

Version 1.0



**General Certificate of Education  
June 2010**

**English Literature B**

**1746**

**LITB1      Aspects of Narrative**

***Mark Scheme***

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**

- 1 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.
- 2 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 questions is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express you views temperately.
- 3 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
  - A '?' for when meaning is not clear.

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

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**Section A**
**Question 1: Selected Poems – Auden**

a) Write about Auden’s narrative method in ‘As I Walked Out One Evening’.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: first person narrator who is anonymous and detached, sense of a recorder of events, internal voice of the lover who seems to be male, sense of the female addressee, voice of Time? (omniscient and omnipotent – perhaps compassionate) ironic tone of Time, varied tones throughout the poem – detached, romantic, urgent, angry, compassionate, etc
- setting: England, Bristol Street in Birmingham, references to a kind of never-never land, desert and glacial landscapes, mid-twentieth century with an awareness of an unspecified future, etc
- ballad, use of abcb rhyme scheme, use of quatrains, etc
- use of framed narration, chronology – a story about an overheard conversation, use of past tense, then dramatic present for the overheard story, narrative frame to complete, time has moved on and the lovers have long gone, use of repetition and echoes to hold story together, etc
- use of romantic imagery, sustained metaphors, clichés, intertextual references, fairy-tale imagery and references, natural imagery, use of hyperbole, personification, use of contrast, use of the apostrophe, use of simple conjunctions, use of parallels and patterns, etc.

b) It has been said that the ‘whirr and chime’ of clocks can be heard throughout Auden’s poetry.

How important is time in Auden’s poetry?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 explicit references to time in ‘As I Walked ..’, ‘1<sup>st</sup> September 1939’, ‘If I Could Tell You’, ‘Where Are You Going’
- the implicit references in ‘O What Is That Sound’ and ‘Ode’
- the use of time as a theme
- the way time is used in imagery
- the actual hearing of the clocks through sound echoes, etc.

Some will offer some challenge and focus on

- other thematic concerns
- other sounds that can be heard, etc.



**Question 2: Selected Poems – Browning**

a) Write about the ways Browning tells the story in ‘The Patriot’.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person narrator, reflective tone, quiet resignation at the end, etc
- setting: specific town, Shambles’ Gate, reference to scaffold/no exact time setting but seems to be set in Browning’s past (?) etc
- regular five-line stanzas, ballad style, regular ababa rhyme scheme, etc
- linear chronology, set in the present but looking back to a year ago direct opening, story structured with the use of contrasts, ends in resignation, etc
- use of speech, natural imagery, time references, specific reference to Shambles’ gate, use of personal pronouns, use of repetition, patterns, reference to God, use of the subtitle AN OLD STORY, etc.

b) How far do you agree that the Patriot and the Pied Piper are heroes?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 candidates will see them both as heroes and focus on:

- the triumphant occasions
- the glory and adulation
- the fickle attitudes of other characters in the poems, etc.

Some will question what hero might mean.

Some will see the Pied Piper as a different kind of hero to the patriot.

Some will discuss the irony.

Some will discuss the titles of the two poems.

Some might not think the word 'hero' appropriate at all, etc.

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

a) Write about the ways that Coleridge tells the story in Part 7 of the poem.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: use of mariner’s voice, the hermit, the Pilot and the Pilot’s boy, etc
- setting: ship, sea, Pilot’s boat, the dry land, the church, unspecified time period, use of day and night, reference to the next morning, etc
- ballad, reference might be made to how this section concludes the longer narrative poem, the final stage of the story, seventh of seven parts, gothic/supernatural/moralistic genre, etc.
- begins with a description of the hermit, leads to the climactic destruction of the ship, ends with the account of the mariner’s lonely existence, his need to tell his story and his moralising, final stanza is the effect of the story on the Wedding Guest, use of rhyme and repetition to structure the narrative, use of patterns, circularity of the whole poem, etc
- simple language, use of voices, gothic imagery, religious references, dream language, descriptive detail, figurative language, repetition, use of contrasts, etc.

b) It has been said that a fault of the poem is the over-emphasised moral at the end.

How satisfying do you find the poem's moral that 'He prayeth well, who loveth well/Both man and bird and beast'?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 that the moral does not do justice to a work of pure imagination (Coleridge)
- that the experience is a heavy price for shooting a bird
- the neat sententious conclusion which seems contrived perhaps
- the religious sentiment at the end being unconvincing when the whole poem has suggested that there is no moral order in the universe, etc.

