



General Certificate of Education

English Literature 1746 *Specification B*

LITB1 Aspects of Narrative

Mark Scheme

2009 examination - June series

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Marking the scripts – basic principles

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

Marking the scripts – annotation

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

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

GENERIC MARK BAND DESCRIPTORS

Band 1

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

Band 2

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

Band 3

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

Band 4

- AO1** use of accurate critical vocabulary and clear argument expressed accurately/
relevant with clear focus on task/informed knowledge and understanding of texts
- AO2** consideration of how specific aspects of form, structure and language shape
meanings
- AO3** detailed consideration of connections between texts/clear consideration of
different interpretations of texts/apt supportive references
- AO4** examination of a range of contextual factors with specific, detailed links between
context/texts/task

Band 5

- AO1** use of appropriate critical vocabulary and well structured argument expressed
accurately/relevant with sharp focus on task/detailed knowledge and
understanding of texts
- AO2** exploration of several aspects of form, structure and language with evaluation of
how they shape meanings
- AO3** detailed and evaluative discussion of connections between texts/clear
consideration of different interpretations of texts with evaluation of their strengths
and weaknesses/significant supportive references
- AO4** detailed exploration of a range of contextual factors with specific, detailed links
between context/texts/task

Band 6

- AO1** use of appropriate critical vocabulary and technically fluent style/well structured
and coherent argument/always relevant with very sharp focus on task/confidently
ranges around texts
- AO2** exploration and analysis of key aspects of form, structure and language with
perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised through connections
between texts/perceptive consideration of different interpretations of texts with
sharp evaluation of their strengths and weaknesses/excellent selection of
supportive references
- AO4** excellent understanding of a range of contextual factors with specific, detailed
links between context/texts/task

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

a) Write about the ways Auden tells the story in 'Miss Gee'.

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

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

Possible content:

- Form: ballad, song (originally set to the tune of 'St James' Infirmary'), regular pattern of quatrains, regular rhyme, rhythm, etc
- Structure: linear chronology but with a time jump at the end, repetition of phrasing, direct opening, central crisis – her illness, comic ending, etc
- Language: simple, often monosyllabic, use of speech, contemporary references – 'Oxford Groupers', use of detail, symbolism, imagery – bicycle, clothing, etc./use of names, title of poem, references to time, use of slapstick humour, etc
- Narrative perspective/voices: omniscient narrator who offers a wry commentary/variety of voices within the poem Miss Gee, the vicar, Doctor Thomas, etc/the comic tone, etc.
- Setting: rural England, 1930s, etc.

b) Is 'Miss Gee' ultimately a comic 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 focus on

- the comic elements of the poem
- its light hearted tone
- comic irony
- the poem's being about cancer and death but its not having a dark mood

Some will disagree and focus on

- the horror elements – Miss Gee's cancer, the body used for medical research perhaps
- Miss Gee's disease as a cultural metaphor/destruction of creativity
- the medical debate about cancer
- individual failure
- the uncaring society
- the ways the reader is made to feel ashamed of laughing at Miss Gee's sexual repression, genteel poverty, etc.
- the inadequacies of conventional religion, etc.

Question 2: Selected Poems – Robert Browning

a) How does Browning tell the story in ‘My Last Duchess’?

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

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

Possible content:

- Form: dramatic monologue, written in iambic pentameters, reads like blank verse/contains three formal elements: an occasion, a speaker, a hearer/all words are heard and intended to be heard by an implied auditor (the Count’s envoy)/has the appearance of being excerpted from the body of a verse drama/use of implicit stage directions (‘Will’t please you sit and look at her?’ and ‘Will’t please you rise?’) etc.
- Structure: begins with the Duke pointing out the Duchess’s portrait; unclear at first who is being addressed/focus on the relationship between the Duke and his Duchess/dramatic climax of the possible murder of his wife which is underplayed/use of dramatic surprise /finally the Duke disappears from view as he descends the staircase/linear chronology, but with use of flashback, use of heroic couplets, lines not end stopped – enjambment cuts across the rhyming lines creating a powerful force behind the Duke’s revelations, etc.

