

**GCE**

**English Language and Literature (EMC)**

**H074/02: The language of literary texts**

Advanced Subsidiary GCE

**Mark Scheme for June 2019**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.


All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression

<b>LNK</b>	Link
<b>Q</b>	Answering the question
<b>V</b>	View
	Relevant but broad, general or implicit

### 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.

### 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><b>Charlotte Brontë: <i>Jane Eyre</i></b></p> <p><b>Write about the ways in which Charlotte Brontë tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Narrative Voice:</b> e.g. first person, retrospective narrative, with sense of unfolding thoughts in the repeated use of interrogatives (<i>But what had befallen the night? And what ailed the chestnut tree?</i>). Direct speech of Rochester addressed to himself, capturing his dilemma in the pairs of interrogatives and declaratives (<i>Is there not ... in my resolves? It will expiate ...etc.</i>).</p> <p><b>The handling of time</b> e.g. following a chronological narrative generally, but moving from future (<i>It will atone</i>) to the past (<i>Have I not found her...</i>) to future (<i>Will I not guard...</i>) to present (<i>Is there not love.. etc.</i>) in Rochester's speech, building a sense of confusion and internal battle. Lexical reference to time throughout: (<i>night (x2), morning (x2), stroke of twelve</i>): fairy-tale sense of running out of time, foreshadowing the demise of their relationship.</p> <p><b>Structural development of the passage:</b> e.g. shift from Rochester's direct speech to Jane's commentary on it (<i>And if I had loved...</i>). Uncertainty building from the start of the passage (<i>if I had loved him less ... exultation savage</i>) emphasised in the description of the ensuing darkness, groaning tree, the onset of rain, the judgment of Mrs Fairfax (<i>pale, grave, and amazed</i>); the storm; confirmed in the final motif of the split chestnut tree.</p> <p><b>Prose style and language:</b>  <b>Sentence types, length, structure</b> e.g. contrast of the interrogatives and elliptical sentences of Rochester's direct speech, creating sense of his anxiety, with the longer sentences of Jane's retrospective narrative (<i>I should have said so... Mr Rochester's shoulder</i>).</p>