Some will disagree and focus on

- the neatness of the conclusion
- the ecological message at the end being just
- the need to see that man is not in control of the planet
- the importance of God
- the fact that the moral sentiment is not the final message and that the mariner is still a lonely wanderer, one who is in fact prevented from simply going to church to pray to God, etc.

**Question 4: Named poems – Hardy**

a) How does Hardy tell the story in 'At Castle Boterel'?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person retrospective narrative, etc
- setting: specified rural setting, Castle Boterel, specific road and rock formations, present time – drizzling rain, past time – March setting firmly located – a dry day, etc
- use of seven 5-line regular stanzas, etc
- begins with the narrator in the present at a junction, leads to his reflecting on his past, the moment in time when he was with a young woman and an important exchange took place (though dealt with anti-climactically), ends with a comment on the present and the speaker's being alone, fractured chronology, use of the flashback, poem held together by the ababb rhyme scheme, etc
- natural imagery, time references, use of personal pronouns, journey motif, death imagery, references to stories, importance of the title, use of pathetic fallacy, changes of tense, personification of Time, geological references etc.

b) What do you think is significant about Hardy's use of journeys in his poetry?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 consider journeys in the light of

- location
- the event in the story
- metaphor– the journey into the self
- what they reveal about love
- the pathway through life leading to death
- triggering memory – capturing a moment in time
- destiny ('Convergence of the Twain'), etc.

**Question 5: Named poems – Keats**

a) How does Keats tell the story in lines 279 - 349 of Part 1 of *Lamia*?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: omniscient sympathetic narrator, use of dramatic voices – Lamia, Lycius, interaction of the two – negotiation, persuasion and capitulation, etc
- setting: pastoral landscape, classical world, valley outside of Corinth, gates of Corinth, a 'once upon a time' world, etc
- a section towards the end of Part 1 of a longer narrative poem written in heroic couplets, etc.
- linear chronology, begins in the middle of Lamia's entrapment of Lycius, leads to his total enchantment and ends with their journey to Corinth, etc
- elevated poetic language, use of descriptive detail, emotive language, gothic description, use of direct speech, sensuous detail, use of colour and shape, biblical allusions, use of names, use of the poetic apostrophe, repetition, accumulation of detail, use of adjectives, classical references, etc.

b) What do you think of the view that Keats's poetry stresses the supreme importance of sexual love?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 beauty of the description of sexual love in 'Lamia' and 'The Eve of Saint Agnes'
- the way the beauty of the experiences of the lovers eclipses all other concerns
- the way that logic and cold reason are seen to be negative
- the idea that even though love may not last, it is still a higher experience than anything else
- the narrator's sympathy being on the side of sexual love, etc.

Some will disagree and focus on

- the fact that love does not last
- the fact that Lycius dies
- the fact that Madeline and Porphyro's love is framed by the reference to their both being long dead
- The knight's misery and anguish in 'La Belle Dame' etc.



**Question 6: Selected Poems – Rossetti**

a) Write about the ways Rossetti tells the story in ‘Cousin Kate’.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person narrator – bitter, regretful, importance of the addressee, implied voices of neighbours, etc
- setting: unspecified, natural rural setting, etc
- ottava rima – some variation in the traditional rhyme scheme, etc
- generally linear chronology, direct opening with focus on the speaker’s past – her being a maiden, her seduction by the lord, her abandonment by the lord as he turned his attention towards the beautiful Kate, the speaker’s assertion of her moral superiority and honour, the climactic revelation that she has a son, her final boast, triumph, etc
- formal poetic diction, use of repetition, speech rhythms, use of contrasts, use of specific names, language of conflict and confrontation, use of detail, natural imagery, contrast, use of the imperative, use of personal pronouns, use of similes, etc.

b) 'Betrayal is at the heart of the relationships between men and women in Rossetti's poetry'. How do you respond to this view?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 men and how they abandon women ('Maude Clare', 'Cousin Kate' etc,)
- the goblins in 'Goblin Market'
- the vulnerability of women, etc.

Some will disagree and focus on

- the strength of women and their fortitude
- their defiance
- the fact that betrayal is only the trigger for some higher purpose, etc.

