



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

Paper 1 Telling Stories

Mark scheme

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 Assessment Writer.

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.

The specification recognises the variety of experiences and knowledge that students will have. It encourages them to study language and literature in a way that is relevant to them. The questions have been designed to give them opportunities to discuss what they have found out about language. It is important to assess the quality of **what the student offers**.

The mark schemes have been composed to assess **quality of response** and not to identify expected items of knowledge.

Assessment Objectives

This component requires students to:

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

AO2: Analyse ways in which meanings are shaped in texts

AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

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

The Marking Grids

The specification has generic marking grids for each Assessment Objective which are customised for individual tasks. These have been designed to allow assessment of the range of knowledge, understanding and skills that the specification demands.

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 are 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

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets all the descriptors for the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptors and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

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, ie 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

It is vital that the way you arrive at a mark should be recorded on the script. This will help you with making accurate judgements and it will help any subsequent markers to identify how you are thinking, should adjustment need to be made.

To this end you should:

- identify points of merit with ✓ or ✓✓ (ticks should engage with the detail of a student’s thinking and analysis)
- write notes in the margin commenting on the answer’s relationship to the AOs/grid/key words/focus
- indicate extended irrelevance with a vertical line
- identify errors of factual accuracy, or where clarity is in doubt, with a question mark
- write a summative comment at the end for each Assessment Objective
- indicate the marks for each Assessment Objective being tested at the end of the answer in the margin in sequence.

Please do not have negative comments about students’ work or their alleged aptitudes; this is unprofessional and it impedes a positive marking approach.

Distribution of Assessment Objectives and Weightings

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

Assessment Objective	AO1	AO2	AO3	AO4	Total
Question 1	15		15	10	40
Questions 2-9	10	10	15		35
Question 10-17	15	10			25
					100

Section A: Remembered Places (Question 1)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received		AO4: Explore connections across texts, informed by linguistic and literary concepts and methods	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to literary and non-literary material. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to explore the significance and the influence of contextual factors on the production and reception offered by different genres and text types, and examine why writers and speakers choose to communicate using various forms.		This relates to the students' ability to make connections between texts, exploring their similarities and differences in the light of how the writers and speakers represent place.	
	Students are likely to:		Students are likely to:		Students are likely to:
Level 5 13-15	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	Level 5 13-15	Offer a perceptive account. Evaluate: <ul style="list-style-type: none"> the different factors associated with mode the use of particular generic conventions the influence of contextual factors on production and reception of texts. 	Level 5 9-10	Make sophisticated and perceptive connections. Covers texts evenly. Evaluate: <ul style="list-style-type: none"> ideas about how individuals and societies are framed and represented in detail the ways in which the texts are similar and different.
Level 4 10-12	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 10-12	Offer a clear account. Analyse: <ul style="list-style-type: none"> different aspects of mode genre conventions of different texts how the production and reception of texts are motivated by contextual factors. 	Level 4 7-8	Make sound and occasionally perceptive connections. Covers texts evenly. Analyse: <ul style="list-style-type: none"> ideas about how writers and speakers represent places, societies and people a number of ways in which texts are similar and different.

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<p>Level 3 7-9</p> <p>Apply terminology with some accuracy.</p> <p>Select language levels and explain some features.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 7-9</p> <p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> • aspects of mode • more obvious genre conventions • the contexts in which texts were produced and received. 	<p>Level 3 5-6</p> <p>Make some connections.</p> <p>Covers texts reasonably evenly.</p> <p>Explain:</p> <ul style="list-style-type: none"> • more obvious points about representation • some ways in which texts are similar and different.
<p>Level 2 4-6</p> <p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify some features.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 4-6</p> <p>Offer generalised awareness</p> <p>Describe:</p> <ul style="list-style-type: none"> • some features of speech and writing • genre conventions with some limited awareness • with limited awareness the contexts in which texts were produced and received. 	<p>Level 2 3-4</p> <p>Make limited connections.</p> <p>Covers texts unevenly</p> <p>Describe:</p> <ul style="list-style-type: none"> • some simple points about representation • some simple points on how texts might be similar and different.
<p>Level 1 1-3</p> <p>Describe language features without linguistic description.</p> <p>Show limited awareness of language levels but may describe some features.</p> <p>Present material with little organisation.</p>	<p>Level 1 1-3</p> <p>Offer little discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> • basic points on speech and writing • basic ideas about conventions of genre • some basic ideas about production and reception. 	<p>Level 1 1-2</p> <p>Make very few (if any) connections.</p> <p>Covers texts unevenly.</p> <p>Identify:</p> <ul style="list-style-type: none"> • some basic points about representation • very few (if any) ways in which texts might be similar and different.
<p>0</p> <p>Nothing written about the texts</p>	<p>Nothing written about the texts.</p>	<p>Nothing written about the texts or only one text considered</p>

Instruction to examiners:

When determining a Level/Mark for AO4 you should consider whether the answer has dealt with both texts 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 texts. An answer that only deals with one text should not be given any credit for AO4.

Indicative content

Q1: Compare and contrast how the writers of these texts express their ideas about people living in or visiting Paris.

You should refer to both texts in your answer.

