

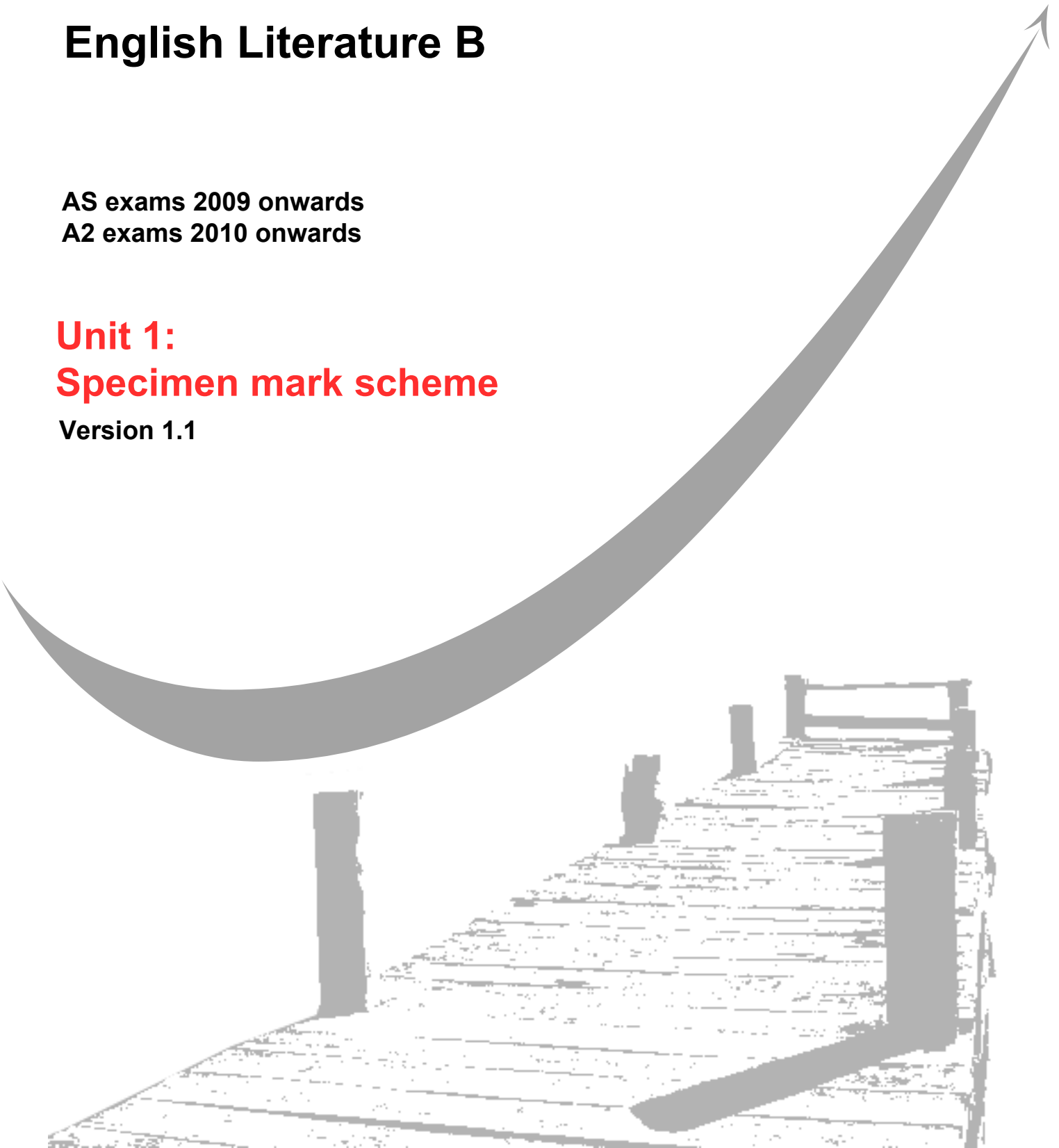
GCE
AS and A Level

English Literature B

AS exams 2009 onwards
A2 exams 2010 onwards

Unit 1: **Specimen mark scheme**

Version 1.1





General Certificate of Education

English Literature

Specification B

LITB1 Aspects of Narrative

Specimen Mark Scheme

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

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Marking the scripts – basic principles

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

Marking the scripts – annotation

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

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

GENERIC MARK BAND DESCRIPTORS

Band 1

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

Band 2

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

Band 3

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

Band 4

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

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

Band 5

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

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

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

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

Band 6

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

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

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

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

NOTE: EACH LINE SIGNIFIES A CONTRIBUTION TO THE WEIGHTING OF THE AOS**Section A****Question 1:** Named poems – Auden(a) Write about Auden’s poetic method in ‘1st September 1939’.