**Question 7: Named poems – Tennyson**

a) Look again at Part 4 of ‘The Lady of Shallot’ and write about Tennyson’s narrative method here.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: detached omniscient narrator, projected voices of the townsfolk, use of Lancelot to end poem, etc
- setting: medieval setting, mythical Camelot, the river, autumnal setting, etc
- last and longest section of the four-part story, regular 9-line stanzas, variations of the Spenserian stanza, use of repeated refrain, etc
- begins with time moving on, an external panoramic view of Camelot, focus shifts to the Lady who moves to the river and finds a boat, story of her death, ends with Lancelot’s detached and ironic commentary on her ‘lovely face’ etc
- formal elevated diction, use of repetition, use of figurative language, use of elegiac language and funereal rhythms, motif of the journey, patterns, use of dialogue, use of irony, importance of the Lady’s name, use of contrast, aural imagery, etc.

b) 'Tennyson's use of classical and medieval settings could enhance or detract from the appeal of his poems.'

How do you respond to these settings?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 distancing effect of the fairy-tale/classical/mythological worlds
- characters seeming remote and having concerns pertaining to the worlds in which they live
- the fact that some modern readers have to learn about the classical situation before they can access the poems, etc.

Some will disagree and focus on

- the universality of the human condition
- the interest created by the worlds themselves
- the excitement of learning about classics and old stories and the slant that Tennyson places on the classical tales/situations
- the perennial question of gender
- the importance of love which transcends the setting, etc.

**Question 8: *Birdsong* – Sebastian Faulks**

a) Write about how Faulks tells the story in the middle of Part 4, beginning with the words ‘It was late afternoon...’ and ending with the words ‘... By the time he reached the front his skin was alive with them.’(pages 337 – 347 Vintage 2005 Edition, or pages 270 – 278 Vintage 1994 Edition).

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: third person narration but here Stephen and then Jack become the centres of consciousness, variety of voices with their own stories and agendas: Jack, Stephen, Gray, etc
- setting: France, railway station and then battalion headquarters, grave of Shaw and Stanley and then the estaminet/time – evening, and two days later, etc
- war story set in 1917 (in this section) but reference might be made to the wider context of the novel, the love story that precedes this section, comment might be made on the ‘formlessness’ of the novel – no chapter headings or numbering of chapters, etc
- the two separate sections have a linear chronology, two sections: Stephen’s story followed by Jack’s story, the two stories running parallel/begins with Stephen at the station and his meeting with Ellis, then with Gray, shift in focus to Jack at the burial and funeral of Shaw and Stanley, leads to the divisional baths and the desire for cleanliness, etc
- register of war and death, language of song and laughter at the estaminet, eulogy for Shaw, time references, use of verbs and emotive language, use of dialogue, contrast of speakers’ social dialects, use of contrasts, humour, etc.

b) What do you think of the view that the most meaningful relationships in *Birdsong* are those between men?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 relationships developed in combat, the blood brotherhood, etc
- the specific relationships developed underground, in the tunnels
- the relationships developed when men are dying
- the philosophical conversations men have, etc.

Some will challenge the question and focus on

- Stephen and Isabelle and romantic love
- the relationships between family members, father and son, mother and son, husband and wife
- Elizabeth and her mother
- Elizabeth and the memory of her grandfather, 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 Chapter 157.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective: first person narrator, innocent, guileless, story told retrospectively, self-conscious story-telling, voice of Judy which emerges through the letters, voice of Ed when he discovers Christopher reading the letters, etc
- setting: Ed’s bedroom, at night, Judy’s house in London, etc
- feel of autobiography or a diary (albeit from an unusual perspective), and in this chapter the epistolary form is used, part of the psychological drama, etc
- linear chronology but told retrospectively, methodical account of the six days before Christopher can examine his father’s wardrobe, dramatic centre is the discovery of his mother’s letters, letters not printed chronologically, climactic conclusion of Christopher’s vomiting and his father’s entrance, etc
- methodical sequencing, use of precise time references, dates, names, use of dialogue, simple language and simple sentence structures, use of expletives, focus on the personal pronoun, repetition, humour, contrast with Judy’s letters – emotive language, use of patronising language, use of questions, etc.

b) What is the significance of letters to the narrative of *The Curious Incident of the Dog in the Night-time*?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 ways the first letter from Christopher's mother develops the murder mystery story
- the ways the letters reveal the character of Judy
- the ways the letters reveal the difficulties the parents had coping with Christopher's behaviour
- the ways that sympathy or condemnation is created for Judy and Ed
- the ways that the theme of the love triangle is developed
- the ways the letters are used for dramatic irony
- the ways the letters lead to Christopher's engagement with his emotions
- the contrast in narration
- the ways that the letters provide information and background to the 'curious incident', etc.



