



**General Certificate of Education (A-level)  
January 2012**

**English Literature B**

**LITB1**

**(Specification 2745)**

**Unit 1: Aspects of Narrative**

***Mark Scheme***

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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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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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## Information for Examiners

### Marking the scripts – basic principles

MARK BAND DESCRIPTORS	
Band 6	evaluation
Band 5	analysis
Band 4	explanation
Band 3	some understanding
Band 2	some awareness
Band 1	very little grasp

1

Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all bullets; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which bullets have been addressed. There will be occasions when an answer hits bullets in different bands; in such cases, the 'best-fit' model applies.

- 2 Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- 3 Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 4 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.
- 5 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 – **provided of course, that it is relevant to the question being asked.**
- 6 Examiners should remember that there are no right answers. Candidates' views which are relevant, 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.
- 7 Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- 8 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.

- 9 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.
- 10 Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

*Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.*

- 11 Examiners should remember that annotation is directed solely to senior examiners.

### **Marking the scripts – annotation**

- 12 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.
- 13 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 but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must 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.
- 14 The following symbols can be used when marking scripts:
- tick for a good point, idea, reference etc
  - tick in brackets for a potentially good point, not fully made
  - underlining for an error in fact or expression
  - D when a candidate is describing content
  - R for repetition
  - I for irrelevance
  - ? for when meaning is not clear.

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

Section A - odd numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	AO2	<b>evaluation</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>several points fully developed and evaluated; structure/voice evaluated; excellent illustration integrated into the argument</li> <li>integrated evaluation of the story and authorial method</li> </ul>
Band 5 (15-18)	AO2	<b>analysis</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>several points fully developed and analysed; likely to be good analysis of structure/voice; well illustrated in connection with the argument</li> <li>very good sense of the writer constructing the story</li> </ul>
Band 4 (11-14)	AO2	<b>explanation</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>several points clearly developed and explained; likely to be some explanation of structure/voice; clear illustration in connection with the argument</li> <li>clear explanation of how the writer constructs the story</li> </ul>
Band 3 (7-10)	AO2	<b>some understanding</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>some points developed; points likely to be more than just language; development is likely to be straight-forward with some illustration with some connection with the argument</li> <li>beginnings of a connection between authorial method and the story</li> </ul>
Band 2 (4-6)	AO2	<b>some awareness</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>some features identified; possibly some vague or simple illustration; <b>or</b> 1 or 2 points identified with some discussion/ some simple illustration</li> <li>some awareness of the over-arching story with some awareness of the writer's craft</li> </ul>
Band 1 (1-3)	AO2	<b>very little grasp</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>1 or 2 points mentioned; likely to be at word level; possibly some vague or simple illustration</li> <li>some bits of plot or character are mentioned</li> </ul>
0 marks			<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with text or task</li> </ul>

## Section A - even numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped argument relevant to the task	<ul style="list-style-type: none"> <li>argument or debate is likely to be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception</li> <li>a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated</li> <li>context is likely to be perceptively evaluated as part of the argument</li> </ul>
	AO3	<b>evaluation</b> of an interpretation or interpretations with excellent textual support	
	AO4	<b>evaluation</b> of relevant contextual factors	
Band 5 (15-18)	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> <li>argument or debate is likely to have a shape and purpose; several points are likely to be well developed and explored</li> <li>a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging</li> <li>context is likely to be analysed and integrated into to the argument</li> </ul>
	AO3	<b>analysis</b> of an interpretation or interpretations with well chosen textual support	
	AO4	<b>analysis</b> of relevant contextual factors	
Band 4 (11-14)	AO1	accurate expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> <li>a clear consistent line of argument is likely; several points are likely to be developed with some depth</li> <li>a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen</li> <li>context will be clear within the argument</li> </ul>
	AO3	<b>explanation</b> of an interpretation or interpretations with clear textual support	
	AO4	<b>explanation</b> of relevant contextual factors	
Band 3 (7-10)	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> <li>writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent</li> <li>a view or views are developed in a simple way; textual support is likely to be integrated and relevant but not always consistent</li> <li>context as set up in the question is likely to be in focus</li> </ul>
	AO3	<b>some understanding</b> of an interpretation or interpretations with some textual support	
	AO4	<b>some understanding</b> of relevant contextual factors	
Band 2 (4-6)	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument with some relevance to the task	<ul style="list-style-type: none"> <li>some words from the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting</li> <li>a view or views are mentioned in relation to the argument; there is likely to be textual support but it may not be integrated or carefully chosen</li> <li>context may be hazy but there will be the beginnings of relevance</li> </ul>
	AO3	<b>some awareness</b> of an interpretation or interpretations with some reference to text	
	AO4	<b>some awareness</b> of relevant contextual factors	