	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p><b>Lexical choices and repetition:</b> e.g. Jane's appetite for Rochester's love captured in the use of the verb <i>drinking</i>, also seen in the imagery of <i>loosed hair</i>, foregrounding her physicality. Sense of power of nature, in the imagery of the storm out of control (<i>cataract-like</i>): disturbance and change. Verbs also create idea of rapid change, suggesting movement and speed (<i>rushed, hurried, ran, running</i>). Repetition of subordinating conjunction (<i>but</i> (x4)): Jane Eyre explaining and justifying her feelings and actions (<i>I felt a pang... But joy... I should have said so... but a livid... etc.</i>).</p> <p><b>Lexical contrasts and oppositions:</b> e.g. characteristic lexical oppositions of darkness (<i>night, shadow</i> etc.) and light (<i>livid, vivid, spark, lamp</i> etc.), in an extract that explores the temporary nature of Jane Eyre's joy. Also foregrounded in the lexical repetitions of blindness or obscurity (<i>scarcely see, hiding my dazzled eyes, I did not observe her</i>) as Jane Eyre fails to see the truth.</p> <p><b>Figurative language, symbols and motifs: e.g. the setting:</b> figurative use of landscape: analogical function of the rain/storm foreshadowing Jane Eyre's grief. Motif and omen of the chestnut tree, which is indicative of Rochester's and Jane Eyre's relationship under pressure (<i>groaning</i>) and foreshadowing its demise (<i>half of it split away</i>).</p> <p><b>AO3 Context</b></p> <p><b>The extract in context:</b> e.g. Chapter 23: significant moment of change, with the sense of foreboding and foreshadowing the demise of the relationship and Jane Eyre's departure from Thornfield.</p> <p><b>Genre and use of generic conventions:</b> e.g., Bildungsroman: five locations, this extract preparing for the next stage of Jane Eyre's life. Gothic ingredients (<i>storm, moon, darkness</i>), and fairy-tale throughout (<i>stroke of twelve</i>, also seen in Rochester's narrative of rescuing her (<i>Have I not found her...etc.</i>))</p>
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Question	Response	Marks	Guidance
2	<p><b>F Scott Fitzgerald: <i>The Great Gatsby</i></b></p> <p><b>Write about the ways in which F Scott Fitzgerald tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Narrative Voice:</b> e.g. first person, retrospective, unreliable narrator, evident in the gaps in the narrative and in the alternative versions of the butler's words etc. Sense of agitation of the voice seen in the use of the exclamatory sentence (<i>whose head made damp the pyjama pocket over his heart!</i>). Direct speech increases the sense of uncertainty, as Daisy undermines Tom's words (<i>Holding down the receiver</i>); Nick contradicts Daisy (<i>No, he's not</i>); Nick's narrative works to counter Tom's actions (<i>He puts out his... hand... with well-concealed dislike. "I'm glad to see you..."</i>).</p> <p><b>The handling of time:</b> e.g. gaps in the narrative between the bus and the Buchanan's house: obfuscation of Nick's feelings. Repetition of image of Jordan and Daisy lying on the couch from Chapter 1, suggesting, perhaps, a sense of resolution, and foregrounding Nick's changing perceptions (the women are now associated with silver idols, the room is dark. etc.)</p> <p><b>Structural development of the passage</b> e.g. building heat and tension in this chapter, evident in the shift from the heat and events on the train to the Buchanan's house, where the contrast is clear in the <i>dark and cool</i> room where the women lie. Function is to build tension: moving from the uncertainty of having two different versions of the Butler's words (<i>What he really said was...</i>), to pretence (<i>Jordan's fingers powdered white...</i>), to intrigue (<i>the rumour is...</i>), in a chapter where the reader has learned of Gatsby's and Daisy's continued affair.</p> <p><b>Prose style and language e.g.</b>  <b>Sentence types, length, structure</b> e.g. contrast of the longer sentences of description (<i>The room, shadowed...etc.</i>) and the elliptical, shorter sentences of direct speech. Use of exclamatory sentences in</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>direct speech (x7) and the unanswered questions and interrogatives of conductor and butler which help to increase the sense of tension and confusion. Ellipses used in Tom's speech on the phone to indicate gaps in time between his utterances. Repeated use of declaratives by Tom and Daisy, connoting certainty.</p> <p><b>Lexical choices and repetition:</b> e.g. choice of epithets (<i>Mr Gatsby, Sir, Nick</i>): indicating Tom's contrasting attitude to Gatsby and Nick. Repeated adjectives associated with Tom's voice (<i>gruff, husky</i>), body (<i>thick</i>) and hands (<i>broad, flat</i>), defining characteristics of power and bluntness. Lexical clusters of heat (<i>broiling, warmest, combustion</i> etc.) and lexical repetition of <i>hot</i> (x8) and <i>heat</i> (x2), building tension and foreshadowing the argument and subsequent death.</p> <p><b>Figurative language, symbols and motifs</b> e.g. echoes of scene in Chapter 1, but here the women are weighed down, associated with silver, indicating their concern with wealth. Motif of the phone, reflecting the changes of the times and connoting secrecy and duplicity (Slagle in Chapter 9, for example, Myrtle's call in Chapter 1 etc.).</p> <p><b>AO3 Context</b>  <b>The extract in context:</b> e.g. Chapter 7, arguably the climax of the novel. Structural symmetry of the parties in Chapter 2, 3, and here.</p> <p><b>Genre and use of generic conventions</b> e.g. American novel of social commentary: context of 1920s America. Modernist traits: unreliable narrator, gaps in narrative.</p>
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3	<p><b>Chinua Achebe: <i>Things Fall Apart</i></b></p> <p><b>Write about the ways in which Chinua Achebe tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Narrative Voice:</b> e.g. third person, with shifting focalisation from the Commissioner (<i>the resolute administrator... one of the men</i>), to Obierika (<i>his friend's body... quite unnecessarily</i>) and back to the Commissioner (<i>Every day brought him some new material</i>). Final section is written in free indirect discourse. Use of form of Pidgin English (<i>Yes, sah</i>) marking the messenger's partial integration into the Western Culture.</p> <p><b>The handling of time</b> e.g. sense of resolution, of things having fallen apart in this final chapter, with repeated analeptic references: e.g. to the opening chapter in Obierika's reference to Okonkwo as one of the greatest men in Umuofia. Also proleptic references to the Commissioner's <i>book which he planned to write</i>: creating sense of an era having passed and the story of Okonkwo and his culture being appropriated by the Commissioner.</p> <p><b>Structural development of the passage</b> e.g. move from image of Okonkwo's body, to the confirmation for both the reader and the Commissioner that he has committed suicide. The reader is uncomfortably aligned with the Commissioner, as we learn about the Igbo beliefs about not touching the body etc.; empathy shifts.</p> <p><b>Prose style and language e.g.</b>  <b>Sentence types, length, structure</b> e.g. use of repeated interrogatives in the Commissioner's speech, foregrounding his role as <i>the student of primitive customs</i>. Contrasted with the declaratives of the tribesman (<i>We cannot ... We shall ... We will then... We shall make</i> etc.): the unquestioned certainty of ritual and custom. Power of Commissioner captured in the use of imperatives (<i>Take down the body</i> etc.).  <b>Lexical choices and repetition:</b> e.g. repetition of <i>body</i> (x3) and the</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>third person pronoun (x7), rather than the use of Okonkwo's name: the process of dehumanising Okonkwo, reduced to his sin and to a paragraph. Use of the pronoun <i>one</i> (x2), in the Commissioner's interior monologue to indicate his sociolect. Lexical choices in the book's title: the contrast of the adjective <i>primitive</i> with the knowledge the reader has gained throughout the novel of the thought, culture, religion, social structure etc. of the Igbo culture.</p> <p><b>Figurative language, symbols and motifs</b> e.g. reverence for the Earth (<i>offence against the Earth, cleanse the desecrated land</i> etc.): natural deities as part of the Igbo culture. Comparison of Okonkwo's burial to that of a dog, emphasising the dehumanisation of Okonkwo. Dramatic irony in final paragraph (<i>Such attention would give the natives a poor opinion of him... would make interesting reading</i> etc.).</p> <p><b>AO3 Context</b>  <b>The extract in context.</b> e.g. final chapter of the novel: sense of resolution and change. The African tragedy of the destruction of a culture, of Okonkwo's death, of <i>Things Fall Apart</i>, is to be rewritten into an imperialist report as a European victory over the primitive natives. The Commissioner's thoughts about how <i>one must be firm in cutting out details</i>, foregrounds the process of construction in the creation of a text.</p> <p><b>Genre and use of generic conventions</b> e.g. post-colonial – set in transition period of European imperial invasion, evident in the move from the Igbo culture, religion, politics and lexis, to the Western culture etc. at the close of the novel. Meeting of features of oral narrative central to Igbo culture and the Western structure of tragedy.</p>
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Question	Response	Marks	Guidance
4	<p><b>Arundhati Roy: <i>The God of Small Things</i></b></p> <p><b>Write about the ways in which Arundhati Roy tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Narrative Voice and other voices:</b> e.g. omniscient third person narrator, here focalised predominantly through Sophie Mol. Intrusive narrative voice graphologically emphasised in italics (<i>Ex-wife, Chacko!</i>). <i>A wake, A live, A lert</i> repeated from Chapter 13, characteristic of the playful relationship the children have with language. Direct speech of Margaret's colleagues, emulating their spoken voices in elliptical sentences. Repeated phrases <i>Anything can Happen</i> etc. (see p 194, for example), suggest a focalisation through Estha at this point.</p> <p><b>The handling of time</b> e.g. 1969, two weeks before Sophie Mol's death. Opens with the proleptic reference to her death, moving chronologically through the scene of Sophie Mol leaving to join Estha and Rahel on the boat. The narrative is interspersed with references to the past (<i>her colleagues had advised</i>), and repeated voices (<i>Anything can Happen</i>) and images (<i>A red double-decker bus</i> etc.) from earlier in the novel.</p> <p><b>Tenses:</b> predominantly in the past, with the use of the plu perfect to indicate memories (<i>had advised</i>), the present tense in Estha's saying to create the sense of an enduring truth.</p> <p><b>Structural development of the passage</b> e.g. self-contained episode that moves from omniscient narrative comments about Sophie Mol's impending death, to an observed account of Margaret sleeping and the setting. Shift from the suitcase's contents that help to create the character of Margaret, to a list of the presents that are being used as currency to buy friendship, before concluding with the omniscient narrative overview.</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p><b>Prose style and language e.g.</b>  <b>Sentence types, length, structure</b> e.g. contrast of the longer complex sentences of the more writerly description (<i>There was a diagonal slash ... tree</i>), with the elliptical, minor sentences of the intrusive narrative comments (<i>Ex-wife, Chacko!</i>) Contrast, too, with the use of the minor sentence in the final paragraph, increasing the sense of the spoken voice, and of the self-conscious narrator as author (<i>A friendship that never circled around into a story</i>).</p> <p><b>Lexical choices and repetition:</b> e.g. lexical clusters of <i>dark</i> (x2) <i>shadow</i> (x2) violence (<i>slash, blood</i>): building tension and sense of foreboding. Lexis of silence (<i>absence of noise</i>): analeptic reference to the silence that ensues after Sophie Mol's death, and foreshadowing the silence of Estha's muteness.</p> <p><b>Use of setting and place</b>  <b>Figurative language, symbols and motifs</b> e.g. repetition of <i>cross-stitch</i> (see Chapter 11, for e.g.) perhaps to suggest the naïve idyllic nature of an embroidered scene. Incongruity of adjective and noun in the simile <i>stealthy whale</i>: suggesting a childish voice, yet also linking to the repeated imagery of water (<i>floated</i> (x2) <i>dripped</i>) seen throughout the novel. <b>Setting:</b> the setting that is seen throughout the novel, conjoining the two time zones.</p> <p><b>AO3 Context</b>  <b>The extract in context</b> e.g. chapter of exposition, analeptic references to Margaret and Chacko's meeting, wedding, divorce and Joe's death. Cumulatively building suspense (death features in Chapter 16).</p> <p><b>Genre and use of generic conventions</b> e.g., suggests a bildungsroman, except that the protagonists are trapped in the past. Postmodern text: metatextual, drawing attention to the construction of the story and foregrounded by the epigraph; fragmentary, different voices etc. Set in 1969, time of change, captured in the divisions between the generations. Reference to <i>The Heart of Darkness</i>, connoting unknown territory, uncertainty. Post-colonial novel.</p>
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Question	Response	Marks	Guidance
<p>5</p>	<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"> <li>• explore the narrative techniques used in the extract</li> <li>• consider the extract in the context of the novel as a whole and its genre</li> </ul> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	<p>25</p>	<p>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</p> <p><b>Narrative Voice:</b> e.g. third person narrator, focalised through what is later to be revealed as the adult Briony (seen in the knowledge of the dovetail joint, for example). Imitation and adult mockery of the adolescent Briony's writing style in <i>esoteric, shameless auto-exculpation</i> Use of noun <i>treasures</i> indicate how the child values these objects.</p> <p><b>The handling of time</b> e.g. non-linear narrative: sense of Briony at three ages: shift from the past to a proleptic reference, and a recognition that this is a retrospective narrative, and the narrator has knowledge of what will happen (<i>once a solution had been found</i>), back two years to age eleven.</p> <p><b>Structural development of the passage</b> e.g. functions to foreground Briony's desire to conceal in a novel where concealment is the central catalyst for events. Move from the childish hiding of physical things, to a description of the orderly nature of Briony's life. Her first writing experience explains how writing enables her to find an excitement in the sense of holding onto a secret. Axiomatic to the novel: the way in which Briony seeks a resolution and order in her narrative about Robbie in Chapter 13, and in her ability to keep a secret.</p> <p><b>Prose style and language e.g.</b>  <b>Sentence types, length, structure</b> e.g. sense of spoken voice captured in the discourse markers (<i>for example, or rather, in fact</i>), and in the use of hyphens to indicate clarification and unfolding thought (<i>story – a foolish affair.</i>) Long sentences in description of setting (<i>Another was ... invention</i>) helping to create impression of writerly</p>