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	consideration 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:

Form: 8 stanzas, 11 lines, regular pattern yet irregular rhyme (vague imitation of Yeats’ ‘Easter 1916’)/ structure: personal opening, set in New York, moving to a personal contemplation of the significance of the date; ending – sense of despair mingled with faint hope/ educated academic language, use of classical, scholarly references, use of direct speech, use of time, use of images from modern life, use of questions, political tone, use of imagery of light and darkness, references to time, etc.

(b) How do you respond to the idea that Auden's poems are about 'despair illuminated by a few sparks of hope'?

Band 1 (0-3)	AO1	quality of writing hinders meaning/not always relevant
	AO3	little understanding of different interpretations
	AO4	very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task
	AO3	reference to different interpretations of texts
	AO4	some consideration of relevant contextual factors
Band 3 (7-9)	AO1	use of some critical vocabulary and generally clear expression/relevant with focus on task
	AO3	some consideration of some different interpretations of texts
	AO4	some consideration of contextual factors shown by specific links between context/texts/tasks
Band 4 (10-13)	AO1	use of accurate critical vocabulary and clear expression/relevant with clear focus on task
	AO3	clear consideration of some different interpretations of texts
	AO4	examination of some contextual factors with specific, detailed links between context/texts/task
Band 5 (14-17)	AO1	use of appropriate critical vocabulary and accurate expression /relevant with sharp focus on task
	AO3	clear consideration of some different interpretations of texts with some evaluation of their strengths and weaknesses
	AO4	detailed exploration of some contextual factors with specific, detailed links between context/texts/task
Band 6 (18-21)	AO1	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task
	AO3	perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses
	AO4	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 darkness of twentieth century life as depicted in Auden's poems/ some will focus on the voices of the narrators of the poems and the despairing tone/ comment will also be made on the faint optimism that cuts through the poems// some will challenge the ideas set up in the task/ some might say there is no illumination, that the despair

dominates/ some might focus more on the irony and humour, etc. Some answers will cover a range of poems; some might focus more specifically on two or three/ either approach is acceptable.

Question 2: Named poems - Browning

(a) Write about the ways Browning tells the story of 'The Pied Piper of Hamelin' in Section VII (7) of the poem.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Form: Reference might be made to how this section fits into the longer narrative poem which is divided into verse paragraphs, stepping stones in the story/ structure: beginning with the dramatic entrance of the Piper, moving towards his playing of the pipe and the following of the rats and their demise in the Weser; finally the words of the surviving rat who tells his story of how the rats were lured to follow/ comment might be made on the use of rhyming patterns, couplets, triplets, alternate rhymes, etc/ rhythm: energetic pace/ controlled confident voice of the narrator, contrasting with the more measured voice of the surviving rat/ use of repetition, active verbs, use of lists, use of musical language/ use of humour, etc.

(b) 'The Pied Piper of Hamelin' is subtitled *A Child's Story*. Is it simply a child's story?

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

Possible content:

Some will focus specifically on how the poem can be read as a child's story/ comment might be made on the simplicity of the story/ on the simple morals, on the story as a warning/ on the repetition, rhythm and rhyme/ on the sense of fun and adventure, problems and solutions, heroes and villains, etc//some will say that the poem is more complex than a simple child's narrative/ some might offer Marxist or feminist readings/ some might see the poem as overtly

political/ some might debate the different ways that children might have responded to the poem in Victorian England and how children might respond today, etc.

