AS
ENGLISH LANGUAGE AND LITERATURE
7706/1

Paper 1 Views and Voices

Mark scheme

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

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

Further copies of this mark scheme are available from aqa.org.uk

English Language and Literature Mark Scheme
How to Mark

Aims

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

- recognise and identify the achievements of students
- place students in the appropriate mark band and in the appropriate part of that mark scheme (high, low, middle) for **each** Assessment Objective
- record your judgements with brief notes, annotations and comments that are relevant to the mark scheme and make it clear to other examiners how you have arrived at the numerical mark awarded for each Assessment Objective
- put into a rank order the achievements of students (not to grade them – that is something that is done later using the rank order that your marking has produced)
- ensure comparability of assessment for all students, regardless of question or examiner.

Approach

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

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

Assessment Objectives

This component requires students to:

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

AO2: Analyse ways in which meanings are shaped in texts

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

Distribution of Assessment Objectives and Weightings

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

Assessment Objective	AO1	AO2	AO4	Total
Questions 1 - 4	20	15		35
Questions 5 - 8	15	15	10	40
				75

The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. Within each Assessment Objective there are five broad levels representing different levels of achievement. Do not think of levels equalling grade boundaries. Depending on the part of the examination, the levels will have different mark ranges assigned to them. This will reflect the different weighting of Assessment Objectives in particular tasks and across the examination as a whole. You may be required to give different marks to bands for different Assessment Objectives.

Using the Grids

Level of response mark schemes are broken down into five levels, each of which have descriptors. The descriptors for the level show the typical performance for the level. There is the same number of marks in each level for an individual Assessment Objective. The number of marks per level will vary between different Assessment Objectives depending upon the number of marks allocated to the various Assessment Objectives covered by a particular question. Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

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

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. It is often best to start in the middle of the level's mark range and then check and adjust. If the descriptors are all fully identifiable in the work you need to give the highest mark in the level. If only some are identifiable or they are only partially fulfilled then give a lower mark.

The exemplar materials used during standardisation will also help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

In addition to some generic descriptors (common across all the assessments and presented in bold text), paper-specific indicative descriptors (presented in plain text) are provided as a guide for examiners. Indicative content is also provided for each question to supplement the main mark grids. This is not intended to be exhaustive and you must credit other valid points.

An answer which contains nothing of relevance to the question must be awarded no marks.

Annotating scripts (at question level)

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made. Please do not make negative comments about students' work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.

You should for all questions:

• add marginal annotations in relationship to the AOs using the standard abbreviations outlined in the mark scheme
• write a summative comment at the end for each Assessment Objective based on the level descriptors and your justification for awarding it this mark (using one text box, as per the practice and standardisation scripts)
• indicate the marks for each Assessment Objective being tested in the relevant RM Assessor section (carefully selecting the right question number).

Please refer to the keys to the annotation symbols on pages 9 and 20 of this mark scheme.

Section A

Assessment Objectives (Questions 1-4)
The AOs assessed in these questions are AO1 and AO2 (AO1 20 marks, AO2 15 marks).

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

In order to examine how the writer presents an aspect of the novel, students will need to:
- apply linguistic and literary concepts and methods as appropriate to illuminate the extract
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the extract
- analyse narrative techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

How the Assessment Objectives apply to Section A

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

The three strands within this AO are about:

- using terminology

  Clearly in their response to this question students will need to use correct and relevant terminology for the concepts, methods and features they select in order to thoroughly examine how a writer presents. For example, students could identify accurately and precisely how adjectives and modified verbs are used or the shift in pronoun use or patterns in syntax.

- applying concepts and methods

  In order to examine how the writer crafts the narrative, students will need to apply linguistic and literary concepts and methods as appropriate to illuminate the extract. The examples they choose to consider will enable them to illustrate understanding of both linguistic and literary methods by drawing on the field of stylistics. Students will be drawing on appropriate language levels (e.g. grammar, lexis, phonology) and concepts (e.g. point of view, characterisation, speech and thought presentation, genre choices).

- expressing and presenting ideas

  Students will need to use coherent written expression in their answer in order to efficiently convey their ideas. Their ability to maintain an academic style and organise their ideas into topics and paragraphs is being assessed. However, this aspect of AO1 is of relatively lower importance than the use of terminology and applying concepts and methods. It should be used to 'fine tune' marks within a level.

Generic Mark Grid: AO1

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1.

Level 5
Students who receive a Level 5 mark for AO1 will select entirely appropriate language levels to comment on, supported by well-chosen examples from the extract. They will use terminology accurately and there will be strong evidence of an ability to evaluate patterns in language use. They will use a controlled academic style and register and produce sustained answers.

