



General Certificate of Education

English Literature 1746 *Specification B*

LITB1 Aspects of Narrative

Mark Scheme

2009 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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Marking the scripts – basic principles

1. Examiners should use the band descriptors when marking scripts and employ the “best fit” principle when deciding in which mark band to place an answer. Remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
2. Each of the AOs tested has a number of lines of description, depending upon its weighting. Each line is roughly equivalent to a 5% overall weighting within AS or A2. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed. Where candidates are uneven in performance across the required AOs, then they will be achieving within different mark bands. Where this happens, a ‘best fit’ aggregation will allow you to place them appropriately.
3. Examiners should be prepared to use the full mark range and not “bunch” scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. In no circumstances should candidates be penalised for failing to make certain points.
5. Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates’ views which are well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.
7. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
8. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
9. Examiners must remember that AO1 tests the technical writing abilities of candidates. Although a well-turned argument is always likely to impress, candidates must not be penalised for technical errors beyond the weighting of AO1.

Marking the scripts – annotation

10. The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.
11. In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors. Examiners may also be asked to write comments after each part of a question where the question is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
12. The following symbols can be used when marking scripts:
 - A tick for a good point/idea/reference etc
 - A tick in brackets for a potentially good point, not fully made
 - Underlining for an error in fact or expression
 - N when a candidate is narrating rather than analysing
 - R for repetition
 - I for irrelevance

Please do not use your own private systems, as these will mean nothing to senior examiners or to candidates. If in doubt about what to use, a single word or short phrase will usually be enough.

GENERIC MARK BAND DESCRIPTORS

Band 1

- AO1** quality of writing hinders meaning/unclear line of argument/not always relevant/
AO2 very limited discussion of how form, structure and language features shape meanings
AO3 little sense of connections between texts/ little understanding of different interpretations
AO4 very limited awareness of the significance of contextual factors

Band 2

- AO1** some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
AO2 some awareness of how form, structure and language shape meanings
AO3 some connections made between texts/ some reference to different interpretations of texts/ some textual support
AO4 some consideration of relevant contextual factors

Band 3

- AO1** use of some critical vocabulary and generally clear expression/some structured argument though not sustained/ relevant with focus on task
AO2 consideration of some features of form, structure and language, and consideration of how these features shape meanings
AO3 some consideration of connections between texts/ some consideration of different interpretations of texts, with general textual support
AO4 some consideration of a range of contextual factors shown by specific links between context/texts/tasks

Band 4

- AO1** use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task / informed knowledge and understanding of texts
AO2 consideration of how specific aspects of form, structure and language shape meanings
AO3 detailed consideration of connections between texts / clear consideration of different interpretations of texts / apt supportive references

AO4 examination of a range of contextual factors with specific, detailed links between context/texts/task

Band 5

AO1 use of appropriate critical vocabulary and well structured argument expressed accurately/relevant with sharp focus on task/ detailed knowledge and understanding of texts

AO2 exploration of several aspects of form, structure and language with evaluation of how they shape meanings

AO3 detailed and evaluative discussion of connections between texts /clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses / significant supportive references

AO4 detailed exploration of a range of contextual factors with specific, detailed links between context/texts/task

Band 6

AO1 use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument/ always relevant with very sharp focus on task /confidently ranges around texts

AO2 exploration and analysis of key aspects of form, structure and language with perceptive evaluation of how they shape meanings

AO3 detailed and perceptive understanding of issues raised through connections between texts /perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses/ excellent selection of supportive references

AO4 excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Section A**Question 1: *Selected Poems* – W.H. Auden**

a) Look again at the first seven stanzas of ‘Ode’ and write about how Auden opens the poem.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person narrator who may be a bourgeois schoolmaster, sense of the addressee – the boys in his class perhaps, various unidentified voices within the poem, ironic tone, etc.
- Setting: England, a school/ training camp (?), mid twentieth century with an awareness of a historical past, etc.
- ode, regular pattern of six line stanzas, regular pattern of line lengths, unrhymed, speaking rhythm, etc.
- chronology - begins in the present and then moves back through stories to a contemplation of the past, stanza 7 returns to the present with ‘Now we’re due to parade ...’ etc.
- use of military imagery, sustained metaphors, snatches of newspaper report ‘The agent clutching his side collapsed at our feet!’ ‘Sorry! They got me!’ use of natural imagery, colloquial style, strong sense of the ‘enemy’ – though unidentified, snatches of dialogue, etc.

b) Is 'Ode' simply a poem about politics?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will see the poem as political and focus on

- the possible conflict between the bourgeois schoolmaster and the revolutionaries whom he fears
- the conflicts that exist in society
- the need to warn the privileged schoolboys against the socialist enemy possibly
- the serious, yet ironic tone
- issues of social class
- issues of subversion,
- wars, etc.