Question 3: The Rime of the Ancient Mariner - Coleridge

(a) How does Coleridge tell the ancient mariner's tale in Part III of the poem?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Form: Reference might be made to how this section relates to the overall ballad form and the extended narrative poem which is in 7 sections; this section develops the mariner's personal crisis/structure: begins in despair, with the agony of the mariner, progresses to vision of the ship and hope, moving to the haunting image of the Life-in-Death ship; ends dramatically with the deaths of 200 men/ voices – the ancient mariner's personal agonised story, the voice of the taunting Life in Death figure/ use of gothic imagery/use of religious and diabolical imagery/ recreated drama of the moment 'See! See (I cried) she tacks no more!'/ use of questions/ use of natural imagery, colour/ comment might be made on the use of quatrains and the variations to the pattern/ similar variations with rhyme and rhythm/ recurring motif of the albatross/ use of onomatopoeia, etc.

(b) 'The Rime of the Ancient Mariner' is an exploration of the unconscious mind.' How do you respond to this reading of the poem?

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

Possible content:

Some will agree and discuss the poem from a psychoanalytical perspective/ reference might be made to the Mariner, the Wedding Guest or the creative artist behind the poem – Coleridge// some will deconstruct the task and say the poem is an exploration of the *conscious* mind or the minds of human beings in extremity/ some might suggest other ways of responding to 'exploration', etc.

Question 4: Named poems – Hardy

(a) What methods does Hardy use to create settings in ‘The Darkling Thrush’ and ‘At Castle Boterel’?

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	consideration 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:

‘At Castle Boterel’: form – use of 7 stanzas with 5 uneven lines – uncomfortable rhythm, effect of the final short lines/ structure – beginning with present experience and a precise location, revisiting a past experience through memory triggered by the location/ use of variations of pace, use of details, use of the title, natural imagery, use of the weather, tenses, use of time, etc. ‘The Darkling Thrush’: form - octava rima, regular rhythm, sense of time passing/significance of precise date/ structure - personal experience to open, precise location, description of setting, movement to sound and effect of the thrush’s song, philosophical note at the end, vague hope/ use of precise details, natural imagery, use of adjectives, religious imagery, use of the narrator, use of time, etc.

(b) 'Hardy's poems reveal a morbid fascination with death.' Write about this view.

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

Possible content:

Some will agree with the view and focus on the death centeredness of some of the poems/ some will focus on 'morbid' and write about the depressing content, moods and voices of the poems/ some might talk about the 'fascination', it might be seen as self indulgent/ some will say that there is more to the poems than the question suggests/ some might focus on the depth of emotion, the tentative hope, the resignation and acceptance of natural life processes, etc.

Question 5: Named poems – Keats

(a) Look again at the first 46 lines of ‘Lamia’ and write about how Keats creates reader interest in the opening to his narrative.

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	consideration 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:

Form: reference might be made to the leisurely introduction to the extended narrative poem with its sequence of verse paragraphs/ structure – general time setting in fairyland, sharper focus on Hermes and his passion; climactic ending of Hermes’ meeting with the serpent/ language – sensuous detail, references to Arcadian paradise, use of classical background, natural imagery, use of adjectives, repetition, comment might be made on use of heroic couplets, use of iambic pentameters/ use of suspense and expectation, etc.

(b) 'Beauty and evil are never far apart in Keats's poetry.' How far do you agree with this view?

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

Possible content:

Candidates might debate the task by focusing exclusively on one poem or they might refer to two or all three poems/ some will agree with the ideas in the question and illustrate from the poems/ some will offer a challenge/ a variety of views can be expected with discussion on the concepts of beauty and evil and how they inform Keats's poetic imagination, etc.

Question 6: Named poems – Rossetti

(a) Write about the ways Rossetti tells the story in ‘Winter: My Secret’.

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	consideration 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:

Form: 4 uneven verse paragraphs, personal and philosophical/ structure: begins in media res with the possibility of telling a secret, moves on to taunt the reader and the assumed addressee, moves through time and the seasons building up to the revelation only to conclude with no secret being revealed/ use of modal verbs, use and repetition of ‘perhaps’, use of natural imagery, use of contrast, use of questions/ variations in rhyme and rhythm/ use of time references, voice of winter as the narrator, confident, taunting, perhaps playful/ colloquial tone, sense of conversation taking place/ etc.

