apt and consistent use of terminology relevant to the task and texts.
AO3	Perceptive understanding of the significance and influence of the contexts in which texts are produced and received.

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 8–5 marks

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

Level 1: 4–1 marks

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

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

Question	Response	Marks	Guidance
1	<p>Charlotte Brontë: <i>Jane Eyre</i></p> <p>Write about the ways in which Charlotte Brontë tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told.</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the significance of genre, using this knowledge</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g.</p> <p>Narrative voice e.g. first person retrospective, with interior monologue; intense, introspective, exclamatory, self-aware with moments of humour; passion and ambition tempered by realism and pragmatism; questioning reveals narrator urging herself to thought and action; intrusive narrator e.g. bracketed aside ('mentally, be it understood etc') reminds reader that despite immediacy of the writing, this is a retrospective account by a narrator controlling the telling of her story.</p> <p>The handling of time e.g.</p> <p>Relationship between narrative and chronological time e.g. chapter begins with narrator sharing decision to leap forward in the narrative of her life; this passage then focuses on a single afternoon and evening – slowing down of narrative time for a key moment.</p> <p>Shifts, flashbacks, foreshadowing e.g. reflection on arrival at the school – highlighting this episode as a moment on the cusp, leads to decision to take action.</p> <p>Use of tenses e.g. past tense typical of autobiography, with reflections on earlier life; striking shift into present tense – here as elsewhere at moment of emotional intensity.</p> <p>Structural development of passage e.g. from feeling of oppression through recognition to interrogation of self, anticipating movement away from the school and this phase.</p> <p>Prose style and language e.g.</p> <p>Sentence types, structure and length e.g. syntax, combined with lexical</p>

Question	Response	Marks	Guidance
1	<p>to illuminate their discussion of the way the story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>repetition, to recreate ongoing tedium and passage of time; parallelism in grammatical structures in opening lines, creating the sense that the reader is seeing the scene, as Jane does – also creates a sense of weariness.</p> <p>Lexical choices and repetition e.g. imprisonment (prison, limits, boundary, rules), service (represented both as a means of oppression and as a route to a new life), liberty, landscape/nature, words associated with thought, memory, imagination and the mind; oppositions in descent/ascent, boundaries/escape (imagined, real), liberty, excitement, pleasure v rules and duties, habits.</p> <p>Use of setting and place e.g. figurative use of landscape; imprisonment / freedom (a repeated motif).</p> <p>AO3 Context</p> <p>The extract in context e.g. towards the end of the episode relating Jane's life at Lowood, anticipating her move to Thornfield; prepares next phase of the story – a turning point, a passage on the cusp, relating the moment of Jane's decision to take action, looking both to the past and the future.</p> <p>Genre and use of generic conventions e.g. novel as a whole draws on a range of genres (school, romance, gothic, fairy tale); in this extract focus on autobiographical nature and specifically rites of passage – moment of change; description of the landscape – sense of imprisonment anticipates gothic elements.</p>

Question	Response	Marks	Guidance
2	<p>F Scott Fitzgerald: <i>The Great Gatsby</i></p> <p>Write about the ways in which F Scott Fitzgerald tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told.</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g.</p> <p>Nick Carraway, 1st person concluding the story; the novel draws attention to narrator's role; shift between certainty about Gatsby 'Gatsby believed' and an acknowledgement of his unknowability 'must have seemed'; reader questions Nick's reliability as a narrator; continuing uncertainty about the 'truth' of Gatsby's character; pronoun shift to 'us'/'we' at end seems to include the reader. Uncertainty of the ending, does it offer hope or despair in 'ceaseless' return to the past?</p> <p>Prose style and language e.g.</p> <p>Tone and register 'brooding', contemplative, blends poetic seriousness with some informal features retaining sense of Nick's voice.</p> <p>Sentence types, structure and length complex and long sentences create poetic and elegiac tone; simple and compound sentences creating informality.</p> <p>Phonology patterning of sounds in the final paragraph to create frustration, repetition; and strong build-up of hard 'c' sounds in long paragraph.</p> <p>Lexical choices formal polysyllabic; semantic field of time, particularly in adverbials, 'still', 'on the last night', 'transitory', 'for the last time in history' etc. ; suggestions of uncertainty 'perhaps' 'hardly' etc.; startling use of 'orgastic' echoes other suggestions of sexuality.</p> <p>Figurative language, symbols and motifs use and repetition of 'green' motif of the 'green light'; image of the 'green breast' for America ironically recalling description of Myrtle Wilson's body.</p>