- Language: use of repetition (Fra Pandolf's name – perhaps suggests the Duke has control over the artist), use of the word 'stoop' which is repeated – this is what the Duke will not do, the title is also repeated in the first line perhaps to emphasise the possessive nature of the Duke, the Duchess is referred to throughout as 'she' and 'her', not by name, use of contrast – male figures are named, references to power ('nine-hundred-years-old name', 'stoop to blame', 'commands') – reflecting the Duke's arrogance, the oral quality of the narrative is suggested by the fragmented sentences when the Duke apparently struggles to find his words ('but thanked/Somehow – I know not how – as if she ranked/My gift'), lexical fields of art, business/ natural imagery, colloquial speech, use of contractions, use of specific names, use of dramatic pauses, use of detail, discourse markers, use of the imperative, use of contrast, etc.
- Narrative perspective/voices: first person narrator, aristocrat, voice – superior and detached; the Duke suggests his addressee is inferior, the Duke talks about the Duchess but never quotes her words, the Duke – a performer who mimics voices of others, the mood he creates is chilling and dark, etc.
- Setting: the Duke of Ferrara's palace, upstairs in the gallery, 16th century setting, etc.

b) “The disturbing behaviour of both the Duke of Ferrara and of Porphyria’s Lover makes it impossible for readers to sympathise with them.” How far do you agree with this view?

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

Possible content:

Some will agree and focus on

- the psychopathic behaviour of the two speakers
- their appalling treatment of women
- the Duke’s arrogance/ the lover’s terrible jealous obsession, etc.

Some will disagree with the claim and focus on

- the ways readers might fall under the spells of the two narrators
- the monologue form and how this can shape attitudes and sympathies
- the fact that some Victorian readers might well have supported the actions of the two speakers given the patriarchal world
- the fact that the narrators are controlling and biased in their narrations and that this influences sympathy
- the possibility that Porphyria’s sexual transgressions and betrayal of her class are justly dealt with

Other possibilities:

- candidates might take each poem separately and argue differently about each poem
- the terms ‘impossible’, ‘sympathise’ and ‘disturbing’ might be unpicked and challenged in a variety of ways
- Browning’s seeming not to privilege either conclusion or his loose didacticism might be discussed, etc.

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

a) How does Coleridge open the story in Part I?

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

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

Possible content:

- Form: ballad, reference might be made to how this section fits into the longer narrative poem, the first stage of the story, first of seven parts, gothic/supernatural genre, etc
- Structure: framed narration, disjointed chronology, direct opening, introduction of the speaker and the situation of the wedding, introduction of the mariner's journey, use of double story, double beginning, climax at the end of Part 1 – the shooting of the albatross, use of patterns, etc
- Language: simple language, use of voices for dramatic opening, gothic imagery, religious references, descriptive detail, figurative language, repetition, etc
- Narrative perspective/ voices: layered narration, detached omniscient narrator, mariner's urgent voice, Wedding Guest's fearful and frustrated voice, mix of past and present tenses, etc
- Setting: double setting – wedding used as background, country from which the mariner departs, the sea, etc.

b) How far do you agree with the idea that in *The Rime of the Ancient Mariner* order is disrupted and never restored?

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
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Band 6 (18-21)	AO1 AO3 AO4	use of appropriate critical vocabulary and technically fluent expression/ always relevant with very sharp focus on task perceptive consideration of some different interpretations of texts with sharp evaluation of their strengths and weaknesses excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Possible content:

Some will agree and focus on

- the prevention of the Wedding Guest's going to the wedding (he finally turns from the bridegroom's door)
- the destruction of the ship's community when it is praying and eating (when the mariner kills the albatross)
- destruction of the group of mariners by Life in Death and Death
- disruption of the moral and universal order,
- the disruption of order on the pilot's boat, etc.

Some will disagree and focus on

- a universal order outside the human world where justice is delivered (the spirit of the land of mist and snow)
- the celebration at the end of the poem when the mariner talks about the joy of going to church with a 'goodly company'
- the importance of universal love
- order in heaven (the celestial spirits and the souls of the mariners which join the heavenly throng?) etc.
- the Mariner's being saved in the Pilot's boat: salvation, conditional absolution, etc.

Question 4: Selected Poems – Thomas Hardy

a) Write about Hardy's poetic method in 'Afterwards'.