(b) 'Rossetti's poems are an odd mixture of revelation and secrecy.' Write about 'Winter: My Secret' and 'Maude Clare' in the light of this comment.

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

Possible content:

Some will agree and unpick 'revelation' and 'secrecy'/ some will focus on the 'mixture'/ some might say there is unevenness in Rossetti's treatment/ some will focus on the word 'odd'/ some will talk about the human secrets of 'Maude Clare' and the betrayal of love in contrast to Nature's secrets in 'Winter: My Secret' where humankind is at the mercy of Nature, etc.

Question 7: Named poems – Tennyson

(a) Look again at ‘Ulysses’ and write about Tennyson’s narrative method.

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	consideration 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:

Form – reference might be made to the use of dramatic monologue and the use of classical story; structure – use of the journey/ opening with a statement of discontent, centre section with reflection on heroic past and Ulysses’s decision to leave the isle to his son’s command, dramatic conclusion with movement to new adventure or death/ rhyme, rhythm, metre might be discussed/ language – use of patterns, elevated style, use of names, active verbs, figurative language, etc.

(b) How far do you agree with the view that the character of Ulysses is far from heroic?

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

Possible content:

Some will agree and focus on Ulysses' attitude towards his wife, his son and his people; comment might be made about his ego and male energy// some will disagree and see U. as a representative of every man and woman's potential to live life to the full// some will see the poem as the narrator's death wish, etc

Question 8: Birdsong – Faulks

(a) Write about how Faulks tells the story in the first section of Part 5 (pages 393 – 398 Vintage Edition).

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Form: reference might be made to how this chapter relates to the overall war story or love story genres/ structure: begins with a switch to the 1978 story – Elizabeth’s progress in making contact with the past, moving to the dramatic end as further details are revealed which moves the story forward/ use of an investigative and interrogative voice / interweaving of her love story/ use of dialogue, telephone conversations/ indirect free speech/ perspective of Elizabeth/ use of *Who’s Who*/ use of short sentences for urgency, etc.

(b) How far do you agree with the view that 'what is important about *Birdsong* is the way Faulks places his war story in history'?

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

Possible content:

Some will disagree and focus on the 1914 – 1918 war story as the centre and heart of the story/ comment will be made on the power of Stephen's story and the horror of the 1914 – 1918 war context and say that this is what matters to the reader// Some will agree with the implications of the task and see the importance of the Grand Narrative of history and how there is a constant need to connect with and understand the past as evidenced by Elizabeth's story/ focus might be

made also on the grander context of time and history by focusing on Stephen's pre war love story, etc.

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

(a) Write about Haddon's method of telling the story in Chapter 107.

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	consideration 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:

Reference might be made about how this chapter fits into the novel's form – a post modern novel apparently written by an autistic narrator / structure – seemingly random opening, focus on the detective genre, random chapter numbering, movement through Sherlock Holmes story to link with Christopher's thoughts and detective instinct; ending – seemingly inconclusive, random/ fragmentary style, reminders that a book is being written, self referential, factual style, inclusion of dictionary definitions, blending of fact and fiction, use of voice, use of lists, sentences beginning with 'And' etc.

(b) What uses does Haddon make of animals in *The Curious Incident of the Dog in the Night-time*?

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

Possible content:

Reference might be made to the dog that apparently triggers the story, the title, the way the dog is used to shape the plot, the use of Christopher's pet rat, animal imagery, link with The Hound of the Baskervilles – detective genre, use of animal pictures in the text, use of animals to provide humour, use of animals to give an insight into autism, etc.

Question 10: Small Island – Levy

(a) How does Levy tell the story in Chapter 14?

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	consideration 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:

Form: reference might be made to how Gilbert's story is connected to the historical saga of the 1940s/ reference might be made to his being one of a series of narrators who tell the story from different perspectives/ structure: begins with Gilbert's reminiscence of his journey to the American base, moving of the dramatic centre of his racist experience and the manipulation of the black Americans, ending with a final reflection of Gilbert/ fragmentary sentences in places/ use of first person retrospective narrator/ use of dialogue and insults/ language of military servicemen/ references to countries, race/ use of humour/ non standard forms yet overriding educated style, etc.