Question	Response	Marks	Guidance
2	<p>story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>Structure e.g.</p> <p>Use of repetition, parallels, oppositions, contrasts past and present both in American history and in the narrative of the novel's events - parallel between 'Gatsby's wonder ' and the 'wonder' of the first settlers; also 'dream' linking past and present, also generalises Gatsby's experience.</p> <p>AO3 Context</p> <p>The extract in context e.g. the final reflective passage; concludes the novel, but opens up the significance of the narrative in the context of ideas about America; retrospective in historical terms as well as in relation to the events of the novel.</p> <p>Genre and use of generic conventions e.g. American novel, an aspect foregrounded in this final passage with its references to the 'dark fields of the republic' and the arrival of early settlers. Belongs to Modernist period, relevant here to the effect of experimentation with narrative technique.</p>

Question	Response	Marks	Guidance
3	<p>Chinua Achebe: <i>Things Fall Apart</i></p> <p>Write about the ways in which Chinua Achebe tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told.</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g. third person and omniscient; description both of the externals of Okonkwo's life and of his internal characteristics; key characteristics of Nwoye introduced; a traditional storyteller familiar with Igbo culture and aware of culture of the community he describes.</p> <p>The handling of time e.g.</p> <p>Foreshadowing although the narrative is predominantly chronological, the reader already knows that Ikemefuna is 'ill-fated' before reading this passage, creating tragic inevitability.</p> <p>Use of repetition, parallels, oppositions, contrasts passage begins and ends with a description of fear; Okonkwo's prosperity established in terms of his yams. This provides a measure of his rise and fall in status throughout the novel.</p> <p>Structural development of passage moves from interior description of Okonkwo to external evidence of his power over his wives and children and his prosperity.</p> <p>Prose style and language e.g.</p> <p>Sentence types, structure and length predominantly simple and compound sentences creating straightforward description; several begin with simple conjunctions 'But', and 'And', typical of oral narrative; sentences describing his fear of being like his father are complex and so stand out e.g. 'It was the fear of himself, lest...'; the shift to dialogue and narration at the end creates focus on Ikemefuna.</p> <p>Lexical choices strong contrasts that are important for the novel as a whole: 'hate'/'love'; 'woman'/'man'; 'clan'/'stranger'; semantic field of fear and listing of types of fear; Igbo lexis particularises setting ; comparatives</p>

Question	Response	Marks	Guidance
3	<p>story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>'deeper', 'more intimate' 'greater' to signify the importance of Okonkwo's fear in novel as a whole.</p> <p>Figurative language, symbols and motifs – simple motifs as is conventional in oral narrative e.g. 'red walls'.</p> <p>AO3 Context</p> <p>The extract in context e.g. early in the novel to set out Okonkwo's character in the context of Umuofia, his 'clan' and particularly in relation to his father. The passage also starts to develop characters and roles of Ikemefuna and Nwoye.</p> <p>Genre and use of generic conventions e.g. post-colonial (published just before Nigerian independence and written partly in response to <i>Heart of Darkness</i>) placing its narrative in the lead up to colonisation and using the traditional genre of oral narrative; draws on European conventions of tragedy, seen in this passage in the presentation of Okonkwo as flawed hero.</p>

Question	Response	Marks	Guidance
4	<p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Write about the ways in which Arundhati Roy tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told.</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g. third person narration focalised mainly here through Estha as a child, sometimes as an adult looking back after Ammu's death; as often in the novel, the 3rd person narration gives voice to the twins' combined experience, 'It took the twins years to understand...'</p> <p>Introduction of other narrative voices e.g. minor characters such as the 'eating lady' and her daughter; italics to create a version of Ammu's voice that is in Estha's head as well as Estha's own voice repeated internally.</p> <p>The handling of time e.g.</p> <p>Relationship between narrative and chronological time novel explores the events of Rahel and Estha's past and presents them through a series of links and associations in memory.</p> <p>Shifts, flashbacks, foreshadowing scene accumulates meanings from references back to Velutha's death and forward to Ammu's death.</p> <p>Structure of the novel apparently fragmentary but carefully designed to create focus on key events and scenes, e.g. Estha being 'Returned'.</p> <p>Use of repetition, parallels, oppositions, contrasts this scene is referred to in the opening chapter of the novel so that the reader is familiar with the idea of Estha being 'Returned'; use of the 'eating lady' and her children to intensify emotion of the scene; ability to reverse the letters in the train sign recalls the police station where they gave Velutha's name.</p> <p>Prose style and language e.g.</p> <p>Tone and register moves between childlike voice and a more adult retrospective voice; in direct speech impact of third person between Ammu</p>