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Band 1 (1-3)	AO1 AO3 AO4	quality of writing hinders meaning; little sense of argument with little relevance to the task <b>very little grasp</b> of an interpretation or interpretations; little reference to the text <b>very little grasp</b> of contextual factors	<ul style="list-style-type: none"><li>• a word or two from the question likely to be included in the writing; argument unlikely to be shaped</li><li>• some vague writing about the text with little connection to the task</li><li>• context as set up in the question is likely to be absent; there may be irrelevant contextual material</li></ul>
0 marks			<ul style="list-style-type: none"><li>• nothing written or writing which has nothing to do with text or task</li></ul>

## Section A

### *Selected Poems – W.H. Auden*

0 1 Write about Auden's narrative method in 'O Where Are You Going'.

**Authorial methods need to be related to the story being told in the poem.**

**Possible content:**

- narrative perspective/voices: third person narrator who is anonymous and detached, sense of a recorder of events, use of voices engaged in a debate, philosophical, confrontational, varied tones throughout the poem – detached, urgent, angry, provocative, defiant, ironic/ use of anonymity, etc.
- setting, seemingly a rural setting, possible hints of industrial landscape with the furnaces, etc.
- ballad style, use of abcb rhyme scheme, use of quatrains, etc.
- direct opening with direct speech, no formal introduction, sequence of questions from various speakers or perhaps one, use of three stanzas for particular questions, final stanza – a sequence of replies, final line the omniscient enigmatic narrator - a story about an overheard conversation, use of past tense, time moves on, use of repetition and echoes, heavy patterns to hold story together, etc.
- use of natural imagery, use of contrast, use of speech, use of repetition, use of alliteration/ sound echoes, use of grim images – fatal, midden, grave, horror, disease, use of abstract nouns, significance of the title, etc.

0 2 How do you respond to the view that Auden's poems are too obscure to be enjoyable?

**Possible content:**

Some will agree and focus on

- the anonymity of voices
- the lack of specific settings
- the difficulty in working out what the poems are about – 'Ode', 'O Where Are You Going', etc.
- the use of references that are not immediately accessible – '1<sup>st</sup> September 1939', 'Ode', etc.
- the poems' being grounded in Auden's 1930s' intellectual and political world, etc.
- the focus on politics, etc.

Some will disagree and focus on

- the simplicity of poems like 'Miss Gee', 'As I Walked...'
- the poems' not being obscure
- the poems' being obscure but nonetheless enjoyable
- there being so much to enjoy about the poems, etc.

Expect and credit a variety of approaches. Accept any valid argument.



### **Selected Poems – Robert Browning**

0 3 Write about the ways Browning tells the story in 'My Last Duchess'.

**Authorial methods need to be related to the story being told in this poem.**

**Possible content:**

- narrative perspective/voices: first person narrator, aristocrat, superior and detached, clear sense of the addressee who the duke thinks is inferior, the Duke talks about the duchess but never quotes her words, the duke a performer who mimics the voices of others, chilling sinister tone, etc.
- setting: the duke of Ferrara's palace, upstairs in the gallery, 16<sup>th</sup> century setting, etc.
- dramatic monologue, written in iambic pentameters, reads like blank verse in a drama/ contains 3 formal elements: an occasion, a speaker, a hearer/ 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.
- 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.
- use of speech, repetition (Fra Pandolf's name), use of the word 'stoop', the title, the use of possessive pronouns, references to power, lexical fields of business, art/ natural imagery, contrast, colloquial speech, discourse markers, use of names, use of dramatic pauses, use of the imperative, etc.

0 4 To what extent do you think that in Browning's poetry women are powerless?

**Possible content:**

Expect a variety of approaches here. Discussion could focus on different types of power. Some candidates will agree and focus on:

- the Duchess as a possession of the Duke
- the Duke's dominance in the marriage stakes
- Porphyria's lover's physical power in strangling Porphyria
- the sportive ladies who are used by Lippi
- the voicelessness of women
- the way the poems reflect Browning's Victorian society
- the absence or minimalisation of women in 'The Bishop...', 'The Patriot' and 'The Pied Piper', etc.

Some will disagree and focus on

- the way men need women
- the subtlety of women's power
- the titles of 'My Last Duchess' and 'Porphyria's Lover'
- the aunt in 'Fra Lippo Lippi'
- the way women dominate the thoughts of men perhaps, etc.

***The Rime of the Ancient Mariner* – Samuel Taylor Coleridge**

0 5 Write about the ways that Coleridge tells the story in Part 3 of the poem.

**Authorial methods need to be related to the story being told in this section of the poem.**

**Possible content:**

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

Accept references to Coleridge's gloss.

0 6 Coleridge described his poem as a 'work of pure imagination'.