Level 4
Students who receive a Level 4 mark for AO1 will select appropriate language levels on which to base their answers and will make valid comments on these, but are unlikely to include the range of features identified in Level 5. There will be mostly accurate use of terminology and exploration of some patterns. Ideas will be expressed in a developed, clear and coherent way but without the more assured and sustained academic style of Level 5.

Level 3
Students who receive a Level 3 mark for AO1 will select some appropriate language levels on which to base their answers and will make some valid comments on these, but are unlikely to include the range of features identified in Levels 4 and 5, and there will be some inaccuracy in the application of terminology. Answers will contain discussion of some clear topics but others are likely to be less thoroughly considered. Ideas will be expressed in a straightforward way with some use of academic register.

Level 2
Students who receive a Level 2 mark for AO1 will tend to make more general points about language levels and lack precision in the use of terminology. There will be some organization of ideas but the line of argument will not be well developed. There are likely to be flaws in expression and inconsistent or insecure use of academic style and register.

Level 1
Students who receive a Level 1 mark for AO1 will produce very limited answers. At the top of this level there may be some very broad description of a limited number of features. Towards the bottom of this level, there will be very few coherent points made. It is likely that answers at this level will lack relevance and will not be well expressed.

Indicative Content: AO2

The indicative content will highlight some of the **key themes/interpretations** of the extract that might be possible. For the final strand (analysis of narrative techniques and authorial craft), indicative content in the mark scheme will also include interpretative comment on any of the techniques identified for AO1. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

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

The two strands within this AO are about:

- question focus/selecting relevant parts of the extract/providing valid interpretations

  This part of AO2 assesses the student's ability to maintain a relevant focus on the question throughout their answer, to make appropriate choices of examples from the extract and to include valid ideas on these choices.

- analysing narrative techniques and authorial craft

  This part of the AO2 assesses the student's ability to analyse and interpret the effects of the writer's crafting within the extract. For example, students could discuss how the homodiegetic narrative point of view and the use of particular lexical choices convey an impression of the narrator's state of mind and how this could be received by the reader.

Generic Mark Grid: AO2

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:
- relevance/interpretations/selection of examples from the extract
- awareness of how meanings are shaped.

Level 5
Students who receive a Level 5 mark for AO2 will produce answers that are knowledgeable and perceptive. They will include a judicious selection of examples from the extract and use these to investigate closely the writer's craft. There will be close analysis of details with some subtle interpretation.

Level 4
Students who receive a Level 4 mark for AO2 will produce sound and secure answers. Examples from the extract will be appropriate and relevant to the question focus. There will be close attention to some details but without the more subtle and perceptive interpretations of Level 5.

Level 3
Students who receive a Level 3 mark for AO2 will produce answers that are generally relevant and include some discussion of appropriate examples from the extract. Interpretations will be generally valid although lacking in the more precise and developed ideas of the Levels 4 and 5.

Level 2
Students who receive a Level 2 mark for AO2 will interpret the question focus in a broad way and make some generally appropriate points. Answers will be characterised by broad comments on narrative techniques and general observations about the writer's craft. Choices of examples from the extract will not always be apt or adequately explored. There will be limited comment on how meaning is conveyed.

Level 1

Students who receive a Level 1 mark for AO2 will struggle to engage with the question. At the upper end of this level, there may be some attempt to make limited reference to the extract. Ideas are likely to be irrelevant or offering very limited interpretation. There will be brief or no reference to how the writer has shaped meaning.

RM Assessor Symbols: Section A (Questions 1-4)

AO1: Annotation Symbol	Symbol indicates
	Terminology used imprecisely
	No example of feature given or example given but with no reference to a language feature
	Terminology used incorrectly
EG	Example given
EXP	Unclear expression
L	Language point
T	Summative comments on the response for each Assessment Objective
AO2: Annotation Symbol	**Symbol indicates**
E	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
NAR	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
SEEN	Indicates that the page has been seen
T	Summative comments on the response for each Assessment Objective

Section A: Imagined Worlds (Questions 1 – 4)

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*	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the extract in response to a specific focus.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 17–20	Select language levels with sustained relevance and evaluate patterns. Apply a range of terminology accurately. Express ideas with sophistication and sustained development.	Level 5 13–15	Offer a thorough and open-minded analysis by: • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from the extract • including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by: • investigating closely narrative techniques • evaluating the writer's craft through close analysis of details.
Level 4 13–16	Select language levels purposefully and explore some patterns. Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	Level 4 10–12	Offer a good and secure analysis by: • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the extract • including ideas that are accurate and relevant. Offer a clear account of how meanings are shaped by: • exploring how narrative techniques contribute to meaning • examining the writer's craft through close comment on some details.