Question	Response	Marks	Guidance
4	<p>significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>and Estha to refer to Estha; informal mother to child tone created through terms of address ‘sweetheart’ and gentle imperatives; repetition and backtracking create Estha’s, and Ammu’s, desperation.</p> <p>Phonology phonetic spelling to recreate child’s voice and habit of wordplay ‘eggzackly’.</p> <p>Sentence types, structure and length frequent use of ellipsis and minor sentences to recreate the thoughts of Estha as a child.</p> <p>Lexical choices use of capitalisation, as throughout the novel, to identify familiar yet mysterious adult phrases; word play of various kinds e.g. compound words; focus on adverbials of time ‘never’ and ‘soon’.</p> <p>Figurative language, symbols and motifs motif of the song, ‘cara-van’, recalls previous episodes.</p> <p>AO3 Context</p> <p>The extract in context e.g. towards the end, but scene is alluded to at several points in the novel; shows separation of Estha from his twin and mother at point when reader is fully aware of the tragic significance of this moment in their lives.</p> <p>Genre and use of generic conventions Postmodern experimentation e.g. fragmentation of narrative structure and language, explores identity; novel of childhood with some aspects of a family saga; post-colonial Indian novel in English.</p>

Question	Response	Marks	Guidance
5	<p>Ian McEwan: <i>Atonement</i></p> <p>Write about the ways in which Ian McEwan tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g. third person recognisably that of a thirteen year old girl; moving into free indirect speech; increasingly introspective; Lola and her brothers direct speech develops characters; later revelation that Briony is in fact the 'author' within McEwan's novel gives re-reading an added dimension.</p> <p>The handling of time e.g.</p> <p>Structure of the novel a key moment, highlighting the circularity of the novel as Briony's play is performed at her birthday party in the final first person narrative section of the novel.</p> <p>Structural development of passage increasing tension in Briony's position as she loses control of her play through Lola's manipulation; moves from dialogue and action to introspection by the end of the passage; the narrative Briony imagines foreshadows the twin boys running away.</p> <p>Prose style and language e.g.</p> <p>Sentence types, structure and length interrogatives to represent Briony's painful self-questioning; Lola's politeness strategies, e.g. 'do you mind' and her unfinished utterance, show her manipulative skills; long sentences, e.g. final sentence using syndetic listing and ellipsis to suggest increasingly desperate self-pity.</p> <p>Lexical choices the third person narration combines Briony's thirteen year old lexis e.g. 'ballet pumps with the pink ribbon straps' with more adult phrases, e.g. 'vile piquancy'; modification in the final sentence, e.g. 'beautiful and dead' suggests Briony's tendency to over-dramatise.</p> <p>Figurative language, symbols and motifs borrows from fairy tale; adult narrative voice uses a complex metaphor to describe her surrender to Lola</p>

Question	Response	Marks	Guidance
5	<p>story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>‘spreading across her skin and ballooning outwards from it, darkening the room in throbs.’</p> <p>AO3 Context</p> <p>The extract in context e.g. very near the beginning, part of the early development of Briony and her world; acts as prologue and preparation for the key scenes that precipitate the action, witnessed by Briony.</p> <p>Genre and use of generic conventions e.g. Postmodern novel that explores the construction of the truth, as well as questions of narrative and point of view; this extract draws on fairy tale to recreate the imagination of Briony.</p>

Question	Response	Marks	Guidance
6	<p>Jhumpa Lahiri: <i>The Namesake</i></p> <p>Write about the ways in which Jhumpa Lahiri tells the story in this extract.</p> <p>In your answer you should:</p> <ul style="list-style-type: none"> • explore the narrative techniques used in the extract • consider the extract in the context of the novel as a whole and its genre <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Analyse the ways the writer uses narrative technique, going beyond the most obvious features, in their discussion of the way the story is told.</p> <p>AO1 Use linguistic and literary concepts and methods drawn from a wide range in order to analyse how the writer tells the story in this passage. Express ideas coherently and fluently, with a wide vocabulary and accurate terminology.</p> <p>AO3 Accurately place the passage within the context of the novel as a whole, identifying the type of passage it is and its function. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p>Voice, point of view and relationship with the reader e.g. third person omniscient narrator focalised through Gogol in this extract; present tense gives an authenticity to the third person voice bringing it closer to Gogol; conflict between Gogol's desire for Maxine's family's way of life and his own reflections on his past; narrative technique creates an apparently detached voice but builds an intimacy between character and reader through the immediacy of the narration.</p> <p>The handling of time e.g.</p> <p>Shifts, flashbacks, foreshadowing movement back in time to Gogol's past and Maxine's past through recollections; looks forward to a possible future for Maxine.</p> <p>Use of tenses present tense, recreating rather than recording the past in this extract; shift in tense as the narration moves into past tense for childhood memories; modal verb 'would' for speculation about Gogol's parents' responses.</p> <p>Use of repetition, parallels, oppositions, contrasts e.g. contrast between past and present (first for Gogol and then for Maxine, focalised through Gogol) and an implied contrast in cultural and class identity; Gogol's recounting his revelation of his name to Maxine provides a parallel with others' response to this story; repeated negation, 'no', 'not', 'never', creates the sense of exclusion of his family.</p> <p>Prose style and language e.g.</p> <p>Sentence types, structure and length extensive listing of clauses and phrases within sentences, building detail in a way that represents thought;</p>