	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p>control.</p> <p><b>Lexical choices and repetition:</b> e.g. lexical repetition of <i>secret/s</i> (x4) and <i>story/ies</i> (x4) and lexical clusters of concealment and hiding (<i>hidden</i> (x2), <i>conceal</i>, <i>hiding</i>, <i>locked</i>, <i>safe</i>, <i>lockable</i>): central preoccupations of this novel. Repetition: lexical oppositions of order (<i>orderly</i>, <i>harmonious</i>, <i>organised</i>, <i>finished</i>, <i>resolved</i>, <i>sealed off</i>), and disorder (<i>mayhem</i>, <i>destruction</i>, <i>chaotic</i>): contrast of Briony's ordered childhood and the future destruction she will cause.</p> <p><b>Figurative language, symbols and motifs</b> e.g. recurrent imagery of immurement (<i>a locked diary</i>, <i>within a secret drawer</i>; <i>treasures in a box</i> etc.): repeated in Chapter 13 in Briony being entrapped <i>within a labyrinth of her own construction</i> etc. The idea of being trapped in a lie. <i>Narrative spell</i>: the ability of words to transform and create reality is important in this novel. (see Chapter 13, <i>her words summoned awful powers...etc.</i>)</p> <p><b>AO3 Context</b></p> <p><b>The extract in context</b> e.g. start of the novel: expository in the sense of revealing Briony's childishness, her literary ambition, her desire for secrecy and attention, her active imagination, in an extract that encourages the reader to feel superiority over this child who falls short of her ambitions. Focus on her need for order and resolution that will result in the chaos that follows: building up tensions, preparing for later chapters.</p> <p><b>Genre and use of generic conventions</b> e.g., Bildungsroman: progress of Briony from childhood to old age, undercut by Postmodern element of fragmentary narrative with multiple perspectives and unreliable narrators, exploration of the nature of words/of truth etc. Inclusion of epilogue, to comment on the text.</p>
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Question	Response	Marks	Guidance
6	<p><b>Jhumpa Lahiri: <i>The Namesake</i></b></p> <p><b>Write about the ways in which Jhumpa Lahiri tells the story in this extract.</b></p> <p><b>In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore the narrative techniques used in the extract</b></li> <li>• <b>consider the extract in the context of the novel as a whole and its genre</b></li> </ul> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Critically analyse the ways the writer uses narrative techniques, going beyond the more obvious features, in a well-developed discussion of the way the story is told.</p> <p><b>AO1</b> Use vocabulary, terminology and narrative concepts securely, to analyse the ways in which the writer tells the story in this passage. Express ideas fluently and coherently, with a wide vocabulary.</p> <p><b>AO3</b> Show perceptive understanding of the place of the extract in the context of the novel as a whole. Show an understanding of the significance of genre, using this knowledge to illuminate their discussion of the way the story is told.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2 and AO1 with additional guidance for AO3.</b></p> <p><b>Narrative Voice and other voices:</b> e.g. third person narrator, focalised through Gogol. Shift to present tense in <i>He remembers</i>: creating impression of immediacy that foregrounds the connection with Gogol. Direct speech of the spoken voice of Gogol's father captured in the elliptical sentence (<i>All this way...</i>)</p> <p><b>The handling of time</b> e.g. shifts, flashbacks and foreshadowing (repeated images of footprints in Chapter 3 and 12, for e.g.; repeated images of journeys seen throughout the novel). Characteristic shift from the past of Gogol's memories (<i>there was a field...</i>) to the present of the moment of recollection (<i>He remembers...</i>): a pattern used throughout the novel.</p> <p><b>Structural development of the passage</b> e.g. move from the description of the scene, to a focus on the decaying objects, to the footprints (a repeated motif), to a reminder to the reader that this is a form of internal monologue (<i>He remembers...</i>), to a focus on his father and the relationship he has with his father. Father seen as a benevolent guiding force (<i>putting out a hand as Gogol drew near</i>): contrast to the opening of the next chapter.</p> <p><b>Prose style and language</b> e.g.</p> <p><b>Sentence types, length, structure</b> e.g. syntactical repetition of third person pronoun and verb (<i>They walked, They began, They paused, they stood, they unzipped, they looked around, they started back again</i> etc.): foregrounding the importance of this shared experience. Sense of telling a narrative in the use of the adverb <i>finally</i>, and <i>then</i>: signposting the narrative structure. Impression of spoken discourse partly created through the use of the hyphens, marking the addition of an idea as clarification.</p>