To what extent do you agree with his assessment of 'The Rime of the Ancient Mariner'?

**Possible content:**

Some will agree and focus on

- the extraordinary images
- the fanciful ideas
- the extraordinary experiences
- the references to the supernatural, religious and metaphysical worlds
- the possible lack of an overall design
- the ambiguity at the end
- the possible way that the poem defies analysis
- the random ideas and random images, etc.

Some will disagree and focus on

- the neatness of the conclusion
- the coherence from a religious perspective
- the moral tale and the poem's moral destination
- social context of the poem
- political context of the poem

Some will claim that Coleridge was over - praising his own work and focus on the ragbag of ideas which do not cohere, etc.

Accept any valid argument; we can expect a variety of approaches and a variety of definitions as to what a 'work of pure imagination' might mean.

**Selected Poems – Thomas Hardy**

0 7 Write about Hardy's narrative methods in 'The Voice'.

**Authorial methods need to be related to the story being told in the poem.**

**Possible content:**

- narrative perspective/voices: first person retrospective narrative, etc.
- setting: unspecified rural setting/ 1912 with glimpses of 42 years earlier in 'the town' etc.
- use of four quatrains, 3 regular stanzas, 4<sup>th</sup> irregular, broken metre, etc.
- begins with the narrator in the present excited at the thought of hearing the woman's voice, leads to his growing uncertainty, ends with the bleakness of the last stanza/ fractured chronology, poem held together by the abab rhyme scheme, use of triple rhymes/ stumbling rhythm of varying metrical patterns, etc.
- natural imagery, time references, use of personal pronouns, strong sense of addressee, significance of the title, use of sound imagery, journey motif, death imagery, use of neologism, use of echoes, use of questions, etc.

0 8 "The story of disappointed love which threads through a number of poems is the most interesting feature of this selection."

How far do you agree?

**Possible content:**

Some will agree and focus on

- the story of passionate love hinted at in 'The Voice', 'At Castle Boterel', 'Under the Waterfall'
- the misery and darkness of later married life – 'Your Last Drive'
- the grief felt at Emma's death – 'The Haunter', 'Your Last Drive'
- contemplation of his own death – 'Afterwards', 'At Castle Boterel', etc.

Some will disagree and focus on

- the story told in individual poems as being more memorable, poignant, moving, etc.

Expect a variety of approaches. Accept any relevant argument.

There may be a discussion of disappointed love which is not in the Emma poems – 'At an Inn', 'Neutral Tones', etc.

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

0 9 How does Keats tell the story in lines 350 – 397 of ‘Lamia’?

**Authorial methods need to be related to the story being told in this section of the poem.**

**Possible content:**

- narrative perspective/voices: omniscient sympathetic narrator, use of dramatic voices – Lamia, Lycius, interaction of the two – questions and answers, narratorial distancing at the end, etc.
- setting: pastoral landscape, classical world, Corinth, a ‘once upon a time’ world, house of Lycius, night time, etc.
- a section at the end of Part 1 of a longer narrative poem written in heroic couplets, etc.
- linear chronology, begins as the couple arrive in Corinth, leads to the encounter with Apollonius and Lamia’s fear and ends with the narrator’s hint about the way the story is to develop, etc.
- elevated poetic language, use of descriptive detail, emotive language, use of direct speech, sensuous detail, use of colour and shape, exotic imagery, use of names, use of the poetic apostrophe, repetition, accumulation of detail, use of adjectives, classical references, inversion of word order, use of contrast, time references, etc.

1 0 What do you think of the view that secrets are central to the narratives of Keats’s poetry?

**Possible content:**

Some will agree and focus on

- the secret of Lamia’s being a snake
- the secret of Porphyro’s journey to Madeline (Angela’s leading him ‘in close secrecy’)
- the secret hiding of Porphyro in Madeline’s chamber
- the secret of the ‘La Belle Dame’ spell on the knight and others
- the secrets perhaps of the narrator who does not tell of the mysteries at the ends of Parts 1 and 2 of ‘Lamia’, at the end of ‘St Agnes...’ and ‘La Belle Dame...’, etc.

Focus might be on secrets as a theme or as Keats’s choice in withholding information from readers.

Some will disagree and focus on

- the word ‘central’

Expect a variety of approaches. Other claims might be made about what is ‘central’. Accept any valid argument.

**Selected Poems – Christina Rossetti**

- |   |   |
|---|---|
| 1 | 1 |
|---|---|
- Write about the ways Rossetti tells the story from line 85 to the end of 'The Convent Threshold'.