Question	Response	Marks	Guidance
6	<p>story is told.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify and list some ways in which the writer uses narrative technique to tell the story.</p> <p>AO1 Use some linguistic and literary concepts and methods to analyse the ways in which the writer tells the story in this passage. Expression is clear but may lack precision in vocabulary and terminology as well as coherence.</p> <p>AO3 Show some ability to place the passage within the context of the novel as a whole. Show limited understanding of the genre in relation to the way the story is told.</p>		<p>syndetic listing ‘the moon...and the sun and the clouds’ to show the sense of ownership of the landscape.</p> <p>Lexical choices semantic field of food to reflect identity; modifiers to suggest Maxine’s character ‘reverently’.</p> <p>Figurative language, symbols and motifs motif of water throughout the extract creates a soundscape; use of place names indicating his parents’ movements from place to place contrasted with the use of the lake to establish the powerful ownership of place.</p> <p>AO3 Context</p> <p>The extract in context e.g. part of the central character’s early adulthood; captures one of the substantial relationships of the novel; sets this in the context of Gogol’s past life and potential future; strongly evocative of time and place, also retrospective, focalised through Gogol.</p> <p>Genre and use of generic conventions contemporary novel that draws on some conventions of a coming of age novel seen here in reference to the fourteen year old selves of Gogol and Maxine; post-colonial novel of Indian-American identity.</p>

Component 2 Section B (poetry) 25 marks

The weightings for the assessment objectives are:

AO2 8.0%

AO4 8.0%

AO1 6.0%

AO3 3.0%

Total 25%

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

Answers will also be assessed for AO1 and AO3.

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

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

Level 6: 25–21 marks

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

Level 5: 20–17 marks

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

Level 4: 16–13 marks

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

Level 3: 12–9 marks

AO2	Some analysis of ways in which meanings are shaped in texts.
AO4	Some attempt to explore connections across texts informed by linguistic and literary concepts and methods.
AO1	Some application of relevant concepts and methods selected appropriately from integrated linguistic and literary study. Generally clear written expression with occasional inconsistencies and some appropriate use of terminology relevant to the task and texts.
AO3	Some awareness of the significance and influence of the contexts in which texts are produced and received.

Level 2: 8–5 marks

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

Level 1: 4–1 marks

AO2	Very little analysis of ways in which meanings are shaped in texts.
AO4	Very little attempt to make connections across texts informed by linguistic and literary concepts and methods.
AO1	Very little attempt to apply relevant concepts and methods from integrated linguistic and literary study as appropriate. Inconsistent written expression and little use of terminology relevant to the task and texts.
AO3	Very little awareness of the significance and influence of the contexts in which texts are produced and received.

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

Question	Response	Marks	Guidance
7	<p>William Blake</p> <p>Compare the ways Blake uses language and poetic techniques in ‘The Ecchoing Green’ and ‘The Garden of Love’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. third person in ‘The Ecchoing Green’, but with the pronoun ‘our’ for ‘our sports’; first person in ‘The Garden of Love’ suggesting personal engagement.</p> <p>Form: e.g. regular, song-like form of ‘The Ecchoing Green’ – connected to the idea of simplicity and innocence, and the song-like, lyrical quality of ‘The Garden of Love’, which is broken in the final verse; ‘The Ecchoing Green’ moves from the beginning, to the middle to the end of the day – connected to the idea of time passing and, possibly, threatened innocence. ‘The Garden of Love’ broken rhythms and rhyme of the final verse – connected to the idea of move from freedom of play to religious constraint.</p> <p>Imagery and symbolism: e.g. ‘The Ecchoing Green’: the green, birds, sun, play; Oak – representing wisdom. The setting sun – representing the inevitability of innocence passing. ‘The Garden of Love’: green, briars, flowers, colours: all part of this symbolic landscape. e.g. poem of innocence (‘The Ecchoing Green’), and poem of experience (‘The Garden of Love’); contrast of the green in the two poems as a shared public space in ‘The Ecchoing Green’, whereas it is being taken over by established religion in ‘The Garden of Love’.</p> <p>Rhythm: e.g. double unstressed and stressed in each line in ‘The Ecchoing Green’ creating a light feel. In ‘The Garden of Love’ the common ballad metre is broken in the final stanza.</p>