(b) How do you respond to the view that the presentation of Americans in *Small Island* is far from flattering?

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

Possible content:

Some will agree and say that the Americans are cruel, thoughtless, arrogant, self-centred, dominating, bullying, ignorant/ some will say this is heavy handed of Levy – stereotypical/ some will challenge and say not all Americans in the novel are portrayed in this way/ some will say the novel challenges the whole notion of what being an American means – or indeed what being

any nationality or cultural type means/ there may be some differentiation between black and white Americans, etc.

Question 11: The Kite Runner – Hosseini

(a) Write about the ways Hosseini opens the story in Chapter 1.

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	consideration 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:

Form –reference might be made to the importance of the chapter in relation to the novel’s form as an adventure story, as a fictive biography/ structure: this is a dramatic start to the novel which sets up an unsolved mystery; why has the narrator become what he is today?/ the chapter begins and ends with the same focus, the dramatic centre is the relationship with Hassan, the kite runner/ use of dates, first person retrospective narrator/ language associated with guilt/ use of location/ informal style/ suggestion of embedded stories to come, etc.

(b) Some readers see the title *Kite Runner* as representing a journey. What meanings can you find in the title of the text?

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

Possible content:

Some will pick up on the implications offered in the task and talk about journeys in a variety of ways/ some will talk about the importance of the competition and the link to the father son relationship/ some will talk about the kite as an image of the creative imagination, of hope, ambition, dream, faith/ some will see the title as having cultural significance, etc.

Question 12: Enduring Love – McEwan

(a) Compare the narrative of Appendix I with the narrative of Appendix II.

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	consideration 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:

Comparison will be made between the form, structure, language and voices of the two appendices. Appendix I: apparent psychiatric journal – set out with an Introduction, Case History, Discussion and Conclusion, References/ formal academic ordering of material/ academic language, medical terminology, sentence structures, use of initial letters/ dates/ irony/ anagram of McEwan's name, spoof, etc.// Appendix II: academic inscription at the start of Jed's letter/ form of a love letter/ in paragraphs – an outpouring of emotion/use of time to give a structure/ religious language/ colloquial tone/ erotic language/ comment might be made on these appendices in relation to the novel's closure or lack of it, etc.

(b) How do you respond to the claim that ultimately *Enduring Love* is too contrived?

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 say that the novel is too contrived/ focus might be placed on the use of the unreliable narrator, the ways that the readers are never sure of their ground/ some might focus on the ending of the novel/ some might focus on de Clerambault's syndrome/ some will focus on the anagram of McEwan's name// some will challenge the claim and say that the events are convincing/ some might enter into discussion about the verisimilitude that is set up, etc.

Question 13: The God of Small Things – Roy

(a) How does Roy tell the story in Chapter 10?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Form: reference might be made to the chapter's relationship with whole novel's form as a pastoral tragedy/ structure: chronological – excitement of Sophie Mol's arrival, leading to the secret trip by boat to Velutha's and the twins' return/ use of children's perspectives/ contrast of Velutha's and Kuttappen's adult conversation/ use of echoes of the past/ lists/ repetition/ use of recipes/ poetic prose/ use of fragmented sentences to reflect fragmented thoughts/ imagery of water/ creation of tension and suspense, etc.

- (b) 'The perspectives of children heighten the tragedy and pain of *The God of Small Things*.'
What do you think of this view?

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

Possible content:

Some will agree and focus on Rahel's and Estha's experiences, the feelings of loss, guilt, betrayal, pain/ their innocence that is sacrificed for the greater needs of the adult world/ some will empathise with the children's views , the multiple perspectives offered/ comment might focus on the simplicity of the language used to reflect the children's views/ some might focus on

Ammu's tragedy and Velutha's – candidates might say that these stories are not sharpened by the children's perspectives/ some might separate 'tragedy' and 'pain', etc.