Level 3 9–12	Select language levels and explain some features. Apply terminology with some accuracy. Present ideas with some clear topics and organisation.	Level 3 7–9	Offer some analysis by: • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the extract • including ideas that are generally accurate and relevant. Show some awareness of how meanings are shaped by: • explaining some ways that narrative technique contributes to meaning • discussing the writer's craft through reference to some examples.
Level 2 5–8	Select language levels with incomplete development and identify some features. Apply terminology with more general labels. Communicate ideas with some organisation.	Level 2 4–6	Offer a partially descriptive/analytical account by: • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the extract • possibly including some irrelevant ideas. Show a partial or an emerging awareness of how meanings are shaped by: • commenting broadly on narrative technique • making general observations about the writer's craft with little comment on how meaning is conveyed.
Level 1 1–4	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	Level 1 1–3	Offer a brief or undeveloped account by: • describing the question focus • offering limited interpretation • making limited reference to the extract • including irrelevant ideas. Show limited awareness of how meanings are shaped by: • labelling with little relevance to technique • making brief or no reference to the writer's craft.
0	Nothing written about the extract.	0	Nothing written about the extract.

Indicative content

***Frankenstein* – Mary Shelley**

0 1   Read the extract printed below. Examine how Shelley presents Victor's thoughts in this
extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• homodiegetic narration and first-person point of view, so that the reader has 'access' to Victor's thoughts • how Victor's thoughts lead him to destroy the creature	• extensive use of the first-person pronoun '*I*' • repetition of '*I*' in subject position, foregrounding the importance of Victor and his thoughts • use of thought verb processes: *I shuddered to think*; *I thought with a sensation of madness* • noun phrases with abstract nouns: *a train of reflection*; *a pause of consideration*
• Victor questioning his future plans to create another creature and reflecting on his previous actions	• shifting in tense between present and past • use of self-directed interrogatives, as Victor interrogates his own decisions: *had I right, for my own benefit…?* • modality, triggering future possibilities about the two creatures: *she might*; *they might*
• the omnipresence of the creature; as a spectre-like figure	• use of noun phrases to describe the creature: *the wretch*; *the ghastly grin*, juxtaposed with those to describe mankind: *superior beauty* • repeated references to evil: *race of devils*, *daemon* and *devilish despair*
• pathetic fallacy and the gothic symbolism of the moon, nature and night time	• semantic fields of the natural world and night time (*the moon*; *forests*; *caves*; *one evening*) • repeated references to evil: *race of devils*, *daemon* and *devilish despair*'
• use of gothic and fantasy elements such as inner turmoil and conflict.	• use of material verbs, as Victor destroys the creature: *trembling with passion*; *destroy the creature* • use of superlative to reflect Victor's feelings '*bitterest remorse*'.

Indicative content

***Dracula* – Bram Stoker**

| 0 | 2 | Read the extract printed below. Examine how Stoker presents the events in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• events seen from the perspective of Dr Seward in his journal, and what he chooses to focus on	• use of the past tense • chronological telling of the events • high levels of specificity in visual details • spatial language, *over the heart*, *untrembling arm rose and fell*, *we did not look towards the coffin*
• the dramatic events of piercing a heart with a hammer and stake: a sense of urgency and drama	• verbs denoting action, energy and drama: *writhed*; *shook*; *quivered* • dialogue between characters • use of proper noun: *The Thing*
• Van Helsing's instructions and the sense that he is an expert in vampire killing • Van Helsing's reading of the missal, which creates a sense of ritual	• imperative clauses: take this stake; strike in God's name • religious references: *God's name*; *holy*
• horrific and gruesome descriptions of the stake driving into the heart • vivid descriptions of The Thing as the stake drives into the heart	• noun phrases: *a hideous, blood-curdling screech; a crimson foam; the pierced heart* • material verb processes: *The Thing […] writhed; the body shook and quivered; the sharp white teeth champed together* • multi-clause sentences, full of energy and action
• Arthur's nervousness and resolve to carry out the task at hand • Arthur presented as a heroic figure • Arthur's dramatic reaction to destroying The Thing	• adverbs: *said hoarsely* • negation: *never trembled nor even quivered; never faltered* • simile: *he looked like a figure of Thor*
• structure: the sense of finality and peace towards the end of the extract, and how this contrasts with the opening of the extract	• single-clause sentences: *the terrible task was over* • descriptions of Lucy: *her face of unequalled sweetness and purity;* • references to colour: *red* and *white*.
• use of gothic and fantasy elements such as violence and vampires.	