Question	Response	Marks	Guidance
7	<p>poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Rhyme: e.g. the regular rhyming scheme, rhyming couplets and occasional half-rhyme (e.g. 'weary' 'merry' etc.) of 'The Ecchoing Green' creating a sense of security. In 'Garden of Love' the alternate full-end rhyme dissolves in the final verse.</p> <p>Lexis: e.g. nature, youth, family, age, play, time, sounds ('The Ecchoing Green') and religion, nature, love ('The Garden of Love').</p> <p>Contrasts in lexis: e.g. 'the 'ecchoing green' contrasts with the 'darkening green'; 'The Garden of Love': past v present, child v adult, nature v man-made.</p> <p>Grammar and Morphology: 'The Garden of Love': repetition of 'I went', 'I saw' etc. suggesting child-like expression; dynamic verbs in the present tense in 'The Ecchoing Green', and dynamic verbs in final two lines of 'The Garden of Love', suggesting the speaker's loss of power and control.</p> <p>Phonology: e.g. open vowel sounds of the line endings in stanza two in 'The Ecchoing Green' – suggesting wistfulness. In 'The Garden of Love' the repeated b in 'black' 'binding' 'briars' yolks these words together in meaning.</p> <p>AO3 Context</p> <p>Cultural, literary or other relevant contexts: e.g. reference to the illustrations; distortion of nursery rhyme quality ('The Garden of Love'); pastoral tradition – connected to the idea of nature and innocence ('The Ecchoing Green').</p>

Question	Response	Marks	Guidance
8	<p>Emily Dickinson</p> <p>Compare the ways Dickinson uses language and poetic techniques in ‘After Great Pain’ and ‘It was not Death for I stood up’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. third person in ‘After great pain’, addressing the reader in a rhetorical question; statements in ‘After great pain’, suggest a certainty, and a more explorative voice in ‘It was not Death’, as she tries to find answers.</p> <p>Form: e.g. three verses, divided into the past, the present and the future in ‘After Great Pain’. An abstract noun is used anaphorically: named and then defined. In contrast in ‘It was not Death’, the abstract noun is cataphoric.</p> <p>Imagery and symbolism: e.g. in ‘After great pain’ imagery of rigidity; dehumanised speaker – disconnected nerves, heart, feet. Symbolism of the snow – final freezing of the soul. In ‘It was not Death’ images of restriction and death.</p> <p>Rhythm: e.g. characteristic use of common metre (eight syllable line, six syllable line, eight syllable line with an iambic stress pattern) in ‘It was not Death’, suggesting the way in which these poetic restrictions are used to define despair.</p> <p>Rhyme: e.g. in ‘After Great Pain’ in stanza 2 the half rhyme is broken, as is the line length, suggesting lack of purpose and direction.</p> <p>Lexis: e.g. cold; minerals; weight; time in ‘After great pain’, and temperature, locks, time, nature and elements in ‘It was not Death’ - both lexical groups suggesting the detachment of the speaker from her body.</p> <p>Contrasts in lexis: e.g. in ‘It was not Death’: fire v frost, night v noon, stood up v lie down – connected to the idea of the contradictions involved in the attempt to make sense of this emotion.</p> <p>Grammar and Morphology:</p> <p>Syntax: e.g. ‘After great pain’ punctuated as a single sentence in stanza one, with a hyphen used to indicate a pause, hyphen at the end indicates</p>

Question	Response	Marks	Guidance
8	<p>stylistic techniques e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>lack of resolution; 'It was not Death' ends with a full stop.</p> <p>Verbs, moods and tenses e.g. 'After great pain' is the present tense –this is a shared human experience, or a recording of a present experience. 'It was not Death: there is a shift from past to present in stanza five.</p> <p>Phonology: e.g. in 'After great Pain' the open vowel sounds in stanza 2 ('go round', 'ground', 'of', 'or', 'air', 'ought' etc.) - softer sound suggesting a disconnection - with the feet moving without direction. In 'It was not Death' the onomatopoeic 'ticked' echoed in 'stopped' – connected to the idea of finality.</p> <p>AO3 Context</p> <p>Cultural or literary context: e.g. use of common metre: the poet writing from a position of knowledge of the work of poets such as Isaac Watts, for example, and with knowledge of religious texts such as the Bible.</p>