**Authorial methods need to be related to the story being told in this section of the poem.**

**Possible content:**

- narrative perspective/voices: first person narrator – anonymous, female, passionate, regretful, resigned, religious tone, clear addressee – a former lover, etc.
- setting: convent, vision of heaven, etc
- the final section of a longer poem in verse paragraphs, uneven rhyming patterns, significance of where the rhymes fall, last word 'love', etc.
- generally linear chronology for the recounting of the dream, various sections of the dream sequence, projection into the future, link between this section and the first part of the poem, assertive ending, etc.
- formal poetic diction, use of repetition, speech rhythms, use of contrasts, religious language, significance of the title, use of questions, imperatives, use of detail, natural imagery, contrast, use of personal pronouns, use of similes, sinister imagery in places, sensual description, etc.

- |   |   |
|---|---|
| 1 | 2 |
|---|---|
- To what extent do you think that 'The Convent Threshold' is an assertion of love?

**Possible content:**

Some will agree and focus on

- the love of the speaker for the addressee
- the love of God for man
- the way the speaker affirms love while denying it
- the passionate language
- the poem's opening and conclusion, etc.

Some will disagree and focus on

- the lack of conviction perhaps in the speaker's love for either the lover or God
- the guilt that underpins the poem
- the fact that she is saying goodbye
- the weakness of the argument that their love can continue in heaven, etc.

### **Selected Poems – Alfred Tennyson**

1 3 Look again at Part 3 of 'The Lady of Shalott' and write about Tennyson's narrative methods here.

**Authorial methods need to be related to the story being told in this section of the poem.**

**Possible content:**

- narrative perspective/voices: omniscient narrator, seems admiring of Lancelot, upbeat tone for this section, voices of Lancelot and the Lady of Shalott to end poem, etc.
- setting: medieval setting, mythical Camelot, the river, autumnal setting, etc.
- qualities of epic romance, third section of the four-part story, regular 9-line stanzas, variation of the Spenserian stanza, use of repeated refrain, introduction of the name Lancelot to complete the rhyme, etc.
- begins dramatically with Lancelot bursting into the scene, focus on his virility, masculinity, egotism, final stanza - subdued reflections of the Lady and the drama of the mysterious curse, etc.
- formal elevated diction, use of repetition, use of figurative language, use of colour and dynamic verbs, cosmic imagery, register of medieval armoury, use of elegiac language and funereal rhythms at the end, motif of the journey, patterns, use of dialogue, use of irony, importance of the Lady's and Lancelot's name, use of contrast, aural imagery, significance of 'Tirra lirra', etc.

1 4 Several Victorian painters were inspired by Tennyson's poetry.

How far do you think that the visual effects Tennyson creates are the most memorable feature of his poetry?

**Possible content:**

Some will agree and focus on

- the images of Lancelot and The Lady of Shalott
- the image of the lonely Mariana in the moated grange
- Ulysses addressing his men at the port
- the sleepy Lotos Eaters
- Aurora as dawn approaches in 'Tithonus', Godiva's ride etc

Some will disagree and focus on

- the aural imagery of the poems
- the stories themselves
- the presentation of women
- the classical and medieval settings, etc.

Accept any valid argument for what the candidate considers to be the most prominent feature of the poetry. At least a third of the answer should be spent on the visual images. Some candidates will refer specifically to Victorian paintings. Comments must be linked to the poems.

**Birdsong – Sebastian Faulks**

- 1 5 Write about how Faulks tells the story towards the end of Part 1, beginning with the words “FOR A FURTHER week ...” and ending with the words “...in the beams above his head.” (pages 89 – 108 Vintage 2005 Edition, or pages 73 – 88 Vintage 1994 Edition).

**Authorial methods need to be related to the story being told in this part of the novel.**

**Possible content:**

- narrative perspective/voices: third person narration but here Stephen and Isabelle and Azaire become the centres of consciousness, variety of voices with a variety of stories and agendas, etc.
- setting: Azaire’s house, Boulevard du Cange, red room, dining room, train, hotel, Plombières, Grenoble, St-Rémy-de-Provence/ time: France 1910, single day and then contracted time over a number of weeks, etc.
- love story set in 1910 (in this section) but reference might be made to the wider context of the novel, the war story that follows this section, comment might be made on the ‘formlessness’ of the novel – no chapter headings or numbering of chapters, etc
- the separate sections have a linear chronology, the revelation of the affair to Azaire (time expanded) and then the running away of Stephen and Isabelle (time contracted), strong sense of a journey, references to places that will be revisited in later sections, etc.
- register of love, time references, use of verbs and emotive language, use of dialogue, tension of Azaire’s accusation and Isabelle’s reply, use of contrasts, humour, use of the letter, use of proper nouns, etc.

- 1 6 Is it possible for readers to feel any sympathy for Azaire in the novel as a whole?