**Question 10: *Small Island* – Andrea Levy**

a) How does Levy tell the story in the Prologue to the novel?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person narrator, (Queenie), comic tone, strong sense of audience, narrator negotiates with the reader, voices of Mother and Father, Graham and Emily, 'Early Bird' the teacher, etc
- setting: London, post- First World War England, Queenie's school, The British Empire Exhibition 1924, etc
- historical novel and one of social realism, post-colonial, strong links with oral tradition, the Prologue reads like a fictive autobiography, comic drama, monologue, the beginning of the novel, etc
- recollection of a past event, soon after World War 1, importance of the journey motif, begins with an incident told in school, then moves back in time to the trip to the British Empire Exhibition: the story of that day trip, etc
- colloquial speech, use of comedy, pantomimic scenes, use of descriptive detail, use of inventive similes, comic turns of phrase, dynamic opening, use of minor sentences, use of litotes, sensuous details, snatches of dialogue, sexual innuendos, etc.

b) To what extent are the characters in *Small Island* victims of ignorance?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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

- general social attitudes
- individuals not being encouraged to stand out – comment might be made on the strong choric elements (British, Americans, Jamaicans, etc)
- attitudes of those in authority, the armed forces, etc.

Some will challenge the notion of ‘victims’ (characters might be discussed as ignorant but not victims).

Some will challenge the notion of ‘ignorance’ (characters might be victims but not ignorant).

Some will challenge the whole premise.

Some will talk about the ways characters change in the light of their growing knowledge and experience.

Expect a variety of approaches.

**Question 11: *The Kite Runner* – Khaled Hosseini**

a) Write about the ways Hosseini tells the story in Chapter 13.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person retrospective narrator, use of introspection, dramatic present, serious tone, use of other voices: Baba, Soraya, the mourners at the funeral – dramatic chorus, etc
- setting: America, references to Afghanistan, late 1980s, etc
- adventure/thriller story, psychological exploration, confessional, a love story, shades of a bildungsroman, etc
- linear chronology, series of potted stories with paragraph breaks, opens with a direct link with the previous chapter – the next evening, leads to coverage of various events – the wedding, Baba’s death, married life of Amir and Soraya, Amir’s writing, Soraya’s inability to conceive at end of the chapter, etc
- descriptive detail, use of dialogue, use of Afghan words, language of reflection, introspection, use of emotive language, variety of sentence length, time references, references to love, death, birth, irony of the writer within the novel, references to Afghan politics and history, etc.

b) 'The men are more convincingly portrayed than the women in *The Kite Runner*.' What do you think of this view?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 characters of Amir, Baba, Hassan, Ali, General Taheri, Rahim Khan, Assef, Ali, etc
- the introspective first person male narrator
- the most painful relationships being those between brothers, male friends, male enemies and fathers and sons, etc
- the guilt felt by Baba and Amir
- the background war story and the adventure story which is dominated by men
- the fact that women are only seen as mothers or wives, etc.

Some will disagree and focus on

- Soraya and her inner strength
- minor female characters who are courageous and who have voices however small, etc
- the way that some male characters have female characteristics, etc.

**Question 12: *Enduring Love* – Ian McEwan**

a) How does McEwan tell the story in Chapter 12?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: first person retrospective and self-conscious narrator, unreliable narrator foregrounded, use of Clarissa, Joe's self-confident masculine tone, etc
- setting: Joe's home, the motorway, journey to Oxford, etc
- psychological thriller, love story, etc
- linear chronology- story of Joe's search through Clarissa's papers for signs of an affair framed by his decision to visit Mrs Logan, chapter ends with his arrival at her house, etc
- measured educated language, use of dialogue, scientific language, language of literary criticism, romantic language, language of thriller writing, use of short sentences, use of questions, etc.

b) 'Although Joe portrays himself as a victim, some readers find it hard to have any sympathy for him.' What are your views on Joe Rose in *Enduring Love* as a whole?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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:**

Comments might be made about

- Joe's self pity
- the way he invites attention
- his treatment of Clarissa
- his self-consciousness
- his arrogance
- the terror of Jed's pursuit of him
- Clarissa's failure to understand
- McEwan's creating a complex character who is also the narrator, etc.