Question	Response	Marks	Guidance
9	<p>Seamus Heaney</p> <p>Compare the ways Heaney uses language and poetic techniques in ‘Strange Fruit’ and ‘Anahorish’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. ‘Strange Fruit’: no pronouns, but the presence of the speaker is obvious (‘Here is’); in ‘Anahorish’: the single reference to the pronoun ‘my’ informs our reading of the poem.</p> <p>Other uses of voice e.g. in ‘Strange Fruit’: reported speech (‘Diodorus Siculus confessed’) – a verifiable name and text. In ‘Anahorish’ quotation in speech marks – the idea that this is shared knowledge, not just something the speaker created.</p> <p>Nature of voice e.g. In ‘Strange Fruit’ both reverence and horror whereas in ‘Anahorish’ the nature of the voice is nostalgic.</p> <p>Form e.g. ‘Strange Fruit’: fourteen lines of predominantly ten syllables each – echo of the sonnet form, traditionally a love poem.</p> <p>Structural development e.g. ‘Strange Fruit’: from girl’s head as object being handled by unnamed people, to the speaker’s own personal reaction. In ‘Anahorish’: from personal past in stanzas one and two, to a shared, possibly imagined past of stanza three and four.</p> <p>Imagery and symbolism e.g. in ‘Strange Fruit’: metaphor of title and gourd – something different and distant; metaphor of vegetation – death captured in the comparison with living things (ferns, pools) and with things that were alive and are now dead (leather, tallow, prunes); In ‘Anahorish’: metaphorical dimension of biblical ‘first hill’ ‘washed’.</p> <p>Lexis: e.g. in ‘Strange Fruit’: fruit and vegetation; value and protection; objectification (exhibition, outstaring). In ‘Anahorish’: land; winter; water and language – the creation of a place through memory and language.</p> <p>Kinds of lexis e.g. ‘Strange Fruit’ concrete nouns describing the head; abstract nouns describing his reaction. Latinate word ‘beatification’.</p>

Question	Response	Marks	Guidance
9	<p>straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Concrete nouns in 'Anahorish' – this is observational; an actual place.</p> <p>Repetition of words e.g. in 'Strange Fruit': 'outstaring' – first in the past and then in the present.</p> <p>Grammar and Morphology:</p> <p>Syntax e.g. compound words (oval-faced, prune-skinned, prune-stones). Elliptical opening sentence – a conversation: 'Here is...' In 'Anahorish' the compound words 'after-image, mound-dwellers' suggest the poet's personal connection and his knowledge of Irish folk-lore.</p> <p>Verbs, moods and tenses e.g. in 'Strange Fruit' shifts in tenses show movement between the imagined past and the observed present. In 'Anahorish': past tense until the final stanza where they 'go' deep – making history immediate.</p> <p>Phonology: e.g. in 'Strange Fruit' the repeated soft sounds ('pash', 'perishable', 'treasure') – suggests quiet and reverence. In 'Anahorish' the repeated 'l' (pails, dwellers, light, wells, dunghills).</p> <p>AO3 Context</p> <p>Cultural or literary context e.g. 'Anahorish': part of an Irish poetic tradition of writing about places. 'Strange Fruit' – a political poem sung by Billy Holliday (1939).</p>