Some will see it as more than political and focus on

- the fact that the speaker betrays more than his intended irony
- the autobiographical content of the poem
- the religious elements of the poem
- the moral context
- the uncaring society

Question 2: Selected Poems – Robert Browning

a) Write about the ways Browning tells the story in lines 1 – 39 of ‘Fra Lippo Lippi’.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/voices: first person narrator, use of dramatic present, comic tone, implied voices of the Guards, etc.
- Setting: Renaissance Italy, the ‘alley’s end/ Where sportive ladies leave their door ajar’, midnight, etc.
- dramatic monologue, use of iambic pentameters, imitation of speaking rhythms; reference might be made to how this section fits into the longer narrative poem, the first stepping stone in the story etc.
- linear chronology, direct opening and introduction of the speaker and the dramatic incident of his being discovered in an equivocal neighbourhood, dramatic confrontation between the monk and the City Guards, final line establishes the speaker as a painter thereby preparing the ground for the rest of the poem, etc.
- colloquial speech, use of contractions, use of specific names, use of dramatic pauses, use of detail, discourse markers, use of the imperative, use of contrast, etc.

b) “Fra Lippo Lippi’ is about the significance of art in civilised society.” How do you respond to this view of the poem?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Candidates might consider:

- the subject matter of Fra Lippo Lippi’s monologue
- the conflict between art and religion
- what ‘civilised society’ actually means
- whether art is about painting reality or depicting ‘the souls of men’
- whether art should instruct or delight
- Browning’s seeming not to privilege either conclusion/ his loose didacticism
- whether the debate is actually hollow given that the ideas only come from human speakers who have their own histories (the Prior, the Medicis, etc.)
- the Renaissance debate itself as depicted in the poem
- the art of Browning’s poem itself

Question 3: *The Rime of the Ancient Mariner* – Samuel Taylor Coleridge

a) Write about the ways that Coleridge tells the story in Part III of the poem.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: use of mariner's voice, use of Life-in-Death, etc.
- Setting: ship, sea, unspecified time period, use of day (and the sun), etc.
- ballad, reference might be made to how this section fits into the longer narrative poem, the third stage of the story, third of seven parts, gothic/ supernatural genre, etc.
- reference to time passing and the excitement of seeing a ship in the distance, horror of the death ship and its ghastly crew playing dice for the mariners' lives, the reference to the albatross at the end thereby linking it to other sections of the poem, use of rhyme and repetition to structure the narrative, use of patterns, etc.
- simple language, use of voices, gothic imagery, religious references, dream language, descriptive detail, figurative language, repetition, etc.

b) How do you respond to the idea that the most terrifying aspect of the mariner's experience is the game of dice played by Death and Life-in-Death?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the idea of chance being at the centre of both the poem and the universe
- the suggestion that supernatural forces are playing a game for human lives
- the horror of the two figures on the death ship who are playing the game
- the idea that there are no winners in human terms only losers
- the idea that the very existence of the game of chance implies that there is no benevolent God
- the implication that there is no moral order, etc.

Some will disagree and focus on

- the terror of the open sea where 'God scarce seemed there to be'
- the thirst of the mariners on the ship when all around them there is water yet the water is undrinkable
- the loneliness of the mariner at the end, wandering like Cain
- the mariner's inability to pray
- the dropping down dead, one by one, of the crew, etc.

Some might question the whole idea of terror and suggest other readings of the poem, etc.