**Possible content:**

Some will say no and focus on

- his role in the novel as antagonist
- his being a foil to Stephen
- his hostility and violence to Isabelle
- the narrator’s distance from Azaire
- the way Azaire is not given much of an inner life
- Azaire’s hostility to the strikers
- his patriarchal views
- his lack of compassion for his workers/ his bourgeois views
- his possessiveness and wish to control Isabelle
- his being a minor character
- our interest being directed towards Stephen and Isabelle, etc.

Some will challenge the question and focus on

- his humiliation at his wife’s affair
- his betrayal by Stephen
- having to explain the situation to his children
- the immorality of adultery
- his nobility when he takes Isabelle back
- his being taken hostage by the Germans
- his tragic end, perhaps, etc.

***The Secret Scripture* – Sebastian Barry**

1 7 Write about Barry's method of telling the story in Chapter 4.

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective: first person narrator, Roseanne's story, self - conscious, innocent, guileless, unreliable perhaps, story told retrospectively, voice of John Kane in near past, voices of the priest, Roseanne's father, republican fighters in the 1922 time period, etc.
- setting: the Sligo asylum, the church, the near past, then back to 1922 with snatches of the present interwoven, one particular night, etc.
- feel of an autobiography, but also a mystery, part of the psychological drama, etc.
- dislocated chronology, following Dr Grene's story, moves from Roseanne's present to her past in various stages, strong sense of time being confused, more certain when the story of Roseanne's experience as a 14 year old in Sligo church/ begins in the present with the introduction to John Kane and his role in Roseanne's present life, moves to past experiences with him (condensed), then a leap back to the civil war (time now expanded), dramatic recount of the night of the killing of Willie Lavelle, quiet end with a prayer, etc.
- use of time references, dates, names, use of dialogue, use of historical incidents, use of religious language, natural imagery, significance of egg shell image, creation of tension, creation of mystery, much here is implied, many gaps in the narrative, warm poetic prose style, much ambiguity, etc.

1 8 To what extent do you think knowledge of Ireland's historical background is essential to appreciating *The Secret Scripture*?

**Possible content:**

Some will say that it is and focus on:

- the references to particular uprisings or key dates in Ireland's history
- how the story documents a particular part of Ireland's past
- the civil war of 1922/3
- the position of the catholic church, Mr Clear's being a Presbyterian
- attitudes to women and infidelity
- the poverty of the Irish people
- infant mortality in early 20<sup>th</sup> century Ireland
- violence and revenge of the different political factions,
- references to the Free Staters, Republicans, Black and Tans, etc.

Some will say that the story is more important on a human level and focus on

- a variety of elements in the sad story of Roseanne
- a variety of elements in the story of Dr Grene
- the two story threads coming together
- the mystery
- the jigsaw effect of the novel
- the characters of the priest, the McNulties, John Kane, etc.

Accept any valid argument. Expect a variety of approaches.



***Small Island* – Andrea Levy**

1 9 How does Levy tell the story in Chapter 50?

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: first person narrator (Hortense), comic, haughty and tragic tones, voices of Gilbert, women on the interviewing committee, etc.
- setting: London, Islington, education buildings, 1948, the experience of one day when Hortense presents herself for interview, etc
- historical novel and one of social realism, post-colonial, strong links with oral tradition comic/ tragic drama, monologue, etc
- an account of the trip to Islington with Gilbert and the humiliation at the educational establishment by the three women, begins with high expectation, dramatic centre the humiliation, ends in despair and the ‘rising laughter’ of the women/ time is condensed at the start and elongated for the painful parts of Hortense’s story, etc.
- colloquial speech, use of elevated language, intertextuality, use of comedy, pantomimic scenes, use of descriptive detail, use of inventive similes, comic turns of phrase, dynamic opening, use of minor sentences, replication of interview, use of contrast, etc.

2 0 How far do you agree with the view that there is very little to admire about the English in *Small Island*?

**Possible content:**

Some will agree and focus on

- the racist attitudes
- the attitudes of those in authority
- the ignorance of the English
- the institutions endorsing belittling attitudes
- the scene in the cinema
- Bernard’s views, etc.

Some will disagree and focus on

- the ways that characters change
- the ways that Queenie is admirable in many ways
- the ways that Bernard’s father can be admired, etc.

Some will write about the culture of the English in 1948 as represented in the novel and see the behaviour/ attitudes as part of history.

Accept any relevant argument.

Expect a variety of approaches.

**The Kite Runner – Khaled Hosseini**

2	1
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 Write about the ways Hosseini tells the story in Chapter 7.