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

a) How does Roy tell the story in Chapter 6?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: third person omniscient narrator, consciousnesses of the children, etc
- setting: Cochin airport, the Plymouth, Ayemenem, daytime, etc
- love story genre, family saga, etc
- chronological in this chapter: awaiting Sophie Mol's arrival at the airport, her arrival, the dramatic centre – the twin's failure to perform, the journey in the Plymouth to Ayemenem, some flash forwards to the tragedy, etc
- use of descriptive detail, use of dialogue, child language, forms of address and names, minor sentences, title of chapter, neologisms, use of contractions, use of comedy, intertextual references, moth and butterfly motifs, use of repetitions and echoes, journey motif, enigmatic ending, etc.

b) 'The delightful scenes of childhood are what are most memorable in *The God of Small Things*.' How do you respond to this view?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 reader's delight at

- the pastoral innocence of the children's happy days – scenes with Ammu, with Velutha, with each other in their private world
- the scenes when the children escape the pressures of the adult world and retreat to the river and the comfort of Velutha
- the children's love of adventure and play
- the humour that the children provide with their behaviour, their inventive language, their thought processes
- the children's defiance of adults

Some will disagree and say other events or experiences are more memorable, for example:

- the misery of Ammu
- the death of Velutha
- the dysfunctional family
- the politics
- the pain of the children, their guilt, terror, etc.

Some will say the 'delight' that the childhood scenes give only sharpens the tragedy.

Some might focus on the word 'scenes' and talk about the ways the children are expected to perform by the adults, etc.



**Question 14: *Digging to America* – Anne Tyler**

a) Write about some of the ways Tyler tells the story in Chapter 1.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: third person narrator, who sometimes affects lack of knowledge, voice of a detached reporter, collection of voices at the airport – used for comedy and characterisation, direct addressing of the reader, etc
- setting: Baltimore airport, specific time reference – 8pm; date Friday 15<sup>th</sup> August 1997, etc
- social comedy, social realism, etc
- linear chronology, direct opening with reference to the time and setting of Baltimore airport, leads to the dramatic centre of the arrival of the Korean babies, dramatic surprise of the second baby, use of parallel sequencing, ends with exit from the airport and with a vague connection of the two families, foreshadows, perhaps, later meetings, etc
- use of minor sentences, direct address to the reader, style of a guide book, use of comic exaggeration, descriptive detail, use of capitalisation for MOM and DAD etc, parody of a birth, comic anticipation, colloquial language, use of names, use of the specific date, use of irony, etc.

b) Many reviewers have said that *Digging to America* is very funny. Do you think it is?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 attitudes of individual character
- the excessiveness of some of the characters
- the comic presentation of American stereotypes
- the petty rivalries
- the adulation of children
- the cultural tensions
- the range of comic scenes
- the writer's satirical tone, etc.

Some will disagree and focus on

- a more measured British response perhaps
- the seriousness of the subject matter (family tensions, illness, death, marriage, etc)
- the dullness of the subject matter perhaps (babies, parental obsessiveness)
- the attention to detail
- the repetitive situations, etc.

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

a) Write about some of the ways Fitzgerald tells the story in Chapter 9.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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 consideration 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

**Possible content:**

- narrative perspective/voices: first person narrator, self-conscious story teller and author, use of choric voices, use of Mr Gatz's voice, stray voice of Slagle, use of the telephone, etc
- setting: New York, Nick's house, Gatsby's mansion, the cemetery, Fifth Avenue, early 20<sup>th</sup> century, etc
- 20<sup>th</sup> century tragedy, a novel about writing a novel, a love story, etc
- time leap – 2 years have passed, flashback through Nick's memory, non-chronological/ begins with the remembered scene outside Gatsby's house, leads to Nick's attempt to call Daisy, the arrival of Gatsby's father – his story of Gatsby's youth, Gatsby's funeral, reflections of Nick's thoughts about the Mid West, Nick's final meeting with Tom and Daisy, Nick's leaving New York, etc
- poetic prose, descriptive detail, sensual description, funereal language, use of French, dialogue, variations of pace, use of Wolfshiem's letter, use of Gatsby's schedule, imagery of utopia, valedictory quality, natural imagery, important use of final word which is 'past', etc.