Band 1 (0-3)	AO2	very limited discussion of how form shapes meanings
	AO2	very limited discussion of how structure shapes meanings
	AO2	very limited discussion of how language shapes meanings
Band 2 (4-6)	AO2	some awareness of how form shapes meanings
	AO2	some awareness of how structure shapes meanings
	AO2	some awareness of how language shapes meanings
Band 3 (7-9)	AO2	consideration of how form shapes meanings
	AO2	consideration of how structure shapes meanings
	AO2	consideration of how language shapes meanings
Band 4 (10-13)	AO2	consideration of how specific aspects of form shape meanings
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Band 5 (14-17)	AO2	exploration of how specific aspects of form shape meanings
	AO2	exploration of how specific aspects of structure shape meanings
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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
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The terms form, structure and language in the grid above relate to the way AO2 has been officially sub-divided. These terms however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Possible content:

- Form: five quatrains with an abab rhyme scheme, philosophical and lyrical, like an elegy, etc
- Structure: begins with the adverbial 'When' as the speaker anticipates his death, then each stanza anticipates what might be said at the speaker's demise, ends with a non-climactic ending – just another voice, heavily patterned sequences, etc
- Language: simple language, use of choric voices, use of natural imagery, use of time references, delicate imagery, use of euphemisms for death, use of the subjunctive and simple connectives, etc
- Narrative perspective/ voices: first person narrator, possibly the speaker is writing autobiographically and is the 77 year old Hardy, use of choric voices, sense of a sympathetic audience, elegiac tone but not maudlin or overtly sentimental/modest and unobtrusive, etc
- Setting: rural landscape, country church, etc.

b) To what extent does death in Hardy's poetry have universal significance?

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

Possible content:

Some will focus on the wide significance and write about:

- death affecting all
- time passing
- the universal desire to be remembered after death
- the curiosity about how we will be remembered
- the desire to write our own epitaph
- the leaving behind of beauty
- the inability to carry out good works
- the loss of loved ones
- feelings of guilt
- the inability to understand death
- grief, bitterness, etc.

Some will say the poems are intensely personal and focus on

- the biographical aspects of the poems
- the 77 year old Hardy in 'Afterwards' and the ageing man in other poems, eg the 'Emma poems.
- the personal qualities of the speakers (who might be the same in all the poems), his attention to detail, his affinity with nature, his caring for animals, his mysticism, his love of Emma, his moral position, his anger, his uncertainty, his accusing tone, etc.
- the speaker's particular desire to write his own narratives, etc.

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

a) How does Keats tell the story in ‘La Belle Dame Sans Merci’?

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

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

Possible content:

- Form: ballad, specifically a folk ballad, regular quatrains with an abcb rhyme scheme, etc.
- Structure: use of two speakers, structured by questions and an answer and including an account of a dream, repeated patterns, use of incremental repetition, falling rhythm of final short line of each stanza, poem returns to the question of the opening line (circular structure), etc
- Language: simple language, use of archaisms, language of medieval romance, sensuous description, language of ‘faery’ and enchantment, use of emotive language, use of dialogue, dream imagery, use of contrast, etc
- Narrative perspective/voices: anonymous speaker, knight, the lady, solemn tone, etc.
- Setting: fantasy world, the world of ‘faery’, outdoor rural setting, etc.

b) How far do you agree with the view that ‘La Belle Dame Sans Merci’ is about imagination and illusion?

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
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Possible content:

Some will agree and focus on

- the dream world
- the fleeting imaginary world
- the unreliability of the imagination
- the way the imagination leads to pain and emptiness
- the lady’s representing an ideal which cannot be attained

Some will disagree and focus on

- a tragic love tale
- the power of women
- the femme fatale
- gender roles and differences
- death
- politics (all the men in the poem are nobles); is the lady attracted to such men?
- the failure of communication
- self delusion, etc.

Question 6: Selected Poems – Christina Rossetti

a) Write about the ways Rossetti tells the story in the concluding section of ‘Goblin Market’ from ‘In a smart, ache, tingle...’ to the end of the poem.

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

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

Possible content:

- Form: long narrative poem in clearly defined sections, fairy tale, irregular pattern to the rhyme, etc
- Structure: generally linear chronology, section begins with Lizzie leaving the goblins, leads to her journey home, her caring for Laura and Laura’s recovery, detached summary at the end, significant time jump at the end and the moral of there being ‘no friend like a sister’, etc
- Language: emotive language, adverbs of time, references to time, natural imagery, use of repetition, use of specific names, sensuous description, use of detail, natural imagery, contrast, etc
- Narrative perspective/voices: Lizzie, Laura, judgemental omniscient narrator, moralising, sententious tone at the end, etc
- Setting: ‘faery’ world, natural landscape, sanctity of the sisters’ home, etc.

b) 'Goblin Market' ends by affirming 'there is no friend like a sister'. Is the relationship between Lizzie and Laura simply one of sisterly friendship?