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: Hassan, Assef, voices of the crowd in the kite - flying tournament, Omar, etc
- setting: Afghanistan, 1975, the alley/ a single day, etc
- adventure/thriller story, psychological exploration, confessional, shades of a bildungsroman, biblical allegory, tale of morality, etc.
- linear chronology but broken by reflections in italics, use of paragraph breaks, opens with a direct link with the previous chapter – the next morning, leads to the excitement of the tournament, then the rape of Hassan, ends uncomfortably with Amir in Baba's embrace, etc.
- descriptive detail, use of dialogue, use of Afghan words, language of reflection, introspection, use of emotive language, variety of sentence length, time references, references to love, death, contrasting tones, reference to the lamb and slaughter, reference to 'For you a thousand times over', etc.

2	2
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 How far do you agree with the view that *The Kite Runner* is a celebration of the bonds of brotherhood?

**Possible content:**

Some will agree and focus on

- Hassan and Amir as brothers in a symbolic sense
- Hassan and Amir as half - brothers, sharing the same father, being fed from the same breast
- Hassan's unstinting loyalty towards Amir
- Amir's guilt which leads him to seek atonement for the rape of Hassan
- Amir's ultimate love for Hassan and his realisation of the value of brotherhood
- the brotherhood of Baba and Rahim Khan
- the brotherhood of Afghans, sharing the common enemy of the Russians and the Taliban etc.

Some will disagree and focus on

- the betrayal of Amir
- the horrible scene of Hassan's rape
- Amir's planting his birthday watch under Hassan's mattress
- Baba's betrayal of Ali relationship between Amir and Sohrab
- Afghans betraying all bonds of brotherhood in supporting the Taliban, etc.

Expect a variety of approaches.

**Enduring Love – Ian McEwan**

2 3 How does McEwan tell the story in Chapter 13?

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: first person retrospective and self-conscious narrator, imaginative leap into what Joe considers are Jean Logan's thoughts, Joe's self-confident masculine tone, (reference might be made to the possibility of Joe's unreliability gleaned from earlier chapters), etc.
- setting: Jean Logan's home, references to the earlier setting of the balloon accident and the road on which John Logan's car was parked, etc.
- psychological thriller, love story, domestic drama, etc.
- linear chronology- arrival at Jean Logan's house, continuation of previous chapter, insertion of the possible story of John Logan's infidelity, creation of suspense, dramatic and violent ending heightening tension, etc.
- measured educated language, descriptive language, use of dialogue, legalistic language, scientific language, language of literary criticism, romantic language, language of thriller writing, references to storytelling, etc.

2 4 It has been said that Jean Logan is significant to the narrative because she is used to develop the theme of the misreading of signs.

What do you think is significant about her character and role in *Enduring Love* as a whole?

**Possible content:**

Some will develop the suggestion raised in the question and write about her jumping to the conclusion that her husband was having an affair.

Other comments might be made about

- her being a representation of humanity's suspicion and distrust
- her role as a mother
- her role as a wife
- the way she contrasts with Clarissa
- what she reveals of Joe's character
- how she develops the theme of 'enduring love'
- how she is used to change the direction of the novel
- how she is used to change the genre of the novel
- how she is used at the novel's conclusion, etc.

Accept comments about her character and role and about how readers might respond to her, etc.

***The God of Small Things – Arundhati Roy***

2 5 How does Roy tell the story in Chapter 7?

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: third person omniscient narrator, consciousnesses of Rahel, etc
- setting: Pappachi's study, 1992 time - frame for the chapter, but the return through Rahel's focalisation to events of various stages of the past – 1969, 1973, 1975, etc.
- love story genre, family saga, post - colonial fiction, etc.
- begins and ends in the 1991 time frame, returns through memory and the sequence is non - chronological, begins with the adult Rahel revisiting the study and finding Estha's notebooks and stories, moves to memories of Ammu and her teaching of the children, Ammus's sickness and death, etc
- use of descriptive detail, use of dialogue, child language, forms of address and names, minor sentences, title of chapter, neologisms, use of contractions, use of comedy, intertextual references, moth and butterfly motifs, use of repetitions and echoes, journey motif, enigmatic ending, etc.

2 6 To what extent do you think that in *The God of Small Things* time stands still?

**Possible content:**

Some will agree and focus on

- Rahel's wrist watch at ten to two
- Baby Kochamma's name
- the desire of Ammu to halt time passing
- the keeping of the children's notebooks
- the importance of memory in preserving the past
- Estha's mental time warp
- the way the narrative and chronological progression is halted by the novel's structure and the interweaving of chapters dealing with the past and the present
- the final chapter of the novel

Some will disagree and say

- that time actually goes backwards - reference might be made to the motif of returning,
- reference might be made to Rahel's and Estha's desire to return to the womb and the significance of the penultimate chapter
- that time does progress and that there are changes – not always for the better etc.