Question 4: *Selected Poems* – Thomas Hardy

a) How does Hardy use voices in 'The Going' and 'The Haunter'?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
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	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Voices: dramatic monologue status almost, speakers and addressees, use of a male voice for 'The Going' (probably Hardy – or at least his recreation of himself) elevated tone/ use of a constructed female voice (probably the spirit of Emma), possibility of these poems being companion pieces, questions and a reply, though still many unanswered questions, etc.
- Language: use of questions, language of regret and accusation, figurative language, use of irony, language of grief and consolation, death imagery, use of modal verbs, etc.

b) "The intensity of emotional experience is what is most striking about Hardy's poetry."
What do you think about this view?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the love, grief, despair, bitterness, regret, etc.

Some will disagree and focus on

- the biographical aspects of the poems
- their form
- use of time
- Hardy's pessimism
- universal experience of death

Question 5: *Lamia, The Eve of St Agnes, La Belle Dame Sans Merci* – John Keats

a) How does Keats tell the story in stanzas 9–16 of ‘The Eve of St Agnes’?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
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Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
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Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: omniscient sympathetic narrator, use of dramatic voices – Porphyro and Angela, Porphyro’s persuasion, etc.
- Setting: Madeline’s home, gothic setting, medieval world, sense of fantasy, etc.
- central section of a longer narrative poem, use of regular 9 line stanzas with regular rhyme scheme, etc.
- linear chronology, introduction of Porphyro, leading to his conversation with Angela and his journey towards Madeline, etc.
- elevated poetic language, use of humour, descriptive detail, emotive language, use of active verbs, gothic description, etc.

b) Some readers view Porphyro as the poem's hero; some see him as no more than a seducer. How do you respond to his character and role in the poem as a whole?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will focus on

- his daring qualities, his courage and adventurous spirit
- his charm
- his initial desire to simply see Madeline
- what makes a hero, literary or romantic
- his voyeurism
- his ultimate desire for possession
- his role as villain
- his thematic role in contributing to the themes of love, religion, beauty
- his links to legend and fairy tale, etc.

Question 6: *Selected Poems* – Christina Rossetti

a) Write about the ways Rossetti tells the story in 'Maude Clare'.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
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Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
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	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: judgemental omniscient narrator, use of variety of voices which are not always introduced, etc.
- Setting: wedding, natural landscape, etc.
- some connections with a ballad, poem in 12 quatrains, strong dramatic quality, etc.
- generally linear chronology, direct opening with focus on the marriage, leads through story of love and betrayal, ends with confrontation between Nell and Maude Clare, use of a flash-back, etc.
- formal poetic diction, colloquial speech, use of repetition, use of specific names, language of conflict and confrontation, use of detail, natural imagery, contrast, use of the imperative, use of contrast, abstract nouns etc.

b) "The main interest of 'Maude Clare' is in the contrast between Maude Clare and Nell."
What do you think of this view?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the power of women
- their altercation
- the ways Rossetti sets them up as rivals
- Maude Clare 's sullyng the happiness (?) of Nell's wedding
- the way the final confrontation is a surprise (the reader might have expected a focus on Thomas)
- the domination of the two women at different points in the poem, etc.

Some will disagree and focus on

- the issues of social class
- the power of Thomas and the story behind his present
- the anonymous narrator
- the love triangle
- issues of betrayal
- untold secrets, etc.

Question 7: Selected Poems – Alfred Tennyson

a) Look again at 'Godiva' and write about Tennyson's narrative method in this poem.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person narrator/self dramatising, recreation of self to open and close poem/ then omniscient narrator, reverential tone for story of Godiva, voice of Godiva and her husband, etc.
- Setting: Victorian England, Coventry railway station at the start, then Coventry in the Middle Ages, etc.
- single verse paragraph, use of iambic pentameters, imitation of speaking rhythms, etc.
- framed narration, Tennyson perhaps speaking as himself and his visit to Coventry, detached authorial commentary at the beginning and end, middle section a linear chronology but with a distinctly different time frame, central story of Godiva's confrontation with her husband and her triumph, etc.
- formal elevated diction, use of repetition, use of figurative language, use of verbs, motif of the journey, patterns, use of dialogue, touches of humour to ridicule the husband and the churl, etc.

b) "The women in Tennyson's poems are presented as victims of a male world."
How far do you agree?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the wife of Ulysses
- the Lady of Shallot
- Godiva to a point
- Aurora - victim of the male gods perhaps
- Mariana

Some will disagree and focus on

- Godiva's triumph over her husband and her gaining immortality in legend
- Mariana might be discussed as a victim of herself or of clinical depression
- Tithonus – more a victim than Aurora
- Lady of Shallot – victim perhaps of supernatural forces, etc.