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

Possible content:

Some will agree and focus on

- the love of the two women
- Lizzie's courage in risking her life for her sister
- Lizzie's saving her sister from becoming a fallen woman perhaps
- the idea of Christian sacrifice
- the possibility of its being read from a biographical viewpoint (re a warning from Rossetti's older sister about a love interest)
- Laura's gratitude and dependence on her sister
- the relationship which brings peace and wholeness

Some will suggest there are other interpretations of the relationship and focus on

- the sisters as being two parts of a single female/the idea of a divided mind
- the possibility of lesbianism
- the possibility of a relationship that is almost incestuous
- the power of women and the displacement of males (the husbands of the sisters at the end of the poem have no parts to play), etc.

Question 7: Selected Poems – Alfred Tennyson

a) Look again at ‘Mariana’ and write about Tennyson’s narrative methods in the poem.

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

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

Possible content:

- Form: 7 regular 12 line stanzas, etc
- Structure: Each stanza a picture of Mariana’s isolation, no destination, repetitive structure to each stanza, repeated refrain, etc
- Language: formal elevated diction, use of repetition, use of figurative language, descriptive detail, references to time, gothic imagery, imagery of decay, symbolism of the poplar tree, natural imagery, sensuous imagery, apostrophe to God, etc
- Narrative perspective/voices: omniscient narrator who seems detached, simply recording, plaintive, desperate voice of Mariana, voices of nature perhaps, solemn mood, heavy rhythm, etc
- Setting: the lonely moated grange, unspecific historical setting (medieval?), dawn, daylight, dusk, night, etc.

b) How far do you agree with the view that stagnation and inactivity dominate the worlds of Tennyson's poems?

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

Possible content:

Some will agree and focus on

- 'Mariana'- some might write about her psychological state, her clinical depression
- 'The Lady of Shalott' – stuck in the tower and when she does leave it is only to her death
- Tithonus – living death? Insupportable life in extreme age?
- The Lotus Eaters – drug induced stagnation, perhaps, etc.

Some will disagree and focus on

- Godiva's actions which change the lives of the citizens of Coventry
- Ulysses desire to drink life to the lees
- The positive choice made by the mariners in 'The Lotus Eaters'
- the world of Camelot outside the Lady's tower
- the world of the gods in 'Tithonus' which is active, Aurora's rebirth every morning, etc.

Question 8: *Birdsong* – Sebastian Faulks

a) Write about some of the ways Faulks tells the story in Part 6 beginning with the words “WHEN STEPHEN RETURNED to his company ...” and ending with the words “... weeping at the bitter strangeness of their human lives.” (pages 435-483 Vintage 2005 Edition or pages 352-390 Vintage 1994 Edition).

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

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

Possible content:

- Form: war story set in 1918 (in this section), but reference might be made to the wider context of the novel, in some ways ‘formless’ – no chapter headings or numbering of chapters, etc.
- Structure: generally a linear chronology, but with flashbacks, also movements in and out of consciousness, begins above ground with Stephen anticipating the end of the war, moves to his going to inspect a tunnel, explosion in the tunnel leading to the tender building of relationship between Jack and Stephen, Jack’s death, Stephen’s rescue by the German Jew, bizarre embrace of the two ‘enemy’ soldiers at the end, etc.
- Language: register of war and particular focus on words relating to tunnelling, use of dynamic verbs for the frenetic attempt to escape the tunnel, use of emotive language, use of dialogue, contrast of speakers, use of bird and animal imagery, sensuous language, build up of tension, etc.
- Narrative perspective/voices: third person narration but shifting perspectives – Stephen, Jack, Levi, use of flashbacks and memory, urgent tone, ultimately triumphant, ironic, etc.
- Setting: France, deep inside a tunnel, German and English tunnels merged, no man’s land, the time setting of 1918, the end of the war, etc.

b) “The relationship between Jack and Stephen is the most significant relationship in the whole of *Birdsong*”. What do you think of this view?

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

Possible content:

Some will agree and write about

- the emotional intensity
- the way the relationship links to key events in the narrative
- the way the relationship reflects the theme of ‘Greater love hath no man than this...’
- the way this relationship perhaps eclipses that of Stephen and Isabelle in the depth of the two men’s understanding
- the way it is used in relation to the outer story regarding Elizabeth and the baby
- Stephen’s promise that he will have children for Jack
- the fact that in spite of war there is enduring love
- the way the relationship humbles the reader, perhaps
- the importance of the relationship to the novel’s structure; 2 parallel scenes of survival, rescue and deliverance, etc.

Some will challenge the view and write about

- Stephen’s relationship with Isabelle
- Jack’s relationship with his son
- Elizabeth’s relationship with the past and ultimately her son, etc.

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

a) Write about the ways Haddon tells the story in Chapter 233, including the appendix.