AO1:

Text A

- use of first person narrator throughout
- use of past tense with final two paragraphs shifting to present and moment of reflection
- use of simple and minor sentences for rhetorical effect – ‘Paris was hard to fault’, ‘French civic pride’
- temporal shifts as part of narrative discourse – ‘A few hours later’, ‘Ten days later’, ‘In retrospect’
- modality concerned with the problem of remembering experiences – ‘I cannot remember’, ‘I do recall’, ‘Apparently’, ‘No doubt’, ‘I doubt’
- metaphor – ‘polished tomatoes were lined up like jewels’
- attitudes towards Parisians expressed through narrative of travel and specific events.

Text B

- discourse structure of message board post
- reference to virtual space of online community through deixis - ‘here’
- use of forms associated with e-communication eg ‘lol’
- compressed forms and errors in spelling – ‘restos’, ‘probaly’, ‘soaking’
- unconventional use of punctuation – double commas and full stops in places
- first person account with extensive use of first person pronoun and reference to shared community of readers through second person pronoun
- expressions of attitude through modalised forms ‘I know’, ‘I guess’, ‘I thought’
- attitudes towards Parisians and French people through categorical assertion ‘French people are not rude’ and sense of distance from own experiences/culture as a visitor to Paris through deixis – ‘there’.

AO3:

- conventions of the memoir (Text A)
- notions of, and attitudes to, French fashion, behaviour and culture in comparison to England in the 1970s (Text A)
- context of message board posts – writers and readers are likely to have visited Paris or be planning to visit Paris (travelling and online communities); read as part of a sequence of posts (Text B)
- awareness of discourse conventions of message boards and the need not to be too formal (Text B)
- travelling in Europe.

AO4:

- similarities and differences in likely readerships and situations of reading
- similarities and differences in purpose and genres of texts (Text B largely to inform vs Text A as a more sharply defined memoir)
- distinction between own culture/society and French people in terms of ‘otherness’ ‘I/we’ vs ‘they’, ‘here’ vs ‘there’
- French society and people as intriguing and worthy of narrative attention
- the representation of place as part of metaphor of growing up/finding oneself/ reflecting on a bigger world as a journey
- similarities and differences in representing memories and reflecting on these
- any other connections that are linked by narrative presentation and conventions.

Section B: Imagined Worlds (Questions 2 - 9)

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression		AO2: Analyse ways in which meanings are shaped in texts		AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received	
This rewards students' ability to apply concepts and methods from integrated linguistic and literary study to prose fiction, and specifically to the analysis of a specific narrative technique. AO1 also rewards the ability to maintain an academic style throughout the essay.		This relates to students' ability to examine the ways that meanings are shaped in their chosen text through the selection and exploration of relevant parts of the novel in response to a specific focus.		This relates to students' ability to explore their chosen novel as part of a wider literary genre (fantasy). It also rewards students' ability to evaluate the influence of contextual factors (social, historical, biographical, literary) on the production and interpretation of their chosen text.	
	Students are likely to:		Students are likely to:		Students are likely to:
Level 5	Apply a range of terminology accurately.	Level 5	Offer a thorough and open-minded analysis by:	Level 5	Offer a perceptive account.
9-10	Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	9-10	<ul style="list-style-type: none"> interpreting the question focus subtly providing a perceptive interpretation making careful selections from the text. including wholly relevant ideas. Provide perceptive accounts of how meanings are shaped by <ul style="list-style-type: none"> investigating closely narrative techniques evaluating the writer's craft through close analysis of details. 	13-15	Evaluate: <ul style="list-style-type: none"> aspects of the novel in relation to the fantasy genre the use of particular genre conventions the influence of contextual factors on the production and various interpretations of the novel.

<p>Level 4 7-8</p>	<p>Apply terminology relevantly and mainly accurately.</p> <p>Select language levels purposefully and explore some patterns.</p> <p>Express ideas coherently and with development.</p>	<p>Level 4 7-8</p> <p>Offer a good and secure analysis by:</p> <ul style="list-style-type: none"> • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from the text. • including ideas that are relevant. <p>Offer a clear account of how meanings are shaped by:</p> <ul style="list-style-type: none"> • exploring how narrative techniques contribute to meaning • examining the writer's craft through close comment on some details. 	<p>Level 4 10-12</p> <p>Offer a clear account.</p> <p>Analyse:</p> <ul style="list-style-type: none"> • aspects of the novel in relation to the fantasy genre • genre conventions • how the production and various interpretations of the novel are motivated by contextual factors.
<p>Level 3 5-6</p>	<p>Apply terminology with some accuracy.</p> <p>Select language levels and explain some features.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3 5-6</p> <p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from the text. • including ideas that are generally relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining some ways that narrative techniques contribute to meaning • discussing the writer's craft through reference to some examples. 	<p>Level 3 7-9</p> <p>Offer some consideration.</p> <p>Explain:</p> <ul style="list-style-type: none"> • aspects of the novel in relation to the fantasy genre • more obvious genre conventions • the contexts in which the novel was produced and has been interpreted.