Indicative content

The Handmaid's Tale – **Margaret Atwood**

| 0 | 3 | Read the extract printed below. Examine how Atwood presents the interaction between Offred and the Commander in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• homodiegetic narration and first-person point of view, so that the reader has 'access' to Offred's thoughts, and the narrative is filtered through her perspective	• extensive use of the first-person pronoun *I* • the pronoun system of the text, constructing the relationship between the characters in terms of social deixis • verbs of perception: *I haven't heard*; *I'm terrified*; *I think I will cry*, indicating Offred's reflection on the events
• spoken interaction between Offred and the Commander • contrast between Offred and the Commander's behaviour	• dialogue: the Commander establishing and holding the conversational floor • Offred's silence and the way this is foregrounded: *as if I've answered*; *I simply look at him* • Offred relaying her responses to the Commander via internal thoughts rather than speech
• physical interaction between Offred and the Commander • the interactions being reflective of power relations	• spatial deixis and the physical orientation of the two characters: *lean forward*; *in front of the fireless fireplace*; *behind the desk* • metaphors of 'height is power': *the Commander is standing*; *I sit up straight on my chair* • modality: *you can sit down*; *you must find this strange*
• the rehearsed nature of the Commander's actions, his unexpected requests and his awkwardness in social situations	• adverbs: *probably decided*; *probably rushed over*; *elaborately* and adjectives *sheepish*, *embarrassed* • noun phrases: *a studied pose*; *the country squire*; *a cravat with horseshoes on it*
• Offred's nervousness and uncertainty about meeting with the Commander, and the way that she feels she ought to behave	• nouns and verbs related to cognition and thought: *I'm terrified*; *it's panic*; *I feel like cotton-candy* • modality: *I think I should have a hat on*; *I can think of nothing appropriate to say* • negation: *I won't give it away*; *I'm not giving anything away*.
• generic conventions of dystopian fiction.	

Indicative content

***The Lovely Bones* – Alice Sebold**

| 0 | 4 | Read the extract printed below. Examine how Sebold presents Mr. Harvey in this extract.

[35 marks]

AO2 Students might refer to:	AO1 Students might refer to:
• Mr. Harvey presented as a calculated killer who feels little emotion in response to his actions • Mr. Harvey remembering the murder with fondness	• adjectives: *his movements were slow, not anxious* • verbs related to cognition and thought: *he felt a calm flood in him; he felt thoughts of me* • noun phrases related to Susie Salmon: *my delicious death moan*; *the glorious white flesh*; *my muffled scream*
• the way that Mr. Harvey deals with the dead body, how he has done this before, and his seemingly methodological thought process in planning and attention to detail	• verbs related to cognition and thought: *he knew to watch the weather…* • actions pointing to future time: *he made a note to extract them; he saved [the sonnets and the knife]* • noun phrases related to body parts (*my blood*; *my knees, fingers, and toes*) and other personal items (*the shaving cream and razor*)
• textual hints that Mr. Harvey will be caught and has left traces of his crimes	• negation and coordinated clauses: *but he was not as fastidious as the police liked to think* • conditional clauses: *if someone, anyone, had been watching* • noun phrases: *the dark spot on the floor of their garage; traces of me; my secret signals to the world* • modality: *smells the Gilberts' dog would pick up and follow to find my elbow*
• the physical proximity of Mr. Harvey to the Salmon's house, family members and other members of the community • how other members of the neighbourhood are unaware of what has happened	• proximal spatial deixis: *passed within two houses of where my father stood; kept to the property line* • semantic fields from a neighbourhood and domestic environment: *houses*, *the Gilberts' dog*; *hedge*, *garage.*
• the unusual reading experience created by the events narrated by a character who is dead • elements of the fantasy genre.	

Section B

Assessment Objectives (Questions 5 – 8)

The AOs assessed in these questions are AO1, AO2 and AO4 (AO1 15 marks, AO2 15 marks, AO4 10 marks).

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

In order to examine how the writer presents an idea within their poetry, students will need to:
- apply linguistic and literary concepts and methods as appropriate to illuminate the writer's craft
- use correct and relevant terminology for the context of the question
- use coherent written expression in their answer, adopting an academic style and register.

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

In order to address this AO, students will need to:
- demonstrate an understanding of the question focus by providing valid interpretations and through the selection of relevant parts of the poems
- analyse poetic techniques and authorial craft, providing interpretive comments on any techniques credited under AO1.

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

In order to address this AO, students will need to:
- demonstrate an ability to make links between poems
- explore ways in which the poems are similar and different.

How the Assessment Objectives apply to Section B

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

The three strands within this AO are about:

- using terminology

Clearly in their response to this question students will need to use correct and relevant terminology for the concepts, methods and features they select in order to thoroughly examine how the poet presents ideas.

- applying concepts and methods

In order to examine how the poet presents ideas in the given poems, students will need to apply linguistic and literary concepts and methods as appropriate to illuminate them. The examples they choose to consider will enable them to illustrate understanding of both linguistic and literary methods by drawing on the field of stylistics. Students will be drawing on appropriate language levels (eg grammar, lexis, phonology, verse form and structure) and concepts (eg point of view, characterisation, speech and thought presentation, genre choices).