Question	Response	Marks	Guidance
10	<p>Eavan Boland</p> <p>Compare the ways Boland uses language and poetic techniques in ‘Object Lessons’ and ‘The New Pastoral’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. in ‘New Pastoral’: first person, conversational with rhetorical questions. In ‘Object Lessons’: first person plural – to connect with the idea of shared domestic experience, in contrast to third person in description of the scene.</p> <p>Form: e.g. in ‘The New Pastoral’ move from certainty in the first stanza to questioning the role of women, other than as an ornament or stereotype. In ‘Object Lessons’: move from domestic interior, to pastoral scene on the mug, to domestic, to broken mug, and back to the domestic scene.</p> <p>Imagery and symbolism: e.g. in ‘The New Pastoral’: dark, nature, pastoral, refugee, art – connected to the idea of reference back to the past. In ‘Object Lessons’: hunting scene, nature and pastoral – idea of constructed, fixed picture of the past symbolically destroyed.</p> <p>Rhyme: e.g. in ‘The New Pastoral’: free verse with a return to rhyme in stanzas eight and nine. In ‘Object Lessons’: mirrored rhyming scheme - idea that the relationship of the speaker and partner is reflected in the relationship of the huntsman and lady.</p> <p>Lexis: e.g. in ‘Object Lessons’: food, drink, hunting, domestic, nature. In ‘The New Pastoral’: nature, domestic, mechanised sounds, healing and nurturing; in both poems: concrete nouns – illustrating an abstract idea by referring to the concrete.</p> <p>Grammar and Morphology: Parallelism e.g. in ‘The New Pastoral’ repeated ‘switch and tick’ to suggest the relentless nature of domestic technology. In ‘Object Lessons’: the indefinite article in ‘a huntsman... a lady’, is replaced by the definite article – suggesting the feeling of familiarity on returning to the scene.</p>

Question	Response	Marks	Guidance
10	<p>straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Verbs, moods and tenses e.g. in ‘The New Pastoral’, shift in tenses e.g. from, past tense to present tense to continuous present , to past tense etc. – connected to the idea of looking at the past to explain the present. In ‘Object Lessons’: written in the past tense with a single use of the present tense (‘the way land looks’) – suggesting this is a statement that is widely accepted.</p> <p>Phonology: e.g. in ‘The New Pastoral’: internal rhyming (‘distress’ and ‘shepherdess’) Sibilance and alliteration of ‘lost...last...displaced...person...pastoral chaos... listen ...distress’ softness contrasts with the harder sounding onomatopoeic ‘switch and tick’. In ‘Object Lessons’ the alliterative k (‘drank...coffee...cake...kitchen...chaos’) - harder sounds for the reality of the domestic environment.</p> <p>AO3 Context</p> <p>Cultural or literary context e.g. in both poems: ‘Ode on a Grecian Urn’ – representation of figures frozen in art. ‘The New Pastoral’: the pastoral tradition in poetry and art.</p>

Question	Response	Marks	Guidance
11	<p>Carol Ann Duffy</p> <p>Compare the ways Duffy uses language and poetic techniques in ‘Over’ and ‘You’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p> <p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. in both poems: first person, addressed to ‘you’ – a poetic apostrophe. Informal tone with rhetorical questions, suggesting a personal address.</p> <p>Form: e.g. in both poems: genre of love poetry in the literary tradition of poems addressed to lovers, with the fourteen lines of ‘You’ echoing the sonnet form.</p> <p>Structural development e.g. in ‘Over’: movement from night to dawn - from present to past to present. In ‘You’ movement from lover in dream, to the torment of love, to the physical appearance of her lover – both poems moving from negative to more positive.</p> <p>Imagery and symbolism: e.g. in ‘Over’: the metaphor of the garden; imagery of light and dark – the loss and memory of love. Symbolism of the bird’s song and dawn – new start, new hope. In ‘You’ the simile of the tiger: dangerous nature of love, suggests the speaker’s vulnerability.</p> <p>Rhyme e.g. in ‘Over’: free verse, occasional half-rhyme (grave have), internal rhyme (light, night, swings, hinge) – emphasising contrasts of despair and hope.</p> <p>Lexis: e.g. in ‘Over’: dark, light, death, nature; in ‘You’: spells and prayers, fire, nature – idea of love as other worldly, wild. Both poems: ‘gift’ – element of hope amid the despair.</p> <p>Contrasts in lexis e.g. in ‘Over’: light and dark, you and me, past and present; difference between love and hope (light) and absence of love (dark/black). In ‘You’: dreaming and waking – nature of love in both imagination and reality.</p>

Question	Response	Marks	Guidance
11	<p>poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Grammar and Morphology: Syntax e.g. in ‘Over’: minor sentences in stanza one, pared down – idea of quick breaths, ‘I let in air’ (the shortest sentence). In ‘You’ the short sentence ‘The curtains stir’ causes a break before the appearance of the lover.</p> <p>Parallelism e.g. syntactical repetition of ‘no stars, no moon’; in ‘You’ ‘like tears... like a charm...like a spell’ – sense of an incantation.</p> <p>Verbs, moods and tenses e.g. in both poems the shifts between present and past tense mark contrasts, e.g. between memories and hope.</p> <p>Phonology: e.g. in ‘Over’ the hard, stark sound of k (wake, dark, black, speak, skelf) – suggesting disharmony, and in ‘You’ the repetition of ‘ll’ (spell, hell, kill, fall) drawing attention to these words and their associations with powers beyond human control.</p> <p>AO3 Context</p> <p>Cultural or literary context e.g. the literary tradition of love poetry, the sonnet.</p>