Question 8: *Birdsong* – Sebastian Faulks

a) Write about how Faulks tells the story in the first section of Part 2 beginning with the words “JACK FIREBRACE LAY forty-five feet underground ...” and ending with the words “... a rising melody under the scratch of a thick gramophone needle.” (pages 121 - 138 Vintage Edition).

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: third person narration but here Jack is the centre of consciousness, variety of voices with their own stories and agendas: Jack, Weir, Stephen, Margaret, etc.
- Setting: France, deep inside a tunnel, later in a trench, then Stephen’s dugout, imaginative leap to London through the letter and through Jack’s consciousness/ time – 1916 but flashback to pre-war times, etc.
- war story set in 1916 (in this section) but reference might be made to the wider context of the novel, in some ways ‘formless’ – no chapter headings or numbering of chapters, etc.
- generally a linear chronology, begins with Jack inside the tunnel, moves to his doing sentry duty and falling asleep, crisis is his meeting with Stephen and the possibility of being court-martialled, ends with his reprieve and beginnings of friendship with Stephen, use of flashbacks, dream sequence and letter from Margaret, etc.
- register of war and particular focus on words relating to tunnelling, use of verbs and emotive language, use of dialogue, contrast of speakers’ social dialects, etc.

b) Some readers think that the tunnels in the novel represent the one-way journey from cradle to grave. What do you think is significant about Faulks's use of tunnels in *Birdsong* as a whole?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will

- develop the symbolism as set out in the question, referring to the tunnelling back into history by Elizabeth, the birth of her son, the death of Jack, the escape of Stephen, etc.
- see the tunnels simply as part of the theatre of war, but as a little documented aspect of war
- compare the lives of the tunnellers to the lives of animals, the baseness of existence
- focus on the tunnels as a place of death or near death
- see the tunnels as a place where extraordinary friendships are born, etc.

Question 9: *The Curious Incident of the Dog in the Night-time* – Mark Haddon

a) Write about Haddon's method of telling the story in Chapters 2, 3 and 5.

Band 1 (0-3)	AO2 AO2 AO2	very limited discussion of how form shapes meanings very limited discussion of how structure shapes meanings very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2 AO2 AO2	some awareness of how form shapes meanings some awareness of how structure shapes meanings some awareness of how language shapes meanings
Band 3 (7-9)	AO2 AO2 AO2	consideration of how form shapes meanings consideration of how structure shapes meanings consideration of how language shapes meanings
Band 4 (10-13)	AO2 AO2 AO2	consideration of how specific aspects of form shape meanings consideration of how specific aspects of structure shape meanings consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2 AO2 AO2	exploration of how specific aspects of form shape meanings exploration of how specific aspects of structure shape meanings exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2 AO2 AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective: first person narrator, not immediately clear who he is or what is his mental state, etc.
- Setting: suburban neighbourhood, at midnight, etc.
- feel of autobiography or a diary (albeit from an unusual perspective) with curious drawings and symbols, seems also like a murder mystery story, post modern novel, etc.
- linear chronology for chapter 2, but clearly a minimalist outline of events, odd chapter numbering, as yet unexplained (though reference might be made to Christopher's fascination with maths), opens with the narrator's finding of the dead poodle/ chapter 3 contains a flashback; chapter 5 returns to the death of the dog and Mrs Shears' screaming, etc.
- use of precise time references, dates, names, use of dialogue, simple language and simple sentence structures, use of expletives, focus on the personal pronoun, use of smiley faces, explanations, random use of facts to give a sense of an Aspergers' sufferer, etc.

b) *The Curious Incident of the Dog in the Night-time* won the Guardian Children's Fiction prize but is it just a children's story?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will focus on the text as a children's story and refer to:

- the fact that it is very readable and can be enjoyed by children or teenagers
- the comedy
- its accessible language
- the issues it contains that appeal to young people – the dysfunctional family, the use of pictures and problems to solve, use of cartoons, the love of animals and desire for a pet, problematic relationships, feelings of isolation, etc.