	<p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify and comment on some ways in which the writer uses narrative techniques to tell the story.</p> <p><b>AO1</b> Use some appropriate vocabulary and narrative concepts, to analyse the ways in which the writer tells the story. Expression is clear, but may lack precision.</p> <p><b>AO3</b> Show some awareness of the place of the extract in the context of the novel as a whole. Show limited awareness of the genre in relation to the way the story is told.</p>	<p><b>Lexical choices and repetition:</b> e.g. lexical repetition of <i>remember</i> (x5): reinforcing the novel's preoccupation with how identity is formed by these connections with the past. Lexical clusters of decay (<i>rusted boat frames, fish spines, skulls</i> etc.) emphasising the loss of Ashoke.</p> <p><b>Figurative language, symbols and motifs</b> e.g. the shadows and imagery of decay connoting the death of Ashoke. Water imagery (<i>breakwater, water</i> etc.): pervades the last section of this novel, unifying the characters. Sea as symbol for spiritual journey: Gogol's transition between cultures and stages in his life.</p> <p><b>AO3 Context</b>  <b>The extract in context</b> e.g. Chapter 7: a chapter of change, where Ashima embraces both Indian and American cultures; Ashoke's death; Gogol pulling away from Maxine (breaking his promise not to stay in the apartment, refusing to come to New Hampshire for New Year etc.), and meeting Moushumi in Chapter 8. Gogol's growing awareness of the importance of family and the Indian culture and tradition in shaping his identity.</p> <p><b>Genre and use of generic conventions</b> e.g., form of bildungsroman, tracing Gogol from birth to adulthood. Features of Postmodern novel: discontinuity, non-linear narrative, self-reflexive etc. Post-colonial novel.</p>
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## 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.