<p>Level 2 3-4</p>	<p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify some features.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2 3-4</p> <p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from the text. • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on narrative techniques • making general observations about the writer's craft with little comment on how meaning is conveyed. 	<p>Level 2 4-6</p> <p>Offer partial awareness.</p> <p>Describe:</p> <ul style="list-style-type: none"> • aspects of the novel in relation to the fantasy genre • broad genre conventions the contexts in which the novel was produced and has been be interpreted.
<p>Level 1 1-2</p>	<p>Describe language features without linguistic description.</p> <p>Show limited awareness of language levels but may describe some features.</p> <p>Present material with little organisation.</p>	<p>Level 1 1-2</p> <p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to the text • including irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • labelling with little relevance to narrative techniques • making brief or no reference to the writer's craft. 	<p>Level 1 1-3</p> <p>Offer limited discussion.</p> <p>Identify:</p> <ul style="list-style-type: none"> • basic points on fantasy writing with limited or no relation to the novel • basic ideas about the conventions of genre • some basic ideas about production and interpretation of the novel.
<p>0</p>	<p>Nothing written about the text.</p>	<p>Nothing written about the text.</p>	<p>Nothing written about the text.</p>

Instructions to examiners:

- When determining a Level/Mark for AO2 you should consider whether the answer includes selections from both the given extract and elsewhere in the novel. An answer that only includes selections from the set extract cannot be placed above Level 2.
- If a student does not write about the set extract and concentrates only on the rest of the novel, you should treat this in the same way as if s/he had written only about the extract, ie an answer that does not include selections from both the extract and elsewhere in the novel cannot be placed above Level 2.

Indicative content

Q2: Read the extract printed below. This is from the section of the novel where the Creature tells Frankenstein about his feelings when he first experiences the world.

Explore the significance of the Creature’s speech and thought in the novel. You should consider:

- the presentation of the Creature’s speaking and thinking in the extract below and at different points of the novel
- the use of fantasy elements in constructing a fictional world.

AO1:

- Creature’s homodiegetic point of view
- Creature presented as sentient being, use of semantic field of the senses, verbs of perception: ‘saw’, ‘felt’, ‘heard’, ‘smelt’
- Passivity of the Creature suggested through syntax, repetition of verb and personal pronoun ‘me’: ‘seized me’, ‘came over me’, ‘troubled me’
- Creature’s description of his growing awareness – his sensitivity to light emphasised through use of adjectives: ‘dark’, ‘opaque’ and repetition of the noun: ‘light’
- Creature presented as pitiable through use of lexis: ‘difficulty’, ‘confused’, ‘tormented’

AO2:

- framing of the Creature’s speech within Frankenstein’s narrative
- Creature’s unusual/naïve perspective
- later passages in which the Creature describes the development in his understanding
- eloquence of the Creature
- Creature as a neglected child
- Creature’s measured, calm explanation in the extract – anger directed towards Frankenstein elsewhere.

AO3:

- Gothic themes and tropes eg isolation, terror, the Creature’s threats
- Shelley’s familiarity with ideas of gaining knowledge by sensation and reflection, seeking pleasure and avoiding pain
- historical and modern ideas on childhood, parenting and self-discovery
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Vol Two, Chapters II, III, IV, V, VI, VII, VIII, IX – the Creature talks to Frankenstein near the Mer de Glace
- Vol Three, Chapter VII – the Creature’s direct speech in Walton’s account.

Q3: Read the extract printed below. This is from the section of the novel where Frankenstein is explaining his interest in, and knowledge of, new discoveries in science.

Explore the significance of characters' attitudes towards science in the novel. You should consider:

- **the presentation of characters' points of view in the extract below and at different points in the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:

- Frankenstein's homodiegetic point of view
- Frankenstein's questioning approach – use of interrogative: 'whence...life proceed?'
- Frankenstein's determination to pursue scientific knowledge conveyed through modality: 'I must'
- Frankenstein's enquiring mind presented through semantic field of enquiry: 'bold question', 'our enquiries', 'examine; observe'
- Frankenstein's curiosity conveyed through lexical choices: 'peculiarly attracted my attention', 'animated by an almost supernatural enthusiasm'
- Horrific consequences suggested in lexis – death and decay: 'death', 'decay', 'corruption'

AO2:

- relentless pursuit of scientific knowledge and its consequences
- Frankenstein and Walton's similar attitudes towards discovery
- contrast with Henry Clerval
- Frankenstein's as egotistic, over-reaching hero
- Frankenstein's reflection of his earlier attitudes.

AO3:

- Gothic motifs: horror, the unnatural, death
- Shelley's fascination with Vitalism and Galvinism
- the influences of the scientific discoveries and inventors of the time on Shelley's ideas, eg Humphry Davy's electrochemical discoveries; Galvinism; Godwin's physiological studies
- the use and abuse of scientific knowledge in modern society – eg genetic cloning, stem cell research
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Vol One, Chap III – the views of professors Krempe and Waldman
- Vol One, Chap V – Frankenstein's reaction to his creation
- Vol One, Letter IV – Walton and Frankenstein's attitudes

Q4: Read the extract printed below. This is from the section of the novel where Jonathan Harker writes about his coach journey to Dracula's castle.