Some will focus on the story as being suitable for adults and refer to:

- its being an A level set text
- the problem of Aspergers and how adults especially need to understand perspectives through which to view the world
- the self conscious and deliberate method of telling Christopher's personal stories
- the interesting structure and sequence of events, etc.

Question 10: *Small Island* – Andrew Levy

a) How does Levy tell the story in Chapter 2?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person narrator, comic tone, strong sense of audience, narrator negotiates with the reader, etc.
- Setting: London, 1948 post war England, etc.
- historical novel and one of social realism, post colonial, strong links with oral tradition, etc.
- linear chronology in this chapter, but links to chapter 1 and offers an alternative viewpoint, a kind of corrective, ends with Gilbert's commentary on Hortense's great expectations of being in England, etc.
- colloquial speech, West Indian dialect, use of comedy, pantomimic scene, use of descriptive detail, use of similes, local London colour, comic turns of phrase, etc.

b) To what extent can a reader sympathise with Gilbert in the novel as a whole?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will think it is very easy and focus on

- the comic elements of the narration
- Gilbert's ability to laugh at himself
- the absurdity of the situations he describes
- the immorality of racial prejudice and how Gilbert is a victim
- his alienation in England
- the help he offers to Queenie
- the fact that he fought for Britain in the war,
- the way he is given heroic status at the end,
- his courage in dealing with Bligh
- his friendliness
- the gradual way the reader warms to him, etc.

Some will say it is more problematic and focus on

- his attitude to women
- at times his attitude to his wife, seemingly uncaring, his lying, etc.
- his personal habits
- the fact that the reader's responses are shaped by other narrators, e.g. Hortense's excitement is shattered by him, etc.

Question 11: *The Kite Runner* – Khaled Hosseini

a) Write about the ways Hosseini tells the story in Chapter 10.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person retrospective narrator, use of introspection, dramatic present, serious tone, use of other voices: Baba, Karim, etc.
- Setting: Afghanistan, scenes set at night, etc.
- adventure/ thriller story, psychological exploration, shades of a bildungsroman, etc.
- linear chronology, journey from Kabul, through check points, cities of Afghanistan, climactic ending of the suicide of Kamal's father, etc.
- descriptive detail, use of dialogue, use of Afghan words, use of Russian, use of emotive language, variety of sentence length, time references, adverbs etc.

b) What significance do journeys have in the *The Kite Runner* as a whole?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will focus on

- the way they are used to structure the novel
- the psychological journey from guilt to redemption
- physical journeys away from Kabul, to America, back to Afghanistan, etc.
- journey of the kite perhaps
- journey towards truth and discovery
- journey to love, etc.

Question 12: *Enduring Love* – Ian McEwan

a) How does McEwan tell the story in Chapter 19?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/voices: first person retrospective and self conscious narrator, unreliable narrator foregrounded, use of Clarissa, Jocelyn, etc.
- Setting: restaurant, night of Clarissa's birthday, etc.
- psychological thriller, love story, etc.
- linear chronology, journey to the restaurant and the shooting, ends with the need to continue the story and investigate the shooting, etc.
- measured educated language, use of dialogue, scientific language of Jocelyn, intertextual references to Keats, use of detail, use of irony, use of time references, use of questions, hazy description, dramatic action verbs, etc.

b) How far do you agree with the claim that McEwan is “a master of surprises” in *Enduring Love*?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the different events that might be considered surprising: the balloon incident, Parry's telephone call, the shooting at the restaurant, the holding at gunpoint of Clarissa, etc.

Some will disagree and focus on

- the predictability of events
- the scientific writing that cuts across the surprises
- McEwan's self conscious story telling and teasing of the reader which is frustrating more than surprising, etc.

Question 13: *The God of Small Things* – Arundhati Roy

a) How does Roy tell the story in Chapter 21?