## H074/02

## Mark Scheme

Question	Response	Marks	Guidance
7	<p>Compare the ways Blake uses language and poetic techniques in “The Clod and the Pebble” (<i>Experience</i>) and “Nurse’s Song”. (<i>Experience</i>)</p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice:</b> e.g. first person speaker in “Nurse’s Song”. The children are silent (compared to “Nurse’s Song” in <i>Innocence</i>); the voice of experience is heard over that of innocence. In “The Clod and the Pebble”: direct speech of the personified clod and pebble, interspersed with the central stanza of third person narration; depiction of the types of love/contrary states of the soul (innocence and experience).</p> <p><b>Form and structural development:</b> e.g. in “The Clod and the Pebble”: a lyric poem, with three quatrains and three distinct sections. Shift in second stanza in the second line from the clod to the pebble. In “Nurse’s Song”: two quatrains, with the first focused on the nurse’s thoughts and reaction to hearing the children’s voices, and the second on her direct speech addressed to the children. Both poems depict both innocence and experience in varying degrees.</p> <p><b>Imagery and symbolism:</b> e.g. in “The Clod and the Pebble”, the personification of the clod and pebble; the two states of selfless and selfish love. In “Nurse’s Song”: the oppositions of youth and innocence (the children) and age and control (the nurse); imagery of <i>winter</i> and <i>night</i> (suggesting experience) and <i>spring</i> and <i>day</i> (suggesting innocence).</p> <p><b>Rhythm and rhyme:</b> e.g. rhyme scheme of ABAB of “The Clod and the Pebble”, creating sense of structured argument. Broken in stanza 2 to emphasise the turning point in the centre of the poem. Shift marked in the change from iambic tetrameter to trochaic. In “Nurse’s Song”: predominantly anapaestic metre, a metre commonly associated with</p>



	<p>straightforward comments about the poems.</p> <p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>more humorous verse, working against the poem's preoccupation with jealousy, repression and control.</p> <p><b>Lexis:</b> e.g. "The Clod and the Pebble", lexical contrasts of <i>gives</i> and <i>binds</i>, suggesting the opposition of altruism and restriction. In "Nurse's Song", the opposition of concrete nouns (<i>sun, spring, day</i> v <i>winter, night</i>) illustrating both innocence and experience. Lexical clusters of time (<i>days, night (x2), spring, day, winter</i>) in a poem about the passing of time and the gap between the adult and the child's world.</p> <p><b>Grammar and Morphology:</b>  <b>Syntax</b> e.g. syntactical repetition of first line from "Nurse's Song" from <i>Innocence</i>. Syntactical repetition in "The Clod and the Pebble" (<i>Love seeketh... (x2) And builds... (x2)</i>), and echoes in <i>Heaven in Hell's, Hell in Heaven's... gives its ease, loss of ease</i>: indicating the direct argument between the two states of love.</p> <p><b>Tenses:</b> e.g. shift in "The Clod and the Pebble" between the present tense of the maxims and the past tense of the narrative in the central stanza; sense that the present tense indicates an enduring truth. Use of present tense throughout "Nurse's Song" capturing the immediacy of the nurse's thoughts and reactions.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. connections to other poems: <i>Experience</i> written to answer <i>Innocence</i>, and in both poems the contrary states are evident.</p> <p><b>Of the wider literary/cultural or other relevant contexts:</b> e.g. reference to the Biblical imagery; reference to the plates.</p>
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## H074/02

## Mark Scheme

Question	Response	Marks	Guidance
8	<p>Compare the ways Dickinson uses language and poetic techniques in “It was not Death, for I stood up” and “The Soul has Bandaged moments”.</p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice:</b> e.g. “It was not Death..”: first person speaker, with a lack of any first person pronouns in the final two stanzas, as the speaker shifts the focus from the personal to the shared experience. Implied first person in “The Soul ...”: with the personified soul as the central character or focalisation.</p> <p><b>Form and structural development:</b> e.g. in “The Soul..”: sense of moving from despair to joy before the speaker returns to despair. Regularity of quatrains broken in stanza two, suggesting disturbance. In “It was not Death...”: a movement from an exploration of all that despair is not, through to what the state feels like (trapped and unable to breathe), finishing with an image of a drifting, rudderless boat.</p> <p><b>Imagery and symbolism:</b> e.g. in “The Soul ...”, the soul is personified as female, and fright and horror overpower her. Contrast in imagery between the freedom and flight (<i>plumed feet</i>) and the imprisonment and weight (<i>shackles</i>). In “It was not Death...”, a sense of the persona being disconnected from her body in the image of <i>marble feet</i>.</p> <p><b>Rhythm:</b> e.g. use of common metre in “It was not Death...” broken by the dash ( - <i>has stopped</i>, for example), evoking the sense of the paralysing nature of despair. In “The Soul ...”: break in rhythm in stanza two, with the stress falling on <i>Sip</i>, marking disruption.</p> <p><b>Rhyme:</b> e.g. in “It was not Death...”: repeated rhyme scheme of ABCB, with characteristic use of full and half rhyme. Similar scheme in “The Soul ...”, broken in stanza two indicating disruption.</p>