b) 'Illusory as it is, Gatsby's dream gives meaning and value to human experience.' How do you respond to this view?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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

- Nick's enchantment and fascination with Gatsby
- Gatsby's being worth more than the rest of the characters because he has a passion, something to aspire to
- Gatsby's dream gives Nick the inspiration to write (and of course the same can be said for Fitzgerald)
- Gatsby's life is given a purpose because of his dream
- the dream links Gatsby and Nick with the Dutch sailors and the whole of American history
- the dream preserves the sense of human wonder, human potential, free from limits
- Gatsby is mourned by Nick and the reader whereas the other characters, the realists, perhaps, are shallow and dull, etc.

Some will disagree and focus on

- Gatsby's deluding himself
- the dream being death-centred and hollow
- the dream being based on corruption and crime
- Gatsby's having a basic disregard for the feelings and dreams of others
- the dream being equated with wealth and getting rich
- Gatsby's house becoming no more than a tourist attraction, etc.

Relevant references might be made to the American Dream.

**Question 16: *Dubliners* – James Joyce**

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

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: third person narrator, detached narrator who avoids moral judgement, voices of those at the inquest, centre of consciousness – Duffy, etc
- setting: Dublin, use of specific places – Duffy’s ‘mean, sombre house’, the woman’s cottage, the eating-house in George’s Street, the Rotunda, Sydney Parade, the early twentieth century, specific days, then weeks, then 4 years, use of day and night, 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 – introduction to James Duffy, leads to meeting with Emily Sinico and their relationship which abruptly ends, climax – her death, ends with his reflections and ultimate self-centredness, sparse use of dialogue, etc
- use of condensed, economical prose, significance of the title and its use in the newspaper report, use of detail, light/dark imagery, use of the inquest report of the woman’s death, death imagery, etc.

b) How far do you agree with the view that there is only corruption and decay in Joyce's portrayal of Dublin life?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 uncompromisingly harsh portrait of individuals and family life
- the portrayal of the Irish as mean, feckless and unadventurous
- the ordinariness of Dublin people in very drab surroundings
- the lack of morality
- the lack of love
- the paralysis that grips the city
- Joyce's stark presentation of Dublin life
- the feeling that there is nothing of significance in the lives of Dubliners, etc.

Some will challenge the question and focus on

- examples of love, courage, fortitude, forbearance, consolation in resignation ('The Dead'), etc
- Joyce's avoidance of moral judgement
- the moments of humour
- the importance of 'The Dead' which ends the whole collection in offering hope, etc.

**Question 17: *Pride and Prejudice* – Jane Austen**

a) How does Austen tell the story in Chapter 41?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of voices, Elizabeth as the centre of consciousness, etc
- setting: Longbourne, one day, evening in the dining room at Longbourne with the farewell dinner of the officers, etc
- social comedy, romance, etc
- linear chronology, link with previous chapter – the week after Elizabeth’s return, direct authorial announcement of the regiment’s removal from Meryton, the younger sisters’ despair, the invitation for Lydia to go to Brighton, climax – Elizabeth’s appeal to her father not to let Lydia go, ends with Lydia’s ominous departure, etc
- formal, Latinate diction, use of irony, emotive language, comic hyperbole, use of abstract nouns, dramatic confrontation between Elizabeth and her father, contrast between Elizabeth’s speech and her mother’s, use of a list of verbs to describe Wickham, use of dialogue, use of comedy, verbs of saying, contrasts of mood, etc.

b) How does Austen use holidays in the shaping of the narrative in *Pride and Prejudice* as a whole?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 use of holidays for climactic moments in the novel – Elizabeth’s holiday to Hunsford, Lydia’s holiday to Brighton, Elizabeth’s holiday to Derbyshire, etc
- the variation in locations – Hunsford, Pemberley, London, etc
- the importance of holidays in the revelation of character, personal journeys, self-revelation, etc
- the contrast with the stagnation of Meryton
- the ways holidays introduce new characters, eg Lady Catherine, etc
- the link between holidays and marriage, etc.