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

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

Possible content:

- Form: feel of autobiography or a diary (albeit from an unusual perspective) with curious drawings, symbols and mathematical puzzles, questions and solutions, post modern novel, etc.
- Structure: linear chronology but clearly a minimalist outline of events, seemingly quirky chapter numbering, revealing Christopher's fascination with prime numbers/opens with a link to the previous chapter (this chapter begins 'The next morning'), leads to family tensions and Christopher's return home, ends triumphantly with Christopher's asserting that he will go to university, appendix is the solution to the maths problem demonstrating Christopher's logical abilities, etc
- Language: use of precise time references, dates, names, use of dialogue, simple language and simple sentence structures, extensive use of the connective 'And', focus on the personal pronoun, use of smiley face, drawing of the bus, etc., explanations, random use of facts to give a sense of an Aspergers's sufferer's
- Narrative perspective: first person narrator, representation of a sufferer's mindset, use of Christopher's father and mother's voices, use of Siobhan, self conscious story writer, self-reflexive, etc
- Setting: Mr Shears's flat, the bus, Christopher's home in Swindon, the school and exam room, early 21st century setting, etc.

b) In Chapter 233 Siobhan tells Christopher: “people wouldn’t want to read the answers to a maths question in a book”. How do you respond to the writer’s inclusion of the mathematical material in the novel as a whole?

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

Possible content:

Some will respond positively and refer to the way the maths problems, etc:

- reveal Christopher’s condition
- are interesting and engaging in their own right
- invite the reader to answer questions
- give a sense of authenticity – the appendix (suggested by Siobhan) is included, suggesting this is Christopher’s real novel
- show the connections between different academic disciplines and ways of looking at the world
- help to point up the triumphant conclusion: ‘And I got an A grade...’ etc.

Some will respond less enthusiastically and refer to:

- the maths being too hard (or perhaps too easy!)
- the way the maths content clutters the novel
- the details being too dull and not literary (as Siobhan predicts)
- Haddon’s perhaps being too contrived, heavy handed, etc.

Question 10: *Small Island* – Andrea Levy

a) How does Levy tell the story in Chapter 9?

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

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

Possible content:

- Form: historical novel and one of social realism, post colonial, strong links with oral tradition, like a dramatic monologue, etc
- Structure: chapter starts in 1948 with Mr Todd's disquiet about Queenie's taking in Gilbert as a lodger, moves back in time to give Queenie's feelings, thoughts on the war and her husband who is still in India, ends in the 1948 present with a focus on Mr Todd again/use of flashbacks, reflections, commentaries, etc
- Language: colloquial speech, non standard forms, use of social dialect, use of comedy, use of descriptive detail, use of similes, local London colour, comic turns of phrase, references to time and the war, etc
- Narrative perspective/voices: first person narrator (Queenie), other voices of the community (Mr Todd, Mrs Smith) comic tone, strong sense of audience, narrator negotiates with the reader, etc
- Setting: London, 1948 post war England, etc.

b) On the cover of some editions, *Small Island* is described as being “a great history lesson”. Is *Small Island* simply a great history lesson?

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

Possible content:

Some will think it is and focus on

- the 1948 world of London
- the broader picture of social attitudes in Britain after the war
- the attitudes of the Americans
- the attitudes of the West Indians wanting a better life and their ambiguous relationship with England
- the use of specific details/ references to the National Health Service, etc.
- attitudes towards gender
- social change
- migration, etc.

Some will say it is not only a great history lesson and focus on

- relationships between men and women
- friendships that survive
- social comedy,
- ways of seeing, etc.

Some might challenge the word ‘great’, etc.

Question 11: *The Kite Runner* – Khaled Hosseini

a) Write about the ways Hosseini tells the story in Chapter 12.

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

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

Possible content:

- Form: love story, about social realism, shades of a bildungsroman, etc
- Structure: linear chronology, framed by the love story of Amir and Soraya, central section the discovery of Baba's cancer, etc
- Language: descriptive detail, use of dialogue, use of Afghan words, use of Russian, use of emotive language, use of contrast, time references, adverbs, language of love, lexical field of cancer, etc
- Narrative perspective/ voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: Baba, the Doctor, Soraya, etc
- Setting: America, the flea market, the hospital, different time settings, etc.

b) Is it possible to see Baba as a tragic hero?

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

Possible content:

Some will agree and focus on

- classical notions of 'tragic hero'/some will unpick the paired words and explore (there is no need to refer to classical tragedy/candidates can define their own terms)
- Baba's pride and defiance regarding his illness
- Baba's adultery and deceit
- Baba's love for Amir and Hassan
- Baba's changes of fortune
- Baba's love for his country and for fellow human beings
- the tragedy of cancer
- Baba's dignity
- his 'heroic' acts
- the legacy he leaves behind, etc.