Band 1 (0-3)	AO2 AO2 AO2	very limited discussion of how form shapes meanings very limited discussion of how structure shapes meanings very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2 AO2 AO2	some awareness of how form shapes meanings some awareness of how structure shapes meanings some awareness of how language shapes meanings
Band 3 (7-9)	AO2 AO2 AO2	consideration of how form shapes meanings consideration of how structure shapes meanings consideration of how language shapes meanings
Band 4 (10-13)	AO2 AO2 AO2	consideration of how specific aspects of form shape meanings consideration of how specific aspects of structure shape meanings consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2 AO2 AO2	exploration of how specific aspects of form shape meanings exploration of how specific aspects of structure shape meanings exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2 AO2 AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: third person omniscient narrator, focus on Ammu's consciousness, creation of a sombre, romantic but ultimately tragic tone/ use of Ammu's voice and Velutha's, etc.
- Setting: the old house by the river, at night time, etc.
- love story genre, etc.
- non chronological – although chapter 21 is the ending to the novel, this event is a pivotal love scene that occurred years before/ interesting juxtaposition of this scene with the love making of Estha and Rahel in chapter 20/ chapter begins with a description of the old house where Ammu and Velutha make love, it ends with the consummation of that love, etc.
- use of lyrics from Ruby Tuesday, use of natural imagery, echoes of language patterns from earlier in the novel – Lay, Ter, poetic prose, reference to Small Things and Big Things, indirect free speech, surreal, enigmatic ending, etc.

b) “*The God of Small Things* is primarily a story about the desperate desire of human beings to be loved.” What do you think of this view?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some might focus on

- the desires of Ammu and Velutha, Baby Kochamma, Margaret, Chacko and Rahel and Estha
- whether or not the desires are ‘desperate’
- whether or not the need to be loved is a primary concern of the novel
- whether the characters’ ‘desperation’ might be linked to their alienation - Ammu, Velutha, Rahel and Estha
- the word ‘primarily’ and say that the novel’s primary concern is not love but politics, or family life, or imperialism or religion, etc.

Question 14: *Digging to America* – Anne Tyler

a) Write about some of the ways Tyler tells the story in Chapter 2.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: third person narrator, Maryam is the centre of consciousness, almost like a stream of consciousness at times/ voice of Maryam and Susan, etc.
- Setting: Maryam's house, first anniversary of the babies' arrival, etc.
- social comedy, social realism, etc.
- linear chronology, direct opening with Maryam and the child, leads to the dramatic centre of the party, ends with Maryam reflecting on the Donaldsons and liking them, foreshadows perhaps the ending of the novel, etc.
- child language, use of dialogue, food imagery, use of humour, use of irony, use of names, etc.

b) “Maryam’s story is ultimately the most engaging in the whole of *Digging to America*.” What do you think about this view?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the warmth of her relationship with Susan
- the importance of how Tyler tells parts of the novel through Maryam’s consciousness
- the fact that Maryam is more reflective than the other characters
- the way that Tyler uses Maryam for the novel’s dramatic conclusion and gives closure to the novel
- her suffering and ultimately her finding love
- her insufferable son and daughter - in- law
- her embracing multiculturalism in America

Some will disagree and focus on

- the social comedy as being more engaging than individual characters
- the stories of Dave, Bitsy, the children, Ziba, etc.
- the inadequacy of the word ‘engaging etc.

Question 15: *The Great Gatsby* – F.Scott Fitzgerald

a) Write about some of the ways Fitzgerald tells the story in Chapter 3.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person narrator, self conscious story teller and author, narratorial distancing of last two pages, etc. use of choric voices and rumour, etc.
- Setting: New York, Gatsby's mansion, etc.
- 20th century tragedy, a novel about writing a novel, etc.
- begins with a generalised reflection of the summer parties, moves to Nick's first party, dramatic explosion of Gatsby's entrance, ends with focus on Nick and Jordan's relationship, story at this point is chronological but framed by the reflections of the retrospective narrator, etc.
- poetic prose, descriptive detail, sensual description of Jordan, topical references, time references, car symbolism, etc.

b) "Gatsby's world is corrupt but ultimately glamorous." How do you respond to this view of the novel?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the corruption in the novel – Gatsby's underworld, his affair with Daisy, Daisy's betrayal, the rumours about his life
- the glamour of Gatsby's parties
- the romance of Gatsby and Daisy, especially the description of their early love affair,
- the surreal, dreamlike quality of Gatsby himself
- the filtering of the story through Nick who is biased, etc.

Some will disagree and focus on

- corruption dominating the novel and leading to the deaths of three people
- shadiness of Gatsby's associates that no amount of lyrical prose can disguise
- the hollowness of Gatsby's parties
- the gaudiness of his house and yacht
- the vulgarity of new money
- the fact that Gatsby's hopes are all dreams
- the failure of Nick to persuade and romanticise Gatsby's story, etc.