Question	Response	Marks	Guidance
12	<p>Jacob Sam-La Rose</p> <p>Compare the ways Sam-La Rose uses language and poetic techniques in ‘Talk This Way’ and ‘Speechless V’.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p>AO2 Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p>AO4 Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p>AO1 Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p>AO3 Make use of relevant literary or other contexts, to further the analysis.</p>	25	<p>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</p> <p>Voice: e.g. in ‘Talk This Way’ first person: address to people, places and things. First person in ‘Speechless V’: abbreviations suggesting an informality</p> <p>Other uses of voice e.g. in ‘Speechless V’ the formality of the reported speech of the teacher, contrasting in tone to the informal, direct speech of the students</p> <p>Form: e.g. an amalgamation of thank you letters in ‘Talk This Way’.</p> <p>Structural development e.g. in ‘Talk This Way’: break in the stanza marks a turning point to his future and the finding of his own voice. In ‘Speechless V’: development through different stages from, students’ disaffection to moments of revelation.</p> <p>Imagery and symbolism e.g. in ‘Talk This Way’ metaphors for language, of release and concealment - connected to the idea of the formation of voice. In ‘Speechless V’ metaphor is only used once outside the accounts of the students’ own poetry – foregrounding the poetic nature of their voices.</p> <p>Rhythm e.g. in ‘Talk This Way’ the repeated ‘dear’ stops in the last two shorter lines – emphasising the change of pace and tone. In ‘Speechless V’ the two line stanza six has shorter line length and is monosyllabic – marking a contrast.</p> <p>Lexis: e.g. in ‘Speechless V’: written language (‘writing’, ‘scribe’.), and spoken language (‘begun to speak’, ‘teachers have said’.), and light and seeing (‘look out’, ‘beautiful light’.). In ‘Talk This Way’: food, drink, music, nations, clothes, melting, birthing – in a poem about varied influences.</p>

Question	Response	Marks	Guidance
12	<p>A lower level response (levels 1 to 3) will:</p> <p>AO2 Identify some examples of poetic and stylistic techniques e.g. imagery, and make straightforward comments about the poems.</p> <p>AO4 Make a few relevant points of connection between the prescribed poems; mostly generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped.</p> <p>AO1 Use some terminology appropriately. Expression is clear and writing is generally well organised, but may lack development.</p> <p>AO3 Make some use of relevant literary or other contexts.</p>		<p>Grammar and Morphology: Syntax: e.g. in ‘Talk This Way’ the minor sentence is completed by ‘thank you’ – pointing to resolution, yet the poem finishes with a minor sentence suggesting an unfinished process.</p> <p>Parallelism e.g. repeated ‘dear’ in ‘Talk This Way’, and repeated prepositional phrases (‘in a Guyanese sky’) – builds cumulative list of influences. In ‘Speechless V’ ‘nothing like family’ ‘nothing like home’ – a rhetorical quality suggestive of the poetry created by the student.</p> <p>Verbs, moods and tenses e.g. use of proper nouns (‘Bangladesh’ ‘Honda’ ‘Rock Club’) – specific to time and place; pronoun ‘they’ to suggest a separation between teachers and students; present tense, with reported speech from the past, and the projected future</p> <p>Phonology: Repetition of sounds e.g. in ‘Talk This Way’: alliterative ‘cool and clipped’ - in a poem about sound. In ‘Speechless V’ vowel repetition at the start and the end of the poem – in a poem about voice.</p> <p>AO3 Context</p> <p>Cultural or literary context e.g. Jacob Sam-La Rose performs many of his poems – both poems about language and voices.</p>

Assessment Objectives Grid**Narrative Text**

Assessment Objective weightings are given as percentages.

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
1	8	12	5	0	0	25%
2	8	12	5	0	0	25%
3	8	12	5	0	0	25%
4	8	12	5	0	0	25%
5	8	12	5	0	0	25%
6	8	12	5	0	0	25%
Totals	8	12	5	0	0	25%

Assessment Objectives Grid

Poetry

Question	AO1%	AO2%	AO3%	AO4%	AO5%	Total%
7	6	8	3	8	0	25%
8	6	8	3	8	0	25%
9	6	8	3	8	0	25%
10	6	8	3	8	0	25%
11	6	8	3	8	0	25%
12	6	8	3	8	0	25%
Totals	6	8	3	8	0	25%