Some will disagree and

- challenge the concept of tragic
- challenge the concept of hero
- focus on Baba simply as a father
- say he is only peripheral to Amir's story, etc

Question 12: *Enduring Love* – Ian McEwan

a) How does McEwan 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	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

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

Possible content:

- Form: psychological thriller, story about obsessive love, etc
- Structure: linear chronology - journey of Parry's stalking of Joe; begins with Joe walking in the rain, being aware of Parry's movements and patterns, Joe ultimately shaking off Parry and leaving him crying, etc
- Language: use of scientific and medical jargon, abbreviations, use of dates, use of emotional, personal effusive language, use of exclamations, ornate style of literary romance, use of descriptive detail, use of pathetic fallacy, imagery, contrast etc
- Narrative perspective/voices: first person retrospective and self conscious narrator, ironic tone, use of Parry's voice, unreliable narrator, etc
- Setting: busy street near Joe's house, car/rainy day, etc.

b) Some readers feel that the relationship between Joe and Jed is the most compelling aspect of the whole novel. What do you think about this view?

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

Possible content:

Some will agree and focus on

- the tension that McEwan creates through the relationship leading to the novel's being termed a psychological thriller
- the link to the love story
- the way the relationship links to the title
- the significance of the relationship in the creation of the detective genre
- the insight that is given into obsessive love, homoerotic love, stalking, etc.
- the possibility that Joe encourages Jed
- the link to the split personality, etc.

Some will disagree and focus on

- the events in the opening chapter
- the scientific writing perhaps
- McEwan's self conscious story telling and teasing of the reader
- the relationship between Joe and Clarissa, etc.

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

a) How does Roy 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	exploration of how specific aspects of language shape meanings
Band 6 (18-21)	AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

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

Possible content:

- Form: love story genre, political story, family saga, etc
- Structure: linear chronology in this chapter but with a flashback to Comrade Pillai's political ambitions earlier in the year; the night at the Ahilash Talkies to see 'The Sound of Music'/begins with the excitement and anticipation of the children, leads to the pivotal event of Estha and the OrangedrinkLemondrink Man, Estha's being sick and the journey home, beginnings of the communist uprising, ends with Estha and Rahel in bed, etc
- Language: use of lyrical prose, snatches of child language and rhymes, references to love, guilt, blood imagery, snatches of song, political language, references to time, etc
- Narrative perspective/ voices: third person omniscient narrator, focus on Estha's consciousness, dialogue of various characters, altercations, political voices, etc
- Setting: the Abhilash Talkies, the toilets, Austria in the film, the car, the Pickle factory, etc.

b) What do you think about the view that *The God of Small Things* is more about politics than love?

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

Possible content:

Some will agree and focus on

- the communist uprising and the importance of the communist party
- British Imperialism and its legacy
- the caste system in India, etc.

Some will disagree and focus on

- the love of Ammu and Velutha
- the love of the children for each other and for their mother
- the love of Chacko
- the love of Baby Kochamma

Some will say it is about both ideas and see the connections and tensions between them, etc.

Question 14: *Digging to America* – Anne Tyler

a) Write about the ways Tyler tells the story in Chapter 5.

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

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

Possible content:

- Form: social comedy, social realism, tragic potential of this chapter, etc
- Structure: linear chronology but disrupted by reflections and dream of Dave, direct opening giving information about the second child to be adopted by Brad and Bitsy, leads to the Dave's reflections about missing Connie, dramatic centre of the girls' Arrival Party, ends with more of Dave's reflections and his dream of Maryam, etc
- Language: use of contrast, time references, emotive language, imagery of decay and death, snatches of songs, use of names, forms of address, etc
- Narrative perspective/ voices: third person narrator, Dave is the centre of consciousness for much of the chapter, voices of Maryam, Bitsy, the Hakimis, etc
- Setting: the Donaldson's house, third anniversary of the babies' arrival, Dave's house, etc.

b) Some readers have commented on the importance of parties and celebrations in the design of *Digging to America*. What significance can you find in the parties and celebrations in the novel?

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

Possible content:

Some will write about the novel's design and focus on

- the way the parties lead to key events
- the way the parties shape the novel
- the way a party closes the novel.

Some will write about the parties in other ways and focus on

- changes in characters' consciousnesses
- the revelation of characters
- underlying conflict
- comedy
- rivalry
- revelation of different cultures
- the importance of love
- the significance of the children, etc.