	<p>straightforward comments about the poems.</p> <p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><b>Lexis:</b> e.g. in both poems the lexical clusters of coldness (in “It was not Death...”: <i>Frost, cool, Marble</i> etc; in “The Soul...”: <i>freezing</i>); lexical clusters of imprisonment in both poems ( “It was not Death...”: <i>frame, key</i> etc. and “The Soul ...”: <i>Dungeoned, shackles, bandaged</i> etc. ) – attempts to capture the feeling of despair. In “It was not Death...”: lexical contrasts of <i>Night</i> and <i>Noon</i>, <i>Frost</i> and <i>Fire</i> etc.: the speaker seeks for answers in oppositions.</p> <p><b>Grammar and Morphology</b>  <b>Syntax:</b> e.g. in “It was not Death...”: use of dashes (x18). For example, the dash after line 18 highlights the void that exists as despair dominates. Shift in final two verses to the present tense, and a sense of this as a shared experience; a truth. In “The Soul ...”: syntactic parallelism (<i>The Soul has Bandaged moments.... The soul has moments...</i>) suggesting a contrast of states. Final dash suggesting lack of resolution.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. poems of definition (creating a sense of an emotion through analogies and opposition); characteristic grammatical deviation in the use of capitals and dashes; characteristic theme of death.</p> <p><b>Of the wider literary/cultural:</b> e.g. autobiographical context, historical context. Use of common metre – poet writing from a position of knowledge of works of others such as Isaac Watts, with a knowledge of The Bible etc.</p>
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## H074/02

## Mark Scheme

Question	Response	Marks	Guidance
9	<p><b>Compare the ways Heaney uses language and poetic techniques in “Anahorish” and “The Toome Road”.</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Voice:</b> e.g. first person speaker in both poems. In “The Toome Road”: retrospective recollection of an event. Speakers partly defined by their sense of ownership of the place (“The Toome Road”: <i>my roads</i>; “Anahorish”: <i>My ‘place</i> etc.).</p> <p><b>Form and structural development:</b> e.g. “Anahorish”: example of tradition in Irish poetry – (dinnseanchas). Break after <i>grass</i> in stanza one foregrounds the shift in the focus from the speaker’s recollections to an imagined history of the people who lived there. Moves from observation, to memory, to imagination. Similarly, in “The Toome Road”: moving from the observed event in the past tense, to the reflection on it in the present tense (<i>It stands here still</i>).</p> <p><b>Imagery and symbolism:</b> e.g. in “The Toome Road”: <i>charioteers</i>, suggesting a link back to imperial power and military control. <i>Omphalos</i>: a sacred, life-giving force, referencing the stone that marked the centre of the Greek world. Here, this mythical dimension infuses the contemporary moment (<i>one morning</i>). In “Anahorish”: <i>the first hill in the world</i>, giving a sense of innocent idyll of Eden. Repeated imagery of water symbolising a life-giving and sustaining force (<i>water, springs, washed, ice, wells</i> etc.)</p> <p><b>Rhythm:</b> e.g. in “Anahorish”: regularity of line length and repeated double-stressed lines suggest a memory recollected calmly. Similarly, in “The Toome Road”: regular lines of pentameter or tetrameter.</p> <p><b>Rhyme/Phonology</b> e.g. in “The Toome Road”: irregular rhyme scheme,</p>

	<p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p>with e.g. full rhyme in lines six to nine, creating sense of harmony in the description of the countryside. Sibilance in “Anahorish” (<i>springs, washed, shiny, grass</i>) suggests the sound of the water. Repeated “ll” throughout, linking the speaker’s own memory (<i>hill</i>) with the imagined history (<i>dwellers, wells, dunghills</i>).</p> <p><b>Lexis:</b> e.g. in “The Toome Road”: lexis specific to time and place (<i>buckrakes, silos</i>). Lexical contrasts of the military (<i>armoured cars, convoy, camouflaged, soldiers, turrets, guns</i> etc.) and nature (<i>alder branches, fields, cattle, seed</i>): sense of opposition between them. Lexical clusters in “Anahorish” of water and purity (<i>washed, clear, shiny</i>), and lexical oppositions of light and dark, of the dwellers countering nature.</p> <p><b>Grammar and Morphology</b> <b>Syntax:</b> e.g. in “Anahorish”: syntactical deviation of the elliptical first sentence, where the subject is in the title, enforcing the connection between the two and foregrounding the poem as a construct. Syntactical deviation in “The Toome Road”: in the final sentence, holding back the agent of the verb until the final line to emphasise its importance. The use of the interjection <i>O</i> marks a change in tone: the move from a personal recollection to the world of myth.</p> <p><b>Context (AO3)</b> <b>Of the poems:</b> e.g. significance of the collections in which they first appeared. Characteristic drawing from memories; foregrounding of different languages; the connections between people and places; between personal and political; between individual and shared history.</p> <p><b>Of the wider literary/cultural:</b> e.g. the political dimension, with the British colonisation of the language/place; the significance of, for example, when “The Toome Road” was written; autobiographical context of both.</p>
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## H074/02