Explore the significance of Harker's journal in the novel. You should consider:

- **the presentation of Harker's point of view in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:

- anthropomorphic adjectives, adverbs and verbs re nature – 'frowning rocks guarded us boldly', moaning wind, creating uncanny atmosphere
- grounding of perspective through person and spatial deixis – 'I' and 'we'; 'left', 'right', 'away', 'nearer', 'through', 'around us', 'jumping to the ground' – gives sense of immediacy and urgency
- verbs and adverbs of perception – 'must have been', 'it seemed' – emphasises the mediation of the scene through Harker's perspective
- use of first person pronoun 'we' to describe shared experience of the travellers and position the reader as experiencing the event from a particular vantage point
- use of epistemic modality: 'I wondered', 'I think I must have...', 'it seemed', 'it is like' to show Harker's fear and uncertainty
- alliteration, eg 'faint flickering blue flame', 'disappeared into the darkness', creates semantic links across the extract.

AO2:

- the setting up of the gothic landscape: foreign vs home locations
- Harker's loss of control (being driven) and ultimately paralysis, linked to later episodes in the novel where characters lose agency
- darkness/light, and moonlight prominent – repeated movement between light and darkness, sight and blindness
- knowledge by perception challenged: darkness occluding, optical deceptions/confusing
- Harker's journal used by Stoker in key parts of the novel to present important fictional content – eg 'NOTE' at the end; other viewpoints used to give broader set of lenses on events eg .Dracula's death relayed through Mina's journal rather than Jonathan's
- the various interpretative effects of using the epistolary form: different perspectives and registers that are used throughout the novel to present details.

AO3:

- the significance of mystery, superstition, the uncanny
- the significance of narrative motifs of journeys and pursuit
- the novel's particular use of symbol and motif such as darkness, ghostliness, terror, the ruined castle, moonlight, dreams
- tradition of the vampire novel and contemporary resonances
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap XIV – Harker resumes writing in his journal
- Chap XIX – Harker's account of the visit to Carfax
- Chap XXII – Harker's fears for Mina
- 'Note' – Harker ends the novel

Q5: Read the extract printed below. This is from the section of the novel where Mina describes how she is worried about Lucy's deteriorating health

Explore the significance of Lucy's physical state in the novel. You should consider:

- **the presentation of Lucy's physical state in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:

- blended conversational and note-form style of Mina's diary; informal and conversational style from her personal perspective
- cohesion of verbs and adverbs of visual perception and deduction: 'looked like', 'perhaps' emphasising the mediation of the scene through Mina's perspective, and communicating her uncertainty and lack of knowledge
- alliteration – 'sweet sadness', 'sweet [...] as she sleeps' creating semantic associations
- verb processes used to represent Lucy that provide contrast between stasis and movement: 'lying up', 'was fast asleep', 'moving back', 'holding her hand'
- representation of Lucy as weak and defeated through use of adjectives and participial forms: 'paler', 'haggard', 'fretting'.

AO2:

- darkness/light: linked to Mina's visual perceptions (and doubt over her perceptions)
- knowledge by perception challenged, confusing phenomenon of Lucy's behaviour
- containment: Lucy, asleep or faint, on the window ledge, breaching the confines of the locked room, transgressing the boundaries set up for her safety and containment
- Mina's maternal feelings towards Lucy
- Lucy's behaviour in the novel: marriage proposals, history of sleepwalking, death, revival as 'Bloofer lady', and final staking by male characters
- contrast of Lucy's current state with her behaviour in her more demonic undead state
- Lucy's role as a character: depiction of female virtues and male fears of female sexuality
- the roles of other female characters in the novel (eg Mina, Dracula's brides).

AO3:

- females in vampire fiction, traditional and contemporary representations and ideas about sexuality and desire
- Nineteenth century concerns over the spread of diseases in urban settings
- The novel's use of gothic spaces and idea of the uncanny
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap VI – Lucy begins to sleepwalk
- Chap VIII – Mina records Lucy's weakening state
- Chap X – Lucy's first blood transfusion
- Chap XII – Lucy dies

Q6: Read the extract printed below. This is from the section of the novel where Offred describes her first meeting with Serena Joy.

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

- **the presentation of her character in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:

- direct speech to assert power and hierarchy, with Serena Joy as topic initiator, topic controller and leader of the interaction
- adverbs to convey character and feelings: 'irritably' and 'decisively'
- threats shown in the use of the conditional and parallel structure: 'if I get trouble, I'll give trouble back'
- lexical verbs expressing Serena Joy's desires and wishes: 'want', 'expect'
- simile to present Serena Joy's view of the relationship with Offred: 'this is like a business transaction'
- sentence functions to assert power and role – imperative 'Don't call me Ma'am', declaratives 'You're not a Martha', 'I want to see you as little as possible' and interrogative 'You understand?'
- description of physical action such as smoking: 'She inhaled, blew out the smoke' and 'She put her cigarette out, half-smoked'
- noun phrases to suggest a group identity- 'this one' and 'the Wife'
- repeated lexical verbs and use of modality to express Offred's wishes about Serena Joy: 'want', 'would', 'could'
- semantic field of female nurture to explore what Serena Joy is not: 'an older sister', 'a motherly figure', 'understand' and 'protect'

AO2:

- Offred's hypothesising and deducing regarding Serena's nature and impressions of, and relationship with, Offred
- Serena Joy as different from Offred's expectation as a 'Wife'
- contrast between what Offred knew of Serena Joy at the time of the meeting and what she knows at the time of narrating made explicit in narrative style
- the development of the relationship between Offred and Serena Joy
- the dynamics of need and power between Offred and Serena Joy
- the past (a celebrity Christian hymn singer) and present (part of the Gileadean elite) identities of Serena Joy and the tension between these
- the roles of handmaids and wives generally in Gilead.