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

a) Write about the ways Fitzgerald tells the story in Chapter 4.

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

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

Possible content:

- Form: 20th century tragedy, a novel about writing a novel, a love story, etc
- Structure: begins with a general focus on some party goers and their assessment of Gatsby, leads to a series of mysterious meetings between Gatsby and Nick, Nick and Wolfshiem and Nick and Jordan, central revelation is the past relationship between Gatsby and Daisy, ends with Gatsby's intention to meet Daisy again and how Nick is to assist/disjointed chronology here, use of story of 5 years previously told through Jordan/story framed by the reflections of the retrospective narrator, etc
- Language: poetic prose, descriptive detail, use of French 'amour', use of children's song, use of contrast, symbolism of the timetable to write names of Gatsby's guests, use of irony, image of the dead man, use of dialogue, etc.
- Narrative perspective/voices: first person narrator, self conscious story teller and author, use of choric voices and rumour, use of Jordan to tell the story, use of voices of Gatsby and Wolfshiem, slow pace to unravel the mystery, etc.
- Setting: New York, Gatsby's mansion, Nick's house, Gatsby's car, specific date 5th July (day after Independence Day), Forty-second Street cellar, tea-garden at the Plaza, flashback October 1917, etc.

b) What do you think about the view that there are no women in *The Great Gatsby* with whom the reader can sympathise?

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

Possible content:

Some will agree and focus on

- the unflattering portrayal of Daisy, Jordan and Myrtle who are all deceivers, materialistic and insincere
- the destinations of Jordan and Daisy
- Daisy's part in Gatsby's tragedy, etc.

Some will disagree and focus on

- the way a male narrator filters the narrative and distorts the picture
- the way Nick has a romanticised view of Gatsby and this colours his judgement
- the vulnerability of women
- their being victims in a male world
- their charm, etc.

Some will distinguish between the women and discuss them separately in the light of the task

Question 16: *Dubliners* – James Joyce

a) Write about the ways Joyce tells the story in 'Araby'.

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

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

Possible content:

- Form: short story form which works as an independent entity, but also has a function in the wider context of the collection, like a personal anecdote, etc
- Structure: linear chronology opens with a focus on the location, gradual introduction of Mangan's sister, leading to the narrator's speaking to her, invitation to go to the bazaar and the final disappointment, etc
- Language: use of condensed, economical prose, significance of title, time references, use of dialogue, emotive language, descriptive detail of Dublin, the ways of referring to the girl/ 'young lady', etc
- Narrative perspective/voices: first person narrator, variety of voices in the story, subdued tone, possibly comic, adolescent's story told by an adult from an adult's perspective etc.
- Setting: Dublin, early twentieth century, the narrator's home, the street, the bazaar, etc.

b) How far do you agree that the childhood experiences portrayed in *Dubliners* are largely painful?

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

Possible content:

Some will agree and focus on

- the child's abuse at the hands of adults or older children
- the pain of sexual awakening and sexual disappointment
- sexual abuse
- the poverty
- the proximity to death, etc.

Some will disagree and focus on

- the narrator's detachment
- the humour with which the stories are told
- the positive relationships that exist
- the richness of Dublin life in terms of culture, religion
- the fact that the stories are only snapshots of moments of misery, pain, and that the stories stand out because the rest of the narrator's implied experience is not painful, etc.

Some might challenge or debate the word 'painful'

- painful for the child?
- painful for the reader? etc.

Question 17: *Pride and Prejudice* – Jane Austen

a) How does Austen tell the story in Chapter 35?

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

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

Possible content:

- Form: social comedy, romance, epistolary form perhaps, etc
- Structure: linear chronology to introduce chapter but Darcy's letter takes the narrative back into the past from his childhood with Wickham to Wickham's attempted elopement with Georgiana, carefully structured letter, etc
- Language: formal, Latinate diction, rare description of the pleasant morning, the 'verdure of the early trees', low key description of Darcy, bare details of Elizabeth, elevated, educated language of Darcy, passionate language, precise, carefully controlled sentences, balanced sentences, legal register when speaking of Wickham, rare use of adjectives, use of Darcy's full name, etc
- Narrative perspective/ voices: omniscient narrator, use of authorial commentary, use of Darcy's voice in the letter, formality of tone, etc
- Setting: Rosings Park, but a variety of locations are referred to by Darcy – Pemberley, Cambridge, Ramsgate, etc.

b) What uses does Austen make of letters in *Pride and Prejudice* as a whole?