***The Road* – Cormac McCarthy**

2	7
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 Write about some of the ways McCarthy tells the story from the top of page 56 to the bottom of page 81. (Picador 2009 Edition)

**Authorial methods need to be related to the story being told in this section.**

**Possible content:**

- narrative perspective/voices: third person narrator, who sometimes affects lack of knowledge, shifts in consciousness – man, woman, omniscient narrator, voice of a detached narrator, rare voice of a female, use of unmarked dialogue, etc.
- setting: apparently America but an unidentified location, snapshot into central character's past, futuristic setting but much like the early 21<sup>st</sup> century; significance of the undisclosed date and times, etc.
- science fiction, survival story, adventure story, warning tale, post - apocalyptic story, human drama, horror story, etc.
- linear chronology overall but with flashbacks, fragments of story, snatches of dialogue, key event of the incident with the men with guns and the attempt to take the boy, etc.
- use of simple sentences and simple vocabulary, minor sentences, absence of verbs of saying, absence of speech markers, use of concrete nouns, use of questions, colloquial language, etc.
- etc.

2	8
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 How do you respond to the view that the story in *The Road* is weakened because so much of the characters' history is untold?

**Possible content:**

Some will agree and focus on

- the readers' desire to know more about the fires and their genesis
- the early years of the child and his father on the road
- the history of the boy's mother
- the stories of other families/individuals who are affected by the changing world
- the distance created by the omniscient narrator who withholds so much
- the fact that when details of the past are given they are merged with dreams so that the reader is more frustrated, etc.

Some will disagree and focus on

- the beauty of the story
- the irrelevance of why the tragedy happened
- the importance of anonymity, to give a universal relevance
- the way the reader is absorbed in the here and now of the man and boy's personal story, etc.

### **The Great Gatsby – F. Scott Fitzgerald**

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 2.

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: first person narrator, self-conscious story teller and author, significance of Nick's reconstruction of drunkenness, use of voices of Tom, Wilson, Myrtle, the McKees, Catherine, etc.
- setting: Valley of the Ashes, New York, Tom's apartment, Pennsylvania Station/ early 20<sup>th</sup> century, one afternoon and evening, etc.
- 20<sup>th</sup> century tragedy, a novel about writing a novel, a love story, etc.
- linear chronology in this chapter but with a sense that the story is being told retrospectively begins with the description of the Valley of the Ashes, moves to the train journey to New York and the party at Tom's apartment, ends with Nick on the station, etc.
- poetic prose, descriptive detail, sensual description, use of dramatic dialogue, descriptive writing, surreal description of drunkenness, references to newspapers and other texts, colloquial language, time references, use of names, language of altercation, use of ellipsis, etc.

3	0
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 How do you respond to the view that it is very difficult for readers to feel anything other than contempt for Tom Buchanan?

**Possible content:**

Some will agree and focus on

- Tom as the antagonist to Gatsby
- Tom as a bully and brute
- Tom as arrogant
- Tom as a racist
- Tom as adulterer
- Tom's attitude to women
- Tom's language
- the behaviour of Tom at the end of the novel/ his collusion with Daisy
- Tom's dismissal of Wilson
- Tom's snobbery
- Tom's role as villain in the tragedy, etc.

Some will disagree and focus on

- Tom as a victim of the world of the 1920s
- Tom's sadness at Myrtle's death
- Tom's discovery of his wife's affair
- Tom's own purposelessness, etc.

Some will challenge the word 'contempt'.

Some will see Nick's bias in the presentation of Tom.

Some will see Tom as a representation of a type.

Credit needs to be given for any relevant argument.

**Dubliners – James Joyce**

3 1 Write about the ways Joyce tells the story in 'Eveline'.

**Authorial methods need to be related to the story being told in 'Eveline'.**

**Possible content:**

- narrative perspective/voices: third person narrator, detached narrator who avoids moral judgement, story focalised through Eveline, voices of other characters in Eveline's world, ghostly voice of mother, plaintive cry of Frank, etc.
- setting: Dublin, Eveline's house, the imagined setting of her new home in Buenos Ayres, flashback scene in the theatre, the dock/quay/events of one evening with flashbacks to Eveline's childhood, etc.
- story in a collection of other stories about Dublin life, a romantic love story, social realism, story of adolescence, etc.
- dislocated chronology, direct opening – focus on events of one evening, flashbacks to other moments of Eveline's life, dramatic ending at the station and her decision not to go with her lover, etc.
- use of condensed, economical prose, significance of the title, use of detail, light/dark imagery, use of short statement sentences, 'nix', use of place names, dialogue, dialect word, etc.

3 2 "Romantic love is never presented as joyous or passionate in Joyce's stories."

How do you respond to this view?