AO3:

- elements of dystopian fantasy fiction and associated genre conventions – for example the naming of people and social structures
- relationship between religious oppression, politics and social structures women in power hierarchies who are complicit in oppressing other women
- debates around issues of sexuality, sterility and man and women's different social roles relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap Eight – Serena Joy's past
- Chap Fourteen – Serena Joy at home
- Chap Sixteen – The Ceremony
- Chap Thirty-One – Serena talks to Offred about getting pregnant
- Chap Thirty-Five – Serena shows Offred a photo of her daughter

Q7: Read the extract printed below. This is from the section of the novel where Offred remembers being with her daughter and Luke.

Explore the significance of Offred’s memories of her family in the novel. You should consider:

- **the presentation of Offred’s memories in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

AO1:

- Offred as homodiegetic narrator with instances of direct speech and thought
- Offred’s reports of her thoughts differing from her direct speech: ‘I thought, already he’s starting to patronize me’ / ‘I love you’
- presentation of different types of speech acts: ‘I told him about the afternoon’, ‘I described the director coming in’
- use of modality to express a certainty that is ironic in the retelling: ‘I’m sure’, ‘we’ll get’, ‘you know’, ‘always’
- preferred/dispreferred responses in the interaction between Luke and Offred: ‘It’s only a job’, ‘I guess you get all the money’
- the short sentences of Luke and Offred’s speech reflecting their shock: ‘it’s only a job’ and ‘I love you’
- descriptions and lexical choices associated with domesticity and family life: ‘I was sitting at the kitchen table’, ‘her paintings were taped up’.
- semantic field of care and support: ‘knelt’, ‘hugging’, ‘soothe’, ‘take care’

AO2:

- speech and thought presentation dominate this extract
- Offred’s memories as a key narrative and thematic device
- memories as valuing the past and its lessons
- Offred’s memories of her family as symbolic of a lost past and the transience and faultiness of memory
- characterisation of male and female roles and relationships within Offred’s memories

AO3:

- elements of dystopian fantasy fiction and associated genre conventions – for example use of time shifts to show how societies can change, use of language to represent new thinking
- men’s complicity in oppression of women and patriarchal power structures
- relationship to contemporary political policies
- influences of and relationships to other fictional futuristic dystopias on Atwood’s writing relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap 5 – daily life and using plastic bags
- Chap 9 – meeting Luke before they were married
- Chap 13 – when her daughter was taken away from her
- Chap 14 – Luke and Offred’s attempt to escape
- Chap 28 – the beginning of Gilead
- Chap 30 – failed escape attempt

Q8: Read the extract printed below. This is from the section of the novel where Susie describes her mother.

Explore the significance of the mother-daughter relationship between Abigail and Susie in the novel. You should consider:

- the presentation of their relationship in the extract below and at different points of the novel
- the use of fantasy elements in constructing a fictional world.

AO1:

- Susie's homodiegetic narrative point of view
- Susie recalling her mother years previously – use of temporal deixis: 'back then', 'those bath times'
- repeated actions emphasised through modality: 'My mother would', 'Then she would', 'she would later refer'
- metaphor to convey Susie's awareness of Abigail's sense of what she has lost through having children: 'the loss of it reached her in waves'
- closeness of mother-daughter relationship conveyed through descriptions of bath times: 'she would get me out of the tub', 'we would talk to my mother'
- Abigail's attention to her daughters conveyed through simile: 'as if she were mentally noting the points on our agenda'

AO2:

- Susie's understanding of her mother outside of the 'maternal role'
- Susie's awareness of the effects of child-rearing on her mother's life
- Abigail's role as both a mother and a woman in her own right
- the maternal gestures: attentiveness, anticipation of needs, consideration; but also distractedness and absent mindedness
- Abigail's response to Susie's death
- memories and loss.

AO3:

- fantastical narrator – Susie is dead
- contemporary ideas about motherhood, gender and women's multiple roles
- Sebald's comments on mother and daughter relationships
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap Two – Abigail's response to news that Susie is dead
- Chap Three – Susie's thoughts about her mother
- Chap Thirteen – Abigail's preoccupations with Len
- Chap Sixteen – Abigail leaves the family
- Chap Nineteen – Abigail returns

Q9: Read the extract printed below. This is from the section of the novel where Samuel and Lindsey discover an abandoned house.

Explore the significance of the abandoned house in the novel. You should consider:

- **the presentation of the house in the extract below and at different points of the novel**
- **the use of fantasy elements in constructing a fictional world.**

Starting extract ch. 17 – theme: use of locations.

- Lindsey and Samuel explore the old house.

AO1:

- use of initial direct and free direct speech to add urgency and tension
- relaying of events from Susie's perspective with access to Samuel and Lindsey's consciousness: 'my sister said what they were both thinking'
- representation of house as potentially dangerous through pre-modified noun phrases: 'scary monsters', 'wandering men'
- repetition of stock phrases with variation for effect: 'It's dark' (possible connotations: unoccupied, fear, unknown), 'It's spooky' (suggestions of the supernatural, the gothic), 'It's dry!' (rational practicalities overriding less rational preoccupations)
- possible use of metaphor in the use of thunder to represent Lindsey's mood, fears, preoccupations
- phrases used to describe the building and its interior: 'covered over with wood', 'banging against the plaster wall', (connotations of before civilisation) 'pre-suburban forest' (overlying different landscapes across time).