## Mark Scheme

Question	Response	Marks	Guidance
10	<p>Compare the ways Boland uses language and poetic techniques in “This Moment” and “The Pomegranate”.</p> <p>Support your answer with reference to relevant contextual factors.</p> <p>A higher level response (levels 4 to 6) will:</p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p>A lower level response (levels 1 to 3) will:</p> <p><b>AO2</b> 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><b>Poetic and Stylistic Techniques (AO2 and AO1)</b>  <b>Voice:</b> e.g. contrast of third person speaker in “This Moment”, and the first person narrative of “The Pomegranate”. Contrast of the single, observed moment of “This Moment” and the narrative in “The Pomegranate” that moves from a retrospective account of aspects of her childhood to the speaker’s current reflections on her teenage daughter and her imagined future.</p> <p><b>Form and structural development:</b> e.g. in “This Moment”: shift from setting the scene, preparing for the event, to an introduction of the image of <i>stars</i>, <i>moths</i> etc. to the single line that is the turning point, to the event of the poem, to the altered image of the <i>stars</i>, etc. In “The Pomegranate”: the form is a single verse paragraph, split between lines 23-24, to mark the shift from the past and the mother’s role as Ceres to the present and her role as Persephone.</p> <p><b>Imagery and symbolism:</b> e.g. in both poems: imagery of dusk, suggesting uncertainty (between childhood and adulthood, between roles in “The Pomegranate” for example). Imagery of stars and fruit in both poems. Suburban setting in both, recurrent in Boland’s poetry.</p> <p><b>Lexis:</b> e.g. in “The Pomegranate”: repeated use of first person pronoun (<i>I</i> (x12)), shifting to first person plural (<i>our heart-broken suffering</i>) creating impression of shared experience of myth. In “This Moment”: contrast between the demonstrative determiner <i>This</i> of the title identifying it as a specific time, and the use of indefinite articles <i>a woman</i>, <i>a child</i> that suggest a shared experience. Lexical clusters of fruit and nature: sense of lyrical, pastoral poetry in a suburban setting.</p>

<p>stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><b>Grammar: e.g.</b>  <b>Syntax:</b> e.g. in “This Moment”: grammatical deviation in, for example, the two-word minor sentences (<i>A neighbourhood</i> etc.) increasing the sense of a fleeting, captured moment. No dynamic verbs until the final three stanzas: the central event is the catalyst for things happening. In “The Pomegranate”: contrast between the minor, elliptical sentences (<i>And have</i> etc.) creating the sense of a spoken voice, clarifying a point made, and the more writerly use of the antithetical parallel phrasing <i>If I defer the grief I will diminish the gift</i>.</p> <p><b>Rhyme and phonology:</b> e.g. in “This Moment”: contrast between, for example, the monosyllabic, staccato glottals of <i>But not yet</i> and the sibilance of <i>stars, moths, apples, sweeten</i>, slowing the pace on this final image. In “The Pomegranate”, occasional internal rhyme used to emphasise meaning: for example, in the phonological link between <i>sound</i> and <i>down</i> and the opposition of <i>riffs</i> and <i>gift</i>.</p> <p><b>Rhythm:</b> e.g. in “This Moment”: shifting rhythms from, for example, the anapaestic <i>One window is yellow as butter</i> (sense of light-hearted observation) to the spondaic <i>stars rise</i> etc., forcing the reader to slow the pace on this altered image. Contrast between the repeated use of end-stopped lines and the enjambed lines containing the image of the mother catching the child in stanza six: sense of movement. In “The Pomegranate”: generally even-length lines, broken in line 23, shifting tone and time.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. both poems: characteristic appearance of contrast of light and dark; childhood and adulthood; suburban setting; imagery of stars, moths etc.</p> <p><b>Of the wider literary/cultural etc.</b> e.g. re-working and subverting myth in “The Pomegranate”; relevance of the title of the collection, and of the section (“Legends”).</p>
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Question	Response	Marks	Guidance
11	<p><b>Compare the ways Duffy uses language and poetic techniques in “Elegy” and “Over”.</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make straightforward comments about the poems.</p> <p><b>AO4</b> Make a few relevant points of connection between the prescribed poems; mostly</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. in both poems, first person persona addressing the lover: echoes of the poetic apostrophe. Both poems contain interrogatives, foregrounding the sense of a personal address.</p> <p><b>Form and structural development:</b> e.g. “Elegy”: title foregrounds the poem’s link to this traditional poetic form of lament. In “Over” from night to dawn, from present to past and back to the present. In “Elegy”: addressing the lover now in the present, shifting to a reflection about the way in which the personified love acted upon the lover (<i>loved you</i>, etc.) and projection into the imagined future to the effect of the lover’s death on the speaker. In both: building sense of the effects of the lover’s absence.</p> <p><b>Imagery and symbolism:</b> e.g. in “Over”: symbolism of bird as a new start, linking to the Browning epigraph: the recapturing of the first rapture. Personification of love in both poems. In “Elegy”: love is the agent of the verbs <i>lit</i>, <i>blessed</i> etc., emphasising the power of the love that controls the lover, that <i>let</i> the lover move through days.</p> <p><b>Lexis:</b> e.g. in “Over”: lexical contrasts between dark (<i>black sky</i>, etc.) and light (<i>flushing with light</i> etc.) connoting first the absence, and then the revival of hope. Similarly, in “Elegy”: lexical oppositions of death (<i>bones</i>, <i>brittle things</i>, etc.) and life (<i>throat</i>, <i>palm</i> etc.). In “Over”: lexical repetition of <i>hour/s</i>: indicating an awareness of the slow passing of time.</p> <p><b>Syntax:</b> e.g. in “Elegy”: syntactical echoes of <i>Who’ll know ... Who’ll</i></p>