**Question 18: *Great Expectations* – Charles Dickens**

a) How does Dickens tell the story in Chapter 8?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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

**Possible content:**

- narrative perspective/voices: first person narrator, dual narration – the younger and the older Pip, who commentates, use of various voices: Pumblechook's, Estella's, Miss Havisham's, etc
- setting: Pumblechook's shop in the High-street, Satis House, one night and day, etc
- bildungsroman, novel about social realism, here a kind of fairy tale, etc
- linear chronology but told retrospectively, begins with Pip describing his overnight stay at Pumblechook's and his being deposited at Satis House, leads to Pip's dramatic meeting with Miss Havisham and Estella, ends with his leaving Satis House, etc
- death imagery, descriptive detail, disdainful exclamation of Estella: 'He calls the knaves, Jacks, this boy', use of social dialect, Latinate diction reflecting the older Pip's learning, emotive language, broken sentences to reflect Pip's sensitive introspection, use of names, foreshadowing, imagery of food, dialogue, use of contrast, etc.

b) Some readers have commented on the significance of gothic elements in *Great Expectations*. What significance can you find in the dark and disturbing elements in the novel?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.

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 ways that Satis House excites Pip's terror
- the fear and vulnerability of the child on the marshes
- the way the gothic scenes interest readers
- how the gothic scenes might have been significant in the serialisation of the novel
- the use of evil women
- the ways that the gothic relates to issues of morality/evil and goodness
- the link between the gothic and the dual nature of Pip (and others perhaps), etc.

**SECTION B****Question 19:**

Write about the significance of the ways writers end their narratives in the work of the **three** writers you have studied.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

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
	AO3	little understanding of different interpretations of texts
Band 2 (8-14)	AO3	little relevant textual reference
	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
Band 3 (15-21)	AO3	some reference to different interpretations of texts
	AO3	some supporting reference
	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
Band 4 (22-28)	AO3	some consideration of different interpretations of texts
	AO3	general textual support and reference
	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
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
	AO3	clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses
Band 6 (36-42)	AO3	significant supportive references
	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
	AO3	perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses
	AO3	excellent selection of supportive references

**Possible content:**

- inconclusive, open-endedness
- self-conscious game-playing with the reader eg *Enduring Love*
- deliberate pattern or echo of other parts of the text
- dramatic surprise
- solemn, subdued elegiac ending, eg 'The Dead'/'Tithonus'
- potted biography/what happened in the future, eg *Pride and Prejudice*
- rewritten ending *Great Expectations*
- non-chronological ending
- sense of closure
- moralistic ending, etc.

**Question 20:**

Write about the significance of narrators in the work of the **three** writers you have studied.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective 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.

Band 1 (0-7)	AO1 AO2 AO2 AO3 AO3 AO3	quality of writing hinders meaning/unclear line of argument/not always relevant very limited discussion of how form and structure shape meanings very limited discussion of how language shapes meanings little sense of connections between texts little understanding of different interpretations of texts little relevant textual reference
Band 2 (8-14)	AO1 AO2 AO2 AO3 AO3 AO3	some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task some awareness of how form and structure shape meanings some awareness of how language shapes meanings some connections made between texts some reference to different interpretations of texts some supporting reference
Band 3 (15-21)	AO1 AO2 AO2 AO3 AO3 AO3	use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task consideration of some features of form and structure and how they shape meanings consideration of some features of language and how they shape meanings some consideration of connections between texts some consideration of different interpretations of texts general textual support and reference
Band 4 (22-28)	AO1 AO2 AO2 AO3 AO3 AO3	use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task consideration of how specific aspects of form and structure shape meanings consideration of how specific aspects of language shape meanings clear consideration of connections between texts clear consideration of some different interpretations of texts 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
	AO3	clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses
Band 6 (36-42)	AO3	significant supportive references
	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
	AO3	perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses
AO3	excellent selection of supportive references	

**Possible content:**

- use of a first person narrator who is also a secondary character or participant in the story
- use of a first person frame narrator
- use of third person
- use of authorial intervention
- use of multiple perspectives
- use of characters as centres of consciousness
- use of retrospective narration
- use of the voice of what seems to be the author, etc.