- expressing and presenting ideas

Students will need to use coherent written expression in their answer in order to efficiently convey their ideas about the poems. Their ability to maintain an academic style and organise their ideas into topics and paragraphs is being assessed. However, this aspect of AO1 is of relatively lower importance than the use of terminology and applying concepts and methods. It should be used to 'fine tune' marks within a level.

Generic Mark Grid: AO1

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1.

Level 5
Students who receive a Level 5 mark for AO1 will select entirely appropriate language levels to comment on, supported by well-chosen examples from the poems. They will use terminology accurately and there will be strong evidence of an ability to evaluate patterns in language use. They will use a controlled academic style and register and produce sustained answers.

Level 4
Students who receive a Level 4 mark for AO1 will select appropriate language levels on which to base their answers and will make valid comments on these, but are unlikely to include the range of features identified in Level 5. There will be mostly accurate use of terminology and exploration of some patterns. Ideas will be expressed in a developed, clear and coherent way but without the more assured and sustained academic style of Level 5.

Level 3
Students who receive a Level 3 mark for AO1 will select some appropriate language levels on which to base their answers and will make some valid comments on these, but are unlikely to include the range of features identified in Levels 4 and 5, and there will be some inaccuracy in the application of terminology. Answers will contain discussion of some clear topics but others are likely to be less thoroughly considered. Ideas will be expressed in a straightforward way with some use of academic register.

Level 2
Students who receive a Level 2 mark for AO1 will tend to make more general points about language levels and lack precision in the use of terminology. There will be some organisation of ideas but the line of argument will not be well developed. There are likely to be flaws in expression and inconsistent or insecure use of academic style and register.

Level 1
Students who receive a Level 1 mark for AO1 will produce very limited answers. At the top of this level there may be some very broad description of a limited number of features. Towards the bottom of this level, there will be very few coherent points made. It is likely that answers at this level will lack relevance and will not be well expressed.

Indicative Content AO1

Indicative content for AO1 will include likely/possible language features (at any analytical level) that students could comment on. In particular, those features which are foregrounded will be highlighted. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

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

The two strands within this AO are about:

- question focus/selecting relevant parts of the extract/providing valid interpretations.

This part of AO2 assesses the student's ability to maintain a relevant focus on the question throughout their answer, to make appropriate choices of examples from the poems and to include valid ideas on these choices.

- analysing narrative techniques and authorial craft

This part of the AO2 assesses the student's ability to analyse and interpret the effects of the writer's crafting within the poems. For example, how the poet has constructed a poetic voice or how character or place are presented.

Generic Mark Grid: AO2

The generic marking grid is divided into five levels, the highest achievement being Level 5 and the lowest Level 1. Each level is divided into two key aspects of the assessment:
- relevance/interpretations/selection of examples from the poems
- awareness of how meanings are shaped.

Level 5
Students who receive a Level 5 mark for AO2 will produce answers that are knowledgeable and perceptive. They will include a judicious selection of examples from both poems and use these to investigate closely the writer's craft. There will be close analysis of details with some subtle interpretation.

Level 4
Students who receive a Level 4 mark for AO2 will produce sound and secure answers. Examples from both poems will be appropriate and relevant to the question focus. There will be close attention to some details but without the more subtle and perceptive interpretations of Level 5.

Level 3
Students who receive a Level 3 mark for AO2 will produce answers that are generally relevant and include some discussion of appropriate examples from both poems. There may be slight imbalance in the coverage of the poems at this level. Interpretations will be generally valid although lacking in the more precise and developed ideas of the Levels 4 and 5.

Level 2
Students who receive a Level 2 mark for AO2 will interpret the question focus in a broad way and make some generally appropriate points. Answers will be characterised by broad comments on poetic techniques and general observations about the writer's craft. Choices of examples from the poems will not always be apt or adequately explored. Answers that consider only one poem may also fall into this band. There will be limited comment on how meaning is conveyed.

Level 1
Students who receive a Level 1 mark for AO2 will struggle to engage with the question. At the upper end of this level, there may be some attempt to make limited reference to the poems or the answer may contain reference to only one poem. Ideas are likely to be irrelevant or offering very limited interpretation. There will be brief or no reference to how the writer has shaped meaning.

Indicative Content AO2

The indicative content will highlight some of the **key themes/interpretations** of the poems that might be possible. For the final strand (analysis of the construction of poetic voice and authorial craft), indicative content in the mark scheme will also include interpretative comment on any of the techniques identified for AO1. Remember that Indicative content is not intended to be a checklist of ideas that students must include - you should always accept other valid ideas that students offer in their answers.

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

The key words in the question are 'compare and contrast' with these command words directing students to identify similarities and differences in how the writer has presented an idea in the two named poems. They are thus clearly invited to explore connections between the two poems.

Generic Mark Grid: AO4

Level 5
Level 5 answers will include well developed ideas on links between the poems and make perceptive comments in comparing and contrasting them. They will contain detailed consideration of ways in which the poems are similar and different.