Question 14: Digging to America – Tyler

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

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Form: reference might be made to how this chapter relates to the novel's form – the chronological domestic and multicultural drama/ comment might be made on how this concludes the novel/ use of dialogue/ use of time/variety of voices and consciousnesses/ reference could be made to changing narrative point of view with each chapter and the way this changing perspective refuses to give a single version of what it means to be multicultural/ some candidates might explore the notion of 'identity', etc.

(b) Some readers think that children are important to the structural design of *Digging to America*. What do you think is important about the way Tyler uses children in the novel?

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

Possible content:

Some will pick up on 'structural design' and write about the way the narrative is shaped around events involving children/ chronology of novel from arrival of children at airport/some will talk about the ways that children reveal the characters of adults and cultures/ some will talk about children as characters/ some will talk about children thematically – youth and age, the

importance of children to families, children as bargaining tools/ some will write about how children contribute to the humour of the novel, etc.

Question 15: The Great Gatsby – F Scott Fitzgerald

(a) Write about the ways that Fitzgerald tells the story in Chapter 7.

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	consideration 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:

Reference might be made to how this chapter fits into the novel's form – a 20th century American tragedy, an urban drama, a crime story, etc./ structure - generalised opening leading to the tense dramatic centre of Daisy's and Gatsby's affair which is exposed, leading to the climax of Myrtle's death and the reflective dream like ending first person retrospective voice/ use of Michaelis to tell part of the story/ language – dramatic dialogue, theatrical and cinematic moments, tension of Tom's violent discourse, irony of Mendelssohn's Wedding March/use of pathetic fallacy, haziness of the prose to reflect drunkenness, colloquial expression, imagery of cars, Eckleburg, etc.

(b) '*The Great Gatsby* is a sordid tale of deception, adultery and murder.' How do you respond to this view of the novel?

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

Possible content:

Some will agree with the view and focus on the insincerity of Tom, Daisy and Jordan; reference might be made to the murder of Gatsby, the death of Myrtle and the suicide of Wilson/ focus might be placed on the betrayal of Tom, Daisy and George by their spouses/ reference might be made to the corrupt world of the novel including Gatsby's shady past/ there will be plenty of

other examples of sordidness and corruption// some candidates might challenge the statement and talk about the beauty of Gatsby's dream, some might see the sordid world somehow romanticised by Nick's lyrical prose// any relevant discussion should be rewarded, etc,

Question 16: Dubliners – Joyce

(a) Write about the ways that Joyce tells the story in 'The Sisters'.

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	consideration 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:

Short story form but having a wider function in the collection as part of a series of snapshots of Dublin life in the early 20th century/ structure – direct opening from a personal juvenile perspective focusing on the death of Rev Flynn, movement to different reactions to the death by the narrator's family and then the family of Flynn, lack of closure at the end perhaps suggesting memories and pain go on/ use of voices to tell the story/ use of condensed prose/ language of sin and expiation/ use of child insults/ changing locations/ build up of mystery/significance of title etc.

(b) To what extent are the relationships between women in *The Dubliners* unhappy? Refer to 'The Sisters' and **one** other story in your answer.

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

Possible content:

There should be plenty of debate and discussion depending on the story chosen with 'The Sisters'. In 'The Sisters' comment could be made on the narrator's family and Rev Flynn's/ the concept of unhappiness might be challenged or refined/ some might talk about love and sadness, mistrust, loyalty, betrayal, entrapment etc.

Question 17: Pride and Prejudice – Austen

(a) How does Austen tell the story in Chapter 19?

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
	AO2	consideration of how specific aspects of structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
	AO2	consideration 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:

Reference might be made to the novel's form – a romance, a social comedy, a family saga, etc.; actual chapter reads like a comic set piece structure narrative frame with its focus on Elizabeth – Austen announces the proposal at the start of the chapter so there is no narrative surprise, dramatic climax – the proposal and Elizabeth's refusal, Austen's concluding paragraph acting as a commentary; omniscient third person narrator but with a focus on Elizabeth's consciousness; setting – the enclosed downstairs room; language – formal Latinate style, contrast of E's early panic with Collins's self assurance, use of the word 'insist' by Mrs Bennet., measured narrative of JA in contrast to the prolix style of Collins, use of verbs of saying, 'she cried' and adverbial phrase 'with some warmth', use of questions, exclamations, irony, etc.