AO2:

- Susie's relationship with her sister and sense of duty to protect
- locations as places of explicit experiences and memories; idea of the house as a cultural signifier and place of safety, comfort
- contrast of 'inside' and 'outside' spaces, boundaries, thresholds: different freedoms, different constraints
- comparisons with other internal and external locations (Harvey's house, the hole, the cornfield, heaven, the Salmon family home)
- comparisons with later function of house in the novel (Lindsey's garden)
- locations as both containing and excluding: rain, damp, light; sounds, smells.

AO3:

- gothic elements: dark ruin, night, mystery, isolation, abandoned building
- Susie's role as a fantastical narrator and her ability to view Earth in spirit form, enabling narrative switches between time and space
- Sebold's/early twentieth-century concerns with dangers facing individuals, fear of the *stranger* and *the unknown*
- use of the house in traditional and modern ghost stories: *the haunted house* as a symbol and/or motif
- the novel as a 'rite of passage' narrative and as the charting of a family through time
- relevant references to literary critical and non-academic readings from a variety of theoretical stances.

Possible choices of extracts are listed below. Examiner however must be prepared to credit other valid choices:

- Chap One – Mr Harvey's dugout room
- Chap Three – Susie's family home
- Chap Four – the sinkhole
- Chap Fourteen – Lindsey breaks into Harvey's empty house

Section C: Poetic Voices (Questions 10 – 17)

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 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.	
	Students are likely to:		Students are likely to:
Level 5 13-15	Apply a range of terminology accurately. Select language levels with sustained relevance and evaluation of patterns. Express ideas with sophistication and sustained development.	Level 5 9-10	Offer a thorough and open-minded analysis by: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • investigating closely the construction of poetic voice • evaluating the writer's craft through close analysis of details..
Level 4 10-12	Apply terminology relevantly and mainly accurately. Select language levels purposefully and explore some patterns. Express ideas coherently and with development.	Level 4 7-8	Offer a good and secure analysis by: <ul style="list-style-type: none"> • interpreting the question focus relevantly • providing a clear and sound interpretation • making appropriate choices from both poems • including ideas that are relevant. Offer a clear account of how meanings are shaped by: <ul style="list-style-type: none"> • exploring the construction of poetic voice • examining the writer's craft through some close analysis of detail.

<p>Level 3</p> <p>7-9</p>	<p>Apply terminology with some accuracy.</p> <p>Select language levels and explain some features.</p> <p>Present ideas with some clear topics and organisation.</p>	<p>Level 3</p> <p>5-6</p>	<p>Offer some analysis by:</p> <ul style="list-style-type: none"> • identifying the question focus straightforwardly • providing some valid interpretations • making some successful choices from both poems • including ideas that are generally relevant. <p>Show some awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • explaining the construction of poetic voice • discussing the writer's craft through reference to some examples.
<p>Level 2</p> <p>4-6</p>	<p>Apply terminology with more general labels.</p> <p>Select language levels with incomplete development and identify some features.</p> <p>Communicate ideas with some organisation.</p>	<p>Level 2</p> <p>3-4</p>	<p>Offer a partially descriptive/analytical account by:</p> <ul style="list-style-type: none"> • commenting generally on the question focus • providing general interpretative points • showing less certainty in selecting from both poems or selecting from only one poem • possibly including some irrelevant ideas. <p>Show a partial or an emerging awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • commenting broadly on the construction of poetic voice • making general observations about the writer's craft with little comment on how meaning is conveyed.

<p>Level 1</p> <p>1-3</p>	<p>Describe language features without linguistic description.</p> <p>Show limited awareness of language levels but may describe some features.</p> <p>Present material with little organisation.</p>	<p>Level 1</p> <p>1-2</p>	<p>Offer a brief or undeveloped account by:</p> <ul style="list-style-type: none"> • describing the question focus • offering limited interpretation • making limited reference to both poems or limited reference to only one poem • include irrelevant ideas. <p>Show limited awareness of how meanings are shaped by:</p> <ul style="list-style-type: none"> • making limited or no comment on the construction of poetic voice. • making brief or no reference to the writer's craft.
<p>0</p>	<p>Nothing written about the poems</p>		<p>Nothing written about the poems.</p>

Instructions to examiners:

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

Indicative content

Q10: Examine how Donne presents views about relationships between lovers in ‘The Sun Rising’ and one other poem of your choice.

AO1:

- single speaking voice providing a male-centred point of view
- second person address to the sun: ‘Why dost thou thus...’
- use of metaphysical conceit of sun
- hyperbolic expressions of love: ‘She’s all states, all princes I’
- rhetorical flourishes to convey heightened feelings: ‘Must to thy motions lovers’ seasons run?’
- semantic fields of planets to emphasise the enormity of the speaker’s love: ‘Sun’, ‘eclipse’, ‘world’, ‘sphere’
- the speaker’s feeling of unity with his lover conveyed through repetition of the pronouns ‘us’ and ‘we’
- imperative forms convey the speaker’s feelings of certainty: ‘go chide’, ‘go tell’, ‘look’, ‘tell me’
- extended metaphor of the strength of the love between the speaker and his lover being greater than the natural world and the centre of attention: ‘This bed thy centre is, these walls, they sphere’
- regular verse structure and rhyme scheme reinforces sense of the speaker’s certainty about his feelings.