Level 4
Level 4 answers will contain sound ideas on links between the poems, with occasional perceptive remarks. They will include consideration of a number of ways in which the poems are similar and different.

Level 3
Level 3 answers will include some ideas on ways in which the poems are similar and/or different. They are likely to be of a more generalised nature with one or two clearer references.

Level 2
Level 2 answers will include some simple points on how the poems might be similar or different. Comments will be limited and lacking in precision.

Level 1
Level 1 answers will struggle to make few, if any, connections between the poems. There may be an isolated basic point of comparison.

Indicative Content AO4

Indicative content in the mark scheme will draw attention to how students could compare and contrast.

RM Assessor Symbols: Section B (Questions 5–8)

AO1: Annotation symbol	Symbol indicates
	Terminology used imprecisely
	No example of feature given or example given but with no reference to a language feature
	Terminology used incorrectly
EG	Example given
EXP	Unclear expression
L	Language point
T	Summative comments on the response for each Assessment Objective
AO2: Annotation symbol	**Symbol indicates**
E	Where the student is analysing and exploring the writer's crafting of the text (engages with meaning)
NAR	Narrative devices (to include characterisation, narration, point of view, genre, poetic voice)
	Not relevant
SEEN	Indicates that the page has been seen
T	Summative comments on the response for each Assessment Objective
AO4: Annotation symbol	**Symbol indicates**
C	Compares
T	Summative comments on the response for each Assessment Objective

Section B: Poetic Voices (Questions 5 – 8)

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*		AO4: Explore connections across texts, informed by linguistic and literary concepts and methods	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to poetry, and specifically to the construction of poetic voice and the presentation of time, place, people, and events. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant sections of poems in response to a specific focus.		This relates to students' ability to make links between poems, and draw attention to similarities and differences.	
Level/Mark	**Students are likely to:**	**Level/Mark**	**Students are likely to:**	**Level/Mark**	**Students are likely to:**
Level 5 **13–15**	**Select language levels with sustained relevance and evaluation of patterns.** **Apply a range of terminology accurately.** **Express ideas with sophistication and sustained development.**	**Level 5** **13–15**	**Offer a thorough and open-minded analysis by:** • interpreting the question focus subtly • providing a perceptive interpretation • making careful selections from both poems • including wholly relevant ideas. **Provide perceptive accounts of how meanings are shaped by:** • investigating closely the construction of poetic voice • evaluating the writer's craft though close analysis of details.	**Level 5** **9–10**	**Make sophisticated and perceptive connections.** **Covers poems evenly.** **Evaluate:** • in detail the ways in which the poems are similar and different.

Level 4	Select language levels purposefully and explore some patterns.	Level 4	Offer a good and secure analysis by:	Level 4	Make sound and occasionally perceptive connections.
10–12	Apply terminology relevantly and mainly accurately. Express ideas coherently and with development.	10–12	• interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from both poems • including ideas that are accurate and relevant. **Offer a clear account of how meanings are shaped by:** • exploring the construction of poetic voice • examining the writer's craft through some close analysis of detail.	7–8	**Covers poems evenly.** **Explore:** a number of ways in which the poems are similar and different

| Level 3 7–9 | Select language levels and explain some features.

Apply terminology with some accuracy.

Present ideas with some clear topics and organisation. | Level 3 7–9 | Offer some analysis by:
• identifying the question focus straightforwardly
• providing some valid interpretations
• making some successful choices from both poems
• including ideas that are generally accurate and relevant.

Show some awareness of how meanings are shaped by:
• explaining the construction of poetic voice
• discussing the writer's craft through reference to some examples. | Level 3 5–6 | Make some connections.

Covers poems reasonably evenly.

Explain:
• ways in which the poems are similar and different. |

| Level 2 4–6 | Select language levels with incomplete development and identify some features.

Apply terminology with more general labels.

Communicate ideas with some organisation. | Level 2 4–6 | Offer a partially descriptive/analytical account by:
• commenting generally on the question focus
• providing general interpretative points
• showing less certainty in selecting from both poems and/or selecting from only one poem
• possibly including some irrelevant ideas.

Show a partial or an emerging awareness of how meanings are shaped by:
• commenting broadly on the construction of poetic voice
• making general observations about the writer's craft with little comment on how meaning is conveyed. | Level 2 3–4 | Make limited connections.

Covers poems unevenly.

Describe:
• some simple points on how the poems might be similar and different. |

Level 1	Show limited awareness of language levels but may describe some features. Describe language features without linguistic description. Present material with little organisation.	Level 1	Offer a brief or undeveloped account by: - describing the question focus - offering limited interpretation - making limited reference to both poems and/or limited reference to only one poem - including irrelevant ideas. Show limited awareness of how meanings are shaped by: - labelling with little relevance to technique - making brief or no reference to the writer's craft.	Level 1	Make very few if any connections. Covers poems unevenly. Identify: - some isolated points about the poems - very basic points of comparison.
1–3		**1–3**		**1–2**	
0	Nothing written about the poems.	**0**	Nothing written about the poems.	**0**	Nothing written about the poems or only one poem considered.