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

Possible content:

Focus might be on

- any number of the 40 letters in the text
- Austen's original intention to write in epistolary form
- the ways letters further the plot
- the ways they reveal or introduce characters
- the ways they give the novel authenticity, verisimilitude
- comedy of Mr Collins's and Mr Bennet's letters
- contrast and variety in the narrative, etc.

Question 18: *Great Expectations* – Charles Dickens

a) How does Dickens tell the story in Chapter 38?

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

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

Possible content:

- Form: bildungsroman, novel about social realism, love story, etc
- Structure: linear chronology but told retrospectively, begins with Pip describing his feelings about and obsession with Estella, he describes a general period of time, her admirers, his encounters with her, point of crisis is Estella's argument with Miss Havisham, end – prepares the reader for the next chapter in which Pip learns that Magwitch is his benefactor, etc
- Language: emotive language, melodramatic confrontation between Estella and Miss Havisham, extended metaphor to end chapter, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, gothic imagery, repetition of Miss Havisham's cry and moans, light imagery, death imagery, moth imagery, use of embedded fairy tale of the sultan who was crushed by a large stone slab, etc
- Narrative perspective/voices: first person narrator, dual narration – the younger and the older Pip, who commentates and reflects, self conscious story teller who negotiates with the reader, use of Estella's and Miss Havisham's voices, solemn, subdued tone, etc
- Setting: London, the Green, Richmond, Satis House, the Assembly at Richmond, broad sweep of time during Pip's 23rd year, etc.

b) What do you think about the view that *Great Expectations* is a very dark love 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 agree and focus on

- Pip's unrequited love and his unchanging love for Estella
- Pip and Estella's both being part of a bizarre experiment borne of Miss Havisham's tortured love
- the irony of Estella's sexual attractiveness and her being emotionally crippled
- the love triangle of Pip, Estella and Bentley Drummle
- the torment of Estella's marrying Drummle
- Miss Havisham and Compeyson
- Joe and Mrs Joe
- the word 'dark'

Some might disagree and focus on

- Herbert Pocket and Clara
- Joe and Biddy.
- the hints of happiness at the end (might be mention of the 2 endings), etc.

SECTION B**Question 19:**

Write about some of the ways characters are created in the 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 and task
	AO3	little understanding of different interpretations of texts
	AO3	little relevant textual reference
Band 2 (8-14)	AO1	some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
	AO2	some awareness of how form and structure shape meanings
	AO2	some awareness of how language shapes meanings
	AO3	some connections made between texts and task
	AO3	some reference to different interpretations of texts
	AO3	some supporting reference
Band 3 (15-21)	AO1	use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
	AO2	consideration of some features of form and structure and how they shape meanings
	AO2	consideration of some features of language and how they shape meanings
	AO3	some consideration of connections between texts and task
	AO3	some consideration of different interpretations of texts
	AO3	general textual support and reference
Band 4 (22-28)	AO1	use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task
	AO2	consideration of how specific aspects of form and structure shape meanings
	AO2	consideration of how specific aspects of language shape meanings
	AO3	clear consideration of connections between texts and task
	AO3	clear consideration of some different interpretations of texts
	AO3	apt supportive references

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

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

Possible content:

Discussion might focus on the ways characters are created:

- through authorial or narratorial description
- through the ways they speak
- through what other characters say about them
- through their actions, attitudes and behaviour
- through what is not said – the gaps in texts
- through the places in which they live
- through their relationships with others
- through the structures of the narrative, etc.

Question 20:

Write about the ways authors use time to shape the order of events in the three texts you have studied.

Band 1 (0-7)	AO1	quality of writing hinders meaning/unclear line of argument/not always relevant
	AO2	very limited discussion of how form and structure shape meanings
	AO2	very limited discussion of how language shapes meanings
	AO3	little sense of connections between texts
	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
	AO3	significant supportive references
Band 6 (36-42)	AO1	use of appropriate critical vocabulary and technically fluent style/ well structured and coherent argument/always relevant with very sharp focus on task
	AO2	exploration and analysis of key aspects of form and structure with perceptive evaluation of how they shape meanings
	AO2	exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	detailed and perceptive understanding of issues raised through connections between texts
	AO3	perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses
	AO3	excellent selection of supportive references

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

Possible content:

Focus might be on:

- a specific year or number of years
- a season or month
- linear narration
- the use of retrospective narration
- disjointed chronology and use of flashbacks and memories
- single days and night
- condensed time/protracted time
- use of adverbs or adverbial phrases of time, etc.