Further features as appropriate to the student’s selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

‘The Flea’
‘The Good Morrow’
‘A Valediction...’
‘The Triple Fool’
‘The Apparition’
‘Twicknam Garden’
‘Elegy 19’

AO2:

Students might refer to:

- the all-consuming nature of the speaker’s love
- the tension between love and the passing of time
- the unequal nature of male-female relationships; the objectification of the female addressee
- the use of voice to express emotion
- the physical aspect of a relationship
- the spiritual nature of relationships
- ideas that draw on the metaphysical nature of the verse and contemporary thought
- the nature and function of poetic voice.

Q11: Examine how Donne presents views about the passing of time in ‘Twicknam Garden’ and one other poem of your choice.

AO1:

- a single speaking voice providing a male-centred point of view
- use of metaphysical conceit of the garden as a place to cure the speaker’s feelings of love: ‘receive such balms’, ‘Make me a mandrake’
- rhetorical flourishes to convey the speaker’s heightened emotions: ‘But O, self traitor.’
- manipulation of tense to relay past, present and future events and their significance ‘I do bring’, ‘I have the serpent brought’, ‘I may grow here’
- the use of spatial and temporal deixis: ‘this place’, ‘here’, ‘my year’
- references to the passing of the seasons: ‘spring’, ‘winter’
- imperative forms to imaginatively express the speaker’s desires addressed to another: ‘take my tears’, ‘try your mistress’ tears’
- modalised constructions to suggest possibilities in the future: ‘I may not’, ‘I may’
- reference to events and people outside of the immediate context of the poem: second person address in final stanza

Further features as appropriate to the student’s selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

‘The Anniversary’
‘The Flea’
‘The Good Morrow’
‘A Valediction...’
‘The Triple Fool’
‘The Canonisation’
‘The Sun Rising’
‘Elegy 19’
‘A Jet Ring Sent’

AO2:

Students might refer to:

- the passing of time realised through a focus on emotion
- time as a motivation for various types of activity
- the passing of time and spirituality
- the remembrance of relationships through specific moments that pass in time
- time as a concept that drives further thought and reflection on the abstract nature of love
- ideas that draw on the metaphysical nature of the verse and contemporary thought
- the nature and function of poetic voice.

Q12: Examine how Browning presents extreme emotions in ‘The Laboratory’ and one other poem of your choice.

AO1:

- use of first person
- use of the conventions of the dramatic monologue and the representation of speech
- ways of expressing attitude towards people through modality : ‘they believe my tears flow’, ‘You may kiss me old man’
- references to knowledge and certainty realised through modality: ‘they know that I know’, ‘And Pauline should have just thirty minutes to live’
- the ways in which the speaker’s mind is presented through specific lexical choices: ‘exquisite blue’, ‘shrivelled’
- sound iconicity: ‘these faint smokes curling whitely’, ‘And her breast and her arms and her hands’
- use of questions for dramatic effect: ‘Which is the poison to poison her prithee?’, ‘Quick, is it finished?’
- use of tense to frame references to past and future events as a motivation for feeling strong emotions: ‘at me fled’, next moment I dance at the King’s’.

Further features as appropriate to the student’s selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

‘My Last Duchess’
‘Porphyria’s Lover’
‘Cristina’
‘Prospice’
‘The Lost Leader’
‘Meeting at Night’

AO2: Possible interpretations

Students might refer to:

- minds in disordered states
- significant attitudes towards people and events
- extreme emotions shown by the speakers
- the influence and effects of love and relationships on the poems’ speakers
- the dramatic monologue as a form of psychological profiling
- the nature and function of poetic voice.

Q13: Examine how Browning presents speakers' attitudes towards others in 'The Lost Leader' and one other poem of your choice.

AO1:

- use of the first person
- use of repetition for rhetorical effect: 'Just for...Just for', 'loved him, followed him, honoured him
- references to other writers and authorities: 'Shakespeare...Milton...Burns, Shelley'
- use of modality to express personal attitude : 'We that had loved him', 'We shall march prospering', 'Deeds will be done'
- use of sentence negation and negatively-oriented lexis to express a range of emotions: "let him never come back to us!", 'Never glad confident morning again!', 'doubt, hesitation and pain'
- temporal shifts to highlight memories of an individual: 'We that had loved him', 'He alone sinks to the rear and the slaves'
- sound iconicity: 'mild and magnificent eye', Rags – were they purple, his heart had been proud'
- use of the pronoun system to present and express relationships between individuals: 'us', 'she', 'they', 'him', 'we'.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

'My Last Duchess'
'Porphyria's Lover'
'Johannes Agricola in Meditation'
'Cristina'
'Prospice'
'Meeting at Night'
'De Gustibus'

AO2:

Students might refer to:

- strong opinions of people held by the speakers
- disappointment with others' actions
- objectifying individuals and their memories
- the sense of pain felt at the loss of a person
- the dramatic monologue as a form of psychological profiling
- the nature and function of poetic voice.

Q14: Examine how Duffy presents attitudes to the past in 'Before You Were Mine' and one other poem of your choice.