(b) What importance does Mr Collins have in the whole of *Pride and Prejudice*?

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:

Comment might be made on Collins's comic role, on the way he reveals the characters of Mr Bennet, Elizabeth and Charlotte/ on the way he is used to reveal attitudes to social class/ as a negative representation of the church/ as part of the love interest for E., as a foil to Darcy/ as part of Austen's design to show that her heroine will only marry for love/ as a contrast to Darcy/ as a vehicle for irony/ to reveal different attitudes to marriage/ as a plot device to bring Darcy and Elizabeth together at Hunsford, etc.

Question 18: Great Expectations – Dickens

(a) How does Dickens tell the story in Chapter 4?

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	consideration 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:

Reference might be made to the part the chapter plays in the novel's form / a bildungsroman, a mystery or crime story; structure /reflective start and the dramatic end with the soldiers which prepares the reader for chapter 5/ retrospective first person narrator/ older and younger Pip's voices/ language – contrast of Mrs Joe's colloquial dialect with/ Pip's standard English, descriptive detail, significance of Christmas Day and the use of time, setting, register of food, imagery of clothing, link between Pip and Wopsle regarding 'expectations', use of parody, symbolism of retribution, end of the second instalment, etc.

(b) Some readers value Mrs Joe as an eccentric comic creation; others see her role as more complex. What do you think of Mrs Joe's character and role in the whole of *Great Expectations*?

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

Possible content:

Some readers will focus on her aggressive bullying and the fear she generates in the young Pip and Joe/ some will consider her comic function/ some will focus on her social pretensions/ some will discuss how sympathies change after Orlick's brutal assault and her lingering death/ some

will see her as a parallel to Miss Haversham/ some will see her asking for forgiveness as a parallel to Pip/ some will focus on her Victorian position as a woman in a patriarchal world, etc.

SECTION B

Generic Mark Descriptors

Band 1 (0-7 marks)

- 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
- AO3** little relevant textual reference

Band 2 (8-14 marks)

- 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
- AO3** some reference to different interpretations of texts
- AO3** some supporting reference

Band 3 (15-21 marks)

- 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
- AO3** some consideration of different interpretations of texts
- AO3** general textual support and reference

Band 4 (22-28 marks)

- 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

A03 clear consideration of some different interpretations of texts

A03 apt supportive references

Band 5 (29-35 marks)

A01 use of appropriate critical vocabulary and well structured argument expressed accurately/relevant with sharp focus on task

A02 exploration of several aspects of form and structure and evaluation of how they shape meanings

A02 exploration of several aspects of language and evaluation of how they shape meanings

A03 detailed and evaluative discussion of connections between texts

A03 clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses

A03 significant supportive references

Band 6 (36-42 marks)

A01 use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument/ always relevant with very sharp focus on task

A02 exploration and analysis of key aspects of form and structure with perceptive evaluation of how they shape meanings

A02 exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings

A03 detailed and perceptive understanding of issues raised through connections between texts

A03 perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses

A03 excellent selection of supportive references

Question 19:

Write about the importance of places in the telling of the narratives in three texts that you have studied.

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

Some will see the places as being central to the story/accept references to any places mentioned, rooms, gardens, countries, boats, cities, houses etc.

Some might see places as providing local colour, detail/some might see places as informing characters, as being important to the structural design/some will see their metaphorical and symbolic significance, depending on the texts studied//the three texts do not have to be treated equally but there should be significant detail from all three texts/for poetry, some reference should ideally be made to two poems per 'text' where the selection includes a number of short poems, but use commonsense on what can be covered in an hour /etc.

Question 20:

Write about the ways that writers aim to make the beginnings of their texts exciting. Refer to three texts you have studied.

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

Some will write about the beginnings in terms of creating excitement/some will challenge excitement, and say the beginnings are doing something else/some will take the beginning as being whole chapters, some as two or three pages, some as the opening lines to poems: be flexible here provided points are made//some will question what beginnings are anyway//some will explore establishment of character, time, place/some will see chronological connections with other parts of the text/ expect details from three texts but they do not have to be treated equally/ etc.