Question 16: *Dubliners* – James Joyce

a) Write about the ways Joyce tells the story in ‘A Mother’.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: third person narrator, variety of voices in the story, etc.
- Setting: Dublin, early twentieth century, theatre, at night, etc.
- short story form which works as an independent entity, but also has a function in the wider context of the collection, etc.
- linear chronology, direct opening, climax of mother’s demand for money, etc.
- use of condensed, economical prose, colour symbolism, death imagery, religious language, significance of title, language of altercation, descriptive of Dublin, etc.

b) Some readers condemn Mrs Kearney for her greed; some admire her defiance. How do you respond to her character and role?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will condemn Mrs Kearney and focus on

- her vulgar demand for money
- her paralysing the concert through her insistence that the money is paid
- the way she stops the culture and spirit of Ireland from flourishing, etc.

Some will express admiration and focus on

- her standing up for her daughter's rights
- her courage
- her defiance in a man's world
- her role in bringing out the theme of stagnation
- her comic role – comic relief coming before the last two stories in the collection which are considerably darker, etc.

Question 17: *Pride and Prejudice* – Jane Austen

a) How does Austen tell the story in Chapter 16?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: omniscient narrator, use of authorial commentary, use of voices, comic tone, etc.
- Setting: Mrs Philips's house, one evening, etc.
- social comedy, romance, etc.
- linear chronology, direct opening of how the Bennet sisters, Mr Collins and Mr Wickham are to attend the party at Mr and Mrs Philips's, dramatic centre – Elizabeth's conversation with Wickham about his past with Darcy, importance of Wickham's lie to the overall structure of the novel, comic ending with the focus on Lydia's stupidity and Collins's lack of social graces, etc.
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, verbs of saying, etc.

b) Some readers see Wickham simply as a villain. How do you respond to his character and role in *Pride and Prejudice* as a whole?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will focus on

- his role as a villain in lying to Elizabeth, in causing ill feeling, in his desire for revenge on Darcy, in attempting to elope with Georgiana, in his seduction and running away with Lydia, etc
- his role in being an obstacle in the relationship between Darcy and Elizabeth
- his contribution to the themes of money, marriage and prejudice and the changing values of society
- his sexual charm
- his dynamic energy
- his contribution to the morality of the novel since he gets his just deserts in the novel's conclusion, etc.

Question 18: *Great Expectations* – Charles Dickens

a) How does Dickens tell the story in Chapter 34?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Narrative perspective/ voices: first person narrator, dual narration – the younger and the older Pip, who commentates, use of various voices, solemn, subdued tone, etc.
- Setting: London, the Grove in Covent Garden, Richmond, broad sweep of time, etc.
- bildungsroman, novel about social realism, etc.
- linear chronology but told retrospectively, begins with Pip describing his attitudes towards his expectations, including his contempt of Joe, describes life in London, Pip's growing debt, ends with the dramatic news of the death of Mrs Joe, etc.
- death imagery, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, etc.

b) How far do you think that *Great Expectations* is a condemnation of the privileged classes?

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
Band 3 (7-9)	AO1 AO3 AO4	use of some critical vocabulary and generally clear expression/relevant with focus on task some consideration of some different interpretations of texts some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1 AO3 AO4	use of accurate critical vocabulary and clear expression/relevant with clear focus on task clear consideration of some different interpretations of texts examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1 AO3 AO4	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- Pip who becomes an insufferable snob when he becomes a gentleman
- Miss Havisham who is cruel, vengeful and manipulative
- Estella who is cold and detached
- Drummle who is vicious and brutal
- Jaggers and his mystery
- Joe – the novel's true gentlemen who has no privileges

Some will disagree and focus on

- Herbert Pocket and his nobility
- Estella who remains alluring and enchanting for Pip and possibly the reader despite her pride and cruelty, etc.

SECTION B**Question 19:**

Writers often choose their titles carefully to allow for different potential meanings.

Write about some potential meanings of titles in the **three** texts you have studied.