AO1:

- use of the first person to relay memories
- use of a conversational register to address the mother: 'The decade ahead of my loud possessive yell was the best one, eh?'
- patterns of temporal shifts between past and present: 'I'm ten years away', 'I'm not here yet'
- representation of her mother as a teenage girl: 'shriek', 'high-heeled red shoes'. 'small bites on your neck'
- presentation of a child point of view: 'my hands in those high heeled red shoes'
- the use of lexis associated with people, places, fashions and hobbies of particular times: 'Jean Duff', 'Portobello', 'polka-dot dress', '*cha cha cha*'.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

'The Captain...'
'Beachcomber'
'The Cliché Kid'
'Litany'
'Stafford Afternoons'
'Never Go Back'
'Close'
'Mean time'
'Nostalgia'

AO2:

Students might refer to:

- the impact of childhood on adult life
- the importance of memories
- longing for the past/nostalgia
- the past as difficult to understand or dangerous
- changes in individuals' points of view over time
- the past as a reminder of our mortality
- the potential of poetry to recast and re-examine past experiences
- the nature and function of poetic voice.

Q15: Examine how Duffy presents speakers' connections with places in 'Never Go Back' and one other poem of your choice.

AO1:

- use of the second person
- use of spatial deixis: 'back', 'out', 'away'
- present and past tense: 'you talk', 'you lived'
- the fleshing out of specific locations through modified noun phrases: 'the blackened stumps of houses'
- foregrounding of different specific places (the pub, the streets, the house) through the verse structure
- focus on particular places personal to the speaker's past experiences: 'the bar', 'the house'
- use of metaphor and symbol: 'anecdotes shuffled and dealt from a well-thumbed pack' and 'the house where you were one of the brides has cancer'
- personification: 'the streets tear a litter', [the house] 'prefers to be left alone'.

Further features as appropriate to the student's selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

'Beachcomber'

'Litany'

'Stafford Afternoons'

'Close'

'Before You Were Mine'

'The Biographer'.

AO2:

Students might refer to:

- why locations are important to speakers
- the vividness of speakers' descriptions
- locations as sites of memory and desire
- contrasts in the significance of locations expressed by speakers
- the relationship between location and time
- the ability of poetry to capture a sense of place
- the nature and function of poetic voice.

Q16: Examine how Heaney presents the importance of remembering in ‘Punishment’ and one other poem of your choice.

AO1:

- use of the first person to explore attitudes: ‘I can feel’, ‘I almost love you’
- use of the second and third person for the victim: ‘before they punished you’, ‘her neck’, ‘your numbered bones’
- semantic field of nature: ‘black corn’, ‘sapling’
- verbs of perception: ‘feel’, ‘see’, ‘know’, ‘understand’
- enjambment used structurally to link past and present
- syntactic parallelism: ‘I can feel the tug’, ‘I can see her drowned’
- use of the past and present tense to link past and present Irish experiences: ‘you were’, ‘I am’, ‘wept by the railings’
- use of metaphor and analogy: ‘it shakes the frail rigging/of her ribs’, ‘she was a barked sapling’.
- syntactic parallelism: ‘I can feel the tug’, ‘I can see her drowned’
- use of the past and present tense to link past and present Irish experiences: ‘you were’, ‘I am’, ‘wept by the railings’
- use of metaphor and analogy: ‘it shakes the frail rigging/of her ribs’, ‘she was a barked sapling’

Further features as appropriate to the student’s selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

‘Blackberry Picking’
‘Mid-Term Break’
‘Personal Helicon’
‘Strange Fruit’
‘Follower’
‘Digging’
‘Broagh’
‘The Tolland Man’
‘Death of a Naturalist’

AO2:

Students might refer to:

- memories and family relationships
- the nature of childhood memories recollected in adulthood
- memories of lovers
- memories of the natural world and their wider significance
- memories that raise and draw attention to political debates and issues related to national identity
- the ability of poetry to capture and reflect on the value of memories
- the nature and function of poetic voice.

Q17: Examine how Heaney presents family relationships in ‘Digging’ and one other poem of your choice.

AO1:

- use of the first person
- use of pronoun system : ‘my’, ‘he’, ‘we’, ‘our’
- specific indicators of point of view: ‘under my window’, ‘I look down’
- the foregrounding of specific events that are related to people and relationships
- repetition of words and phrases: ‘digging’, ‘turf’, ‘pen’
- material verb processes: ‘rooted’, ‘scatter’, ‘cut’
- alliteration, sibilance and onomatopoeia: ‘curt cuts’, ‘squelch and slap’, ‘rasping’
- adverbs: ‘firmly’, ‘neatly’, ‘sloppily’
- use of simile, metaphor and symbol: ‘snug as a gun’, ‘I’ve no spade’ and ‘the squat pen rest. I’ll dig with it’.

Further features as appropriate to the student’s selection of poem.

Possible poems for discussion are listed below. Examiners however must be prepared to credit other valid choices.

‘Mid-Term Break’

‘Follower’

‘The Skunk’

AO2:

Students might refer to:

- the passing of time and growing up in changing family dynamics
- attitudes towards ancestry and heritage
- attitudes towards family members
- comparisons with the past
- the ability of poetry to reflect on the wider significance of relationships
- the nature and function of poetic voice.