	<p>generalised comparisons, e.g. listing points of similarity or difference, likely to be undeveloped</p> <p><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><i>guess</i>...sense of increasing uncertainty of this scenario happening. In “Over”: the agitation of the speaker, and the shortness of breath, captured in the repetition of minor sentences in the first verse (<i>No stars, no moon, no name</i> etc.), broken in line three as the speaker lets in air. Syntactical repetition in both poems in the construction of asking and answering questions.</p> <p><b>Tenses:</b> e.g. in “Over”: shift between present and past tense, marking the contrast between despair and hope. In “Elegy”: the present tense of the lover and the speaker being together shifts to the use of the conditional in the final two lines. This introduces a sense of uncertainty about this imagined happening.</p> <p><b>Rhyme and phonology:</b> e.g. the contrast of repeated K in “Over” in <i>dark, black</i>, etc. in the first stanza, foregrounding the agitation and discomfort, with the softness of the repeated I in “Elegy” (<i>loved, lit</i>, etc.) in a poem that celebrates the lover. In “Elegy”: repeated half end-rhymes in the final verse (<i>scars, grass, grace</i>) – sense of resolution, with echoes of the formality of the traditional elegy.</p> <p><b>Rhythm:</b> e.g. in “Elegy”: initial echoes of alternating hexameter and pentameter of the traditional elegiac form, lost in stanza two. In “Over”, the rhythm is broken in line five, reinforcing the sense of loss and absence, and again between stanza two and three, as the break forces a pause.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. significance of position of poems in a collection that charts the progress of love from first infatuation to end of the relationship. Characteristic use of natural imagery; of motifs such as the garden, bird, flames etc. Links to other poems in the collection.</p> <p><b>Of the wider literary/cultural:</b> in both poems, echoes or quotes from literary forms of the elegy and the apostrophe; the heritage of love poetry.</p>
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Question	Response	Marks	Guidance
12	<p><b>Compare the ways Sam-La Rose uses language and poetic techniques in “An Undisclosed Fortune” and “Speechless v”.</b></p> <p><b>Support your answer with reference to relevant contextual factors.</b></p> <p><b>A higher level response (levels 4 to 6) will:</b></p> <p><b>AO2</b> Use poetic and stylistic analysis to support a coherent interpretation, identifying significant features.</p> <p><b>AO4</b> Make interesting points of connection between the prescribed poems, selecting significant stylistic and poetic features as part of a coherent analysis.</p> <p><b>AO1</b> Use vocabulary and terminology effectively, referring to a range of literary and linguistic concepts. Express ideas coherently.</p> <p><b>AO3</b> Make telling use of relevant literary or other contexts, to further the analysis and develop an interpretation.</p> <p><b>A lower level response (levels 1 to 3) will:</b></p> <p><b>AO2</b> Identify some examples of poetic and stylistic techniques, e.g. imagery, and make</p>	25	<p><b>The indicative content shows an integrated approach to the assessment objectives AO2, AO4 and AO1 with additional guidance for AO3.</b></p> <p><b>Poetic and Stylistic Techniques (AO2 and AO1)</b></p> <p><b>Voice:</b> e.g. In “Speechless v”: first person speaker in the present (<i>I’ve begun</i>) and the projected future (<i>I’ll sink</i> etc.). Reported speech of the teachers, and the direct speech of the children. In “An Undisclosed Fortune”: similar first person narrative, moving from the present (<i>My mother’s fond...</i>), to the past (<i>I tried...</i>) and back to the present and the projected future (<i>It might come to this.</i>). Medical discourse of <i>systole diastole</i>, emulating the narrative of <i>ER</i>.</p> <p><b>Form and structure:</b> e.g. in “An Undisclosed Fortune” shift from past memories to present in a reflection about the value of life - simultaneously giving life and expression to a poem. In “Speechless v”: shift from sense of separation between the speaker and the students, to the students finding ways to express their feelings in writing. Both poems use regular length lines in tercets, broken in the final verse of “An Undisclosed Fortune”.</p> <p><b>Imagery and symbolism:</b> e.g. in “Speechless v”: imagery evident in the second half of the poem (<i>depression, dark pool</i> etc.): influence of the written word over the spoken. In “An Undisclosed Fortune”: mother created in the simile of a divine being, contrasting with the practical intervention of sucking mucus. Personification of the <i>loosed and wayward blood</i>: out of place and control.</p> <p><b>Rhythm/Rhyme:</b> e.g. in “Speechless v”: regular tercets, broken in stanza six, foregrounding the voices of the students graphologically and also metrically. Enjambed lines for the first four stanzas, end-stopped in these two lines: marking the contrast and difference and separation. In “An Undisclosed Fortune”: resolution is foregrounded in the half-rhyme of final two lines, in an otherwise unrhymed poem.</p>

	<p>straightforward comments about the poems.</p> <p><b>AO4</b> 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><b>AO1</b> Use some terminology appropriately. Expression is clear and writing generally well organised, but may lack development.</p> <p><b>AO3</b> Make some use of relevant literary or other contexts.</p>	<p><b>Lexis:</b> e.g. in “Speechless v”: contrast of polysyllabic, formal reported speech of the teachers, for example, and the monosyllabic, idiomatic direct speech of the students, for example. Lexical clusters of speech (<i>speak, said, ask</i> etc.) and writing (<i>writing, write, words</i> etc.) in a poem about both. In “An Undisclosed Fortune”: similar lexical clusters of writing (<i>story, poem</i>) and voice (<i>whisper</i>) in a poem about expression. Lexical repetition of <i>coax</i> in stanza one and three: parallel of giving life to a human and to a poem.</p> <p><b>Grammar and Morphology:</b>  <b>Syntax:</b> e.g. in “Speechless v”: three commas and a hyphen in the first sentence, creating sense of disruption. Repeated in stanza five, suggesting false starts and a distraction from the task of poetry. In “An Undisclosed Fortune”: sentences are used to separate different episodes and times: the speaker as a baby; failing to write a poem; watching <i>ER</i>; the poem that has emerged from the combination of these experiences.</p> <p><b>Context (AO3)</b>  <b>Of the poems:</b> e.g. characteristic use of individual experiences to explore a collective past; cross-cultural and inter-generational communication/influences; about the spoken and the written word. Position of “Speechless v” as fifth in a series ordered chronologically, plotted against world events, from mother finding a voice, to the speaker enabling his students to do the same.</p> <p><b>Of the wider literary/cultural:</b> Sam-La Rose as a performance poet: sense of oral narrative in the elements of spoken discourse in both poems.</p>
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