Band 1 (0-7)	AO1	quality of writing hinders meaning/unclear line of argument/not always relevant
	AO2	very limited discussion of how form and structure shape meanings
	AO2	very limited discussion of how language shapes meanings
	AO3	little sense of connections between texts and task
	AO3	little understanding of different interpretations of texts
	AO3	little relevant textual reference
Band 2 (8-14)	AO1	some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
	AO2	some awareness of how form and structure shape meanings
	AO2	some awareness of how language shapes meanings
	AO3	some connections made between texts and task
	AO3	some reference to different interpretations of texts
	AO3	some supporting reference
Band 3 (15-21)	AO1	use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
	AO2	consideration of some features of form and structure and how they shape meanings
	AO2	consideration of some features of language and how they shape meanings
	AO3	some consideration of connections between texts and task
	AO3	some consideration of different interpretations of texts
	AO3	general textual support and reference
Band 4 (22-28)	AO1	use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task
	AO2	consideration of how specific aspects of form and structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
	AO3	clear consideration of connections between texts and task
	AO3	clear consideration of some different interpretations of texts
	AO3	apt supportive references

Band 5 (29-35)	AO1	use of appropriate critical vocabulary and well structured argument expressed accurately/relevant with sharp focus on task
	AO2	exploration of several aspects of form and structure and evaluation of how they shape meanings
	AO2	exploration of several aspects of language and evaluation of how they shape meanings
	AO3	detailed and evaluative discussion of connections between texts and task
	AO3	clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses
	AO3	significant supportive references
Band 6 (36-42)	AO1	use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument/ always relevant with very sharp focus on task /
	AO2	exploration and analysis of key aspects of form and structure with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	detailed and perceptive understanding of issues raised through connections between texts and task
	AO3	perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses
	AO3	excellent selection of supportive references

The advice given in Section A Part A regarding AO2 should also apply here.

Possible content:

- thematic concerns
- ironic suggestions
- descriptive associations
- use of comedy perhaps
- ambiguity etc.

Question 20:

Write about the significance of **one** or **two** key events in each of the **three** texts you have studied.

Band 1 (0-7)	AO1	quality of writing hinders meaning/unclear line of argument/not always relevant
	AO2	very limited discussion of how form and structure shape meanings
	AO2	very limited discussion of how language shapes meanings
	AO3	little sense of connections between texts and task
	AO3	little understanding of different interpretations of texts
	AO3	little relevant textual reference
Band 2 (8-14)	AO1	some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
	AO2	some awareness of how form and structure shape meanings
	AO2	some awareness of how language shapes meanings
	AO3	some connections made between texts and task
	AO3	some reference to different interpretations of texts
	AO3	some supporting reference
Band 3 (15-21)	AO1	use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
	AO2	consideration of some features of form and structure and how they shape meanings
	AO2	consideration of some features of language and how they shape meanings
	AO3	some consideration of connections between texts and task
	AO3	some consideration of different interpretations of texts
	AO3	general textual support and reference
Band 4 (22-28)	AO1	use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task
	AO2	consideration of how specific aspects of form and structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
	AO3	clear consideration of connections between texts and task
	AO3	clear consideration of some different interpretations of texts
	AO3	apt supportive references

Band 5 (29-35)	AO1	use of appropriate critical vocabulary and well structured argument expressed accurately/relevant with sharp focus on task
	AO2	exploration of several aspects of form and structure and evaluation of how they shape meanings
	AO2	exploration of several aspects of language and evaluation of how they shape meanings
	AO3	detailed and evaluative discussion of connections between texts and task
	AO3	clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses
	AO3	significant supportive references
Band 6 (36-42)	AO1	use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument/ always relevant with very sharp focus on task
	AO2	exploration and analysis of key aspects of form and structure with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	detailed and perceptive understanding of issues raised through connections between texts and task
	AO3	perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses
	AO3	excellent selection of supportive references

The advice given in Section A Part A regarding AO2 should also apply here.

Possible content:

- Can expect a variety of approaches
- Students can define what is meant by a key event
- Will need to show how it is significant to the story as a whole, for example: Mr Collins's proposal and its rejection in *Pride and Prejudice* clears the way for the main love interest of Elizabeth and Darcy; it also helps to develop the heroine's character, contributes to the novel's larger theme about marrying for love/ in Auden's '1st September, 1939', the key event might be the beginning of the war which is used to trigger reflections on life, history and human destiny, etc.