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both poems. An answer that includes selections from only one poem cannot be placed above Level 2. However, you should not be concerned with whether there is even coverage across poems (as this is addressed under AO4) but the appropriateness of the selections included.

- When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both poems evenly. An answer with uneven coverage cannot be placed above Level 2. By uneven we mean a significant imbalance in favour of one of the poems. An answer that only deals with one poem should not be given any credit for AO4. An answer that offers two separate analyses of the poems cannot be placed above Level 1 for AO4.

Indicative content

John Donne

| 0 | 5 |

Read *Woman's Constancy* and *The Relic*. Compare and contrast how Donne presents time in these poems.

[40 marks]

Woman's Constancy

AO1:

- temporal deixis and semantic fields of time: *tomorrow*; *one whole day*; *now*
- expressions pointing to future time, such as modals: *by tomorrow, I may think so too*
- the 'relationship is a contract' metaphor: *some new made vow; lovers' contracts*
- the extensive use of interrogatives, expressing the speaker's doubt and uncertainty about the future: *what wilt thou say?, Can have no way but falsehood to be true?*
- negation and the lack of faith in the future: *we are not just those persons; can have no way but falsehood to be true*
- use of the present perfect tense/aspect, establishing the time frame of the poem, and indicating the poem has current relevance: *now you have loved me one whole day*.

AO2:

- the idea that the poetic voice is concerned about the passing of time and what the future will bring
- the uncertainties and doubts about the future, and the inability to live in the moment
- transient and impermanent relationships, ended by time
- any other valid interpretation(s) offered.

The Relic

AO1:

- Use of negation, indicating the speaker's uncertainty: *our hands ne'er touched*; *knew not what we loved*
- World-building of a future, imagined world: *when my grave*
- References to past events and people: *Mary Magdalen*
- The use of conditionals: *if this fall in a time or land*
- Use of modality to project into future time: *thou shalt*; *will he not*
- Modified noun phrases to add descriptive detail: *bright hair*; *loving couple*

AO2:

- the idea that the poetic voice is concerned about the passing of time and what the future will bring
- the uncertainties and doubts about the future, and the inability to live in the moment
- transient and impermanent relationships, ended by time
- any other valid interpretation(s) offered.

AO4:
- the relationship between time and love
- uncertainties and concerns about what the future holds
- switching between past, present and future events
- any other valid points of comparison offered.

Indicative content

Robert Browning

| 0 | 6 |

Read *Johannes Agricola in Meditation* and *Home-Thoughts, from Abroad*. Compare and contrast how Browning presents the speaker's desires in these poems.

[40 marks]

Johannes Agricola in Meditation

AO1:

- vivid world-building as the speaker imagines alternative places to his current state: *its gorgeous roof*; *the heavens.*
- use of hyberbole in the *tree* metaphor: *thus rooted me*; *bade me grow*
- verbs expressing desire and wishes: *I intend*; *I have*
- descriptions of people in Hell: metaphor *swarming*; noun phrases *ghastly wretchedness*; *the wan acolyte*; *the broken-hearted nun*; verbs *aspired to be*
- foregrounding of personal pronouns, suggesting Agricola's sense of self-importance and self-focus: *I*, *me*
- religious references: *God*; *Hell*; *sins.*

AO2:

- a strong sense of desire to reach heaven, and the belief that his place in heaven is guaranteed, regardless of his behaviour on earth
- confession of sin, impurity and antinominalist beliefs
- the values and world-view of the speaker, and the choice of historical figure
- religious commitment and meditation
- the significance of the dramatic monologue/soliloquy form, in the speaker expressing their thoughts out loud
- any other valid interpretation(s) offered.

Home-Thoughts, from Abroad

AO1:

- use of spatial and temporal deixis, as the poetic voice wishes for a shift away from their current time/place: *now that April's there*; *now*
- world-building of England, focused on the natural world and evoked through noun phrases: *pear-tree*; *the fields*; *brushwood sheaf*
- interjections (*Oh!*) and use of exclamations *In England – now!* to provide a sense of voice quality and prosody
- semantic fields of nature and an *England* schema
- use of the definite article in noun phrases, evoking specific objects: *the elm-tree*; *the field*
- use of proximal person and spatial deixis, inviting the reader to share in the fictional world that the poet creates: *lest you should think*; *this gaudy melon-flower*
- positively orientated lexis: *gay*; *brighter*; *sings*.

AO2:

- the speaker's desire to be back in his native England, and the comparison between 'abroad' and England
- the symbolism of spring time and new beginnings
- the poetic voice using language to evoke a rich image of England
- the dissatisfaction of the poet's current place
- any other valid interpretation(s) offered.

AO4:

- the desire to change something; to be in a different time and place from the moment of speaking
- the way that language allows the speakers to imagine an alternative time and place
- any other valid points of comparison offered.

Indicative content

Carol Ann Duffy

| 0 | 7 |

Read *Close* and *First Love*. Compare and contrast how Duffy presents love in these poems.

[40 marks]

Close

AO1:

- metaphor, used to describe the lover/relationships in different ways, such as a drawing and a game: *you have me like a drawing*; *how the hell can I win*
- the personification of love: *love won't give in*; *it has me where I want me*
- imperative clauses, as the poetic voice addresses their lover, requesting privacy, confidentiality and darkness: *Lock the door*; *put out the light*
- second-person address, to give the impression that the poetic voice is addressing their lover: *you.*
- world-building of the bedroom and the establishment of a private space, through preposition and noun phrases: *in the corner of the bedroom*; *in the wardrobe at the foot of the bed*; *a hired room.*
- references to childhood, memories and a previous *self*: *two childhoods*; *years stand outside*; *the ghosts of ourselves*
- spatial deixis and the proximity of the lovers: *you move in close.*

AO2:

- love presented as a controlling and powerful force
- feelings of love as an access point to previous memories
- use of enclosed space to represent physical intimacy
- any other valid interpretation(s) offered.

First Love

AO1:

- the way the speaker's thoughts and memories are presented, through the first-person pronoun *I*
- use of person, time and space deixis, as the speaker remembers her first love: *I speak your name*; *all day I will glimpse it*; *wherever you are*
- foregrounding of love, romance and physical attraction: *first love*; *lover's eyes*; *flowers*; *love-letter*; *lips*
- the juxtaposition of the abstract *dream* with the physical world
- use of the partner's name in grammatical subject/agent position: *the power of your name brings me here to the window*; *you smile in my head*
- use of non-finite verb to begin the poem creates a sense of immediacy: *waking*
- use of a 'film' metaphor to describe the speaker's memories; *an old film; the pictures return; unfocused*.

AO2:

- recalling and re-experiencing feelings of love
- the significance of first love
- the enduring and powerful nature of love
- any other valid interpretation(s) offered.

AO4:

- the importance of time in looking back/forward in understanding how love and relationships change
- memories of past lovers and contrasting voices of the speakers in addressing feelings of love
- second-person address to the lover
- the complexity of feelings for another and being in love
- any other valid points of comparison offered

Indicative content

Seamus Heaney

| 0 | 8 | Read *The Tollund Man* and *Strange Fruit*. Compare and contrast how Heaney presents death in these poems. |

[40 marks]

The Tollund Man

AO1:

- metaphor, where the human body is understood in terms of elements of the natural world: *peat-brown head*; *mild pods of his eye-lids*
- metaphor/personification of the bog: *she tightened her torc on him*
- gruesome lexis, related to body parts and the body: *corpse*; *ambushed flesh*; *stained face*
- use of descriptive language in building a vivid image of death and the body, and how the bog is able to preserve the body: *his last gruel of winter seeds*; *his stained face*
- clauses indicating the speaker's desire to see the corpse, marked through the use of modality: *some day I will go*; *I will stand a long time*
- religious and mythological lexis: *bridegroom*; *goddess*.

AO2:

- the human sacrifice and religious ritual involved in the death; the preparation of the body for death
- how nature can preserve the corpse and recycle dead matter
- the speaker's feeling of shame at his nation's past history
- the personal response to the violence in Northern Ireland
- any other valid interpretation(s) offered.

Strange Fruit

AO1:

- figurative language, where the human body is compared with elements of the natural world: simile *like an exhumed gourd*; *dark as a turf clod*, and metaphor *strange fruit*; *prune-stones for teeth*
- violent language, suggesting a violent death: *murdered*; *beheaded*; *broken nose*
- use of proximal spatial and person deixis, positioning the reader *within* the scene: *here is the girl's head*
- lists of adjectives: *murdered*; *forgotten*; *nameless*; *terrible*; *beheaded*
- focus on the head, through the initial noun phrase *the girl's head* and words related to the head: *teeth*; *hair*; *nose*
- intertextual reference to the Billie Holiday protest song
- historical reference to Diodorus Siculus.

AO2:

- the head as a reminder of past violence
- the way violent death is normalised across time
- the injustice of the death
- ritualistic murder and lack of compassion for human life
- any other valid interpretation(s) offered.

AO4:

- the relationship between the human body and the natural world
- the description of dead bodies in both poems
- murder without compassion and lack of respect for human life
- death as a link between the past and the present, analogous with the political context in Ireland
- the significance of structural choices
- any other valid points of comparison offered.