**Possible content:**

Some will agree and focus on

- Eveline's decision not to run away with her lover, her negativity, lack of happiness
- the romantic disappointment of the speaker in 'Araby'
- the sadness of Gabriel in 'The Dead' when he realises that his wife has loved Michael Furey
- Duffy's coldness and then emptiness in 'A Painful Case', etc.

Reference might be made to a variety of stories.

Some will challenge the question and focus on

- moments of love and romance within the stories
- potential for happiness
- elements of joy in some stories
- elements of passion in some stories, etc.

Accept a variety of approaches. Some might focus on the greater purpose of *Dubliners* and how these stories fit into a larger scheme.

***Pride and Prejudice* – Jane Austen**

3 3 How does Austen tell the story in Chapter 7?

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of voices, Elizabeth as the centre of consciousness, sequence of female voices and occasionally that of Mr Bennet, etc
- setting: Longbourne, Meryton, open countryside, Netherfield/ general overview of days spent, then focus on a particular day when Jane is invited to Netherfield, following day Elizabeth goes to Netherfield to see her sister, etc.
- social comedy, romance, etc.
- general overview of Bennets, daily routine, condensed time, then linear chronology, excitement of the militia then Jane's invitation to Netherfield followed by her being unwell and Elizabeth's walk to help her sister, ending – Elizabeth's prolonged stay (excites expectation of further communication with Darcy), etc.
- formal, Latinate diction, use of irony, emotive language, comic hyperbole, use of abstract nouns, dramatic use of different voices, letters of Caroline Bingley and Jane, narratorial description for the first and last part of the chapter, contrast between Elizabeth's speech and her mother's and sisters', contrasts of mood, significance of Mr Bennet's using the word 'silly' to describe his daughters, etc.

3 4 It has been argued that Austen's interests in *Pride and Prejudice* are too narrow and claustrophobic.

Do you think her range of interests is limited?

**Possible content:**

Some will agree and focus on

- the focus on marriage
- the focus on the elite leisured classes
- conversations which are dominated by women
- the interest in bonnets and lace
- the focus on characters who do not work
- the lack of mention of the Napoleonic war even though the militia are important in the story
- the fact that men are not seen in conversation with each other
- the pettiness of characters like Caroline Bingley and Lady Catherine
- Lydia and Catherine's silliness, etc.

Some will disagree and focus on

- the variety of human behaviour
- the radical challenging of accepted attitudes especially towards marriage
- the novel's being a feminist novel
- the argument that the novel is political (Austen supports the status quo)
- the intensity of feeling
- the excitement of Lydia's elopement, the various holidays, the proposals, etc.

Expect a variety of approaches. Some will comment on Austen's painting on a two inch square of ivory with a very fine brush.



### **Great Expectations – Charles Dickens**

3 | 5 | How does Dickens tell the story in Chapter 1?

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: first person narrator, dual narration – the younger and the older Pip, who commentates, use of perspective as Pip is turned upside down, use of the voice of Magwitch – as yet unnamed, etc.
- bildungsroman, novel about social realism, here a gothic tale, etc.
- linear chronology but told retrospectively, begins with Pip outlining his personal background, focuses on the setting of the graveyard and the day he met the convict, dramatic centre is the threat from Magwitch and ends with Pip's fearful race home, etc
- death imagery, descriptive detail, use of non-Standard dialect features, use of educated dialect of the narrator, Latinate diction reflecting the older Pip's learning, emotive language, broken sentences to reflect Pip's sensitive introspection, use of names, use of horizontal and vertical images, foreshadowing, imagery of food, dialogue, use of contrast, etc.

3 | 6 | To what extent do you think that *Great Expectations* is about 'a search for a father'?

**Possible content:**

Some will agree and focus on

- the first chapter and Pip looking for his father in the churchyard
- the way that Joe is a substitute father but one who is not wanted
- the way that Magwitch becomes Pip's father of a sort
- Pip's rejection of Magwitch and then his identification with him as he holds his hand in court
- the fatherly presence of Jaggers
- Joe's fatherly rescue of Pip and Pip's epiphany
- Pip's return to the forge to find Joe with his own child – baby Pip,
- the irony of Joe's being the father when he is himself a child
- the use of Wemmick's Aged P. as a foil, etc.

Some will disagree and focus on

- the novel's being about the search for the self
- the novel's being about the search for love
- the way a single label is too simple for such a complex novel, etc.

Expect a variety of alternative approaches. At least a third of the answer must be about the search for the father.

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

3	7
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 Write about Haddon's method of telling the story in Chapter 211.

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective: first person narrator, innocent, guileless, story told retrospectively, self-conscious story-telling, voices of passengers on the train and in London, etc.
- setting: train, London, Underground / 21<sup>st</sup> century, one day, etc.
- feel of autobiography or a diary (albeit from an unusual perspective), in which signs and diagrams and pictures are used, etc.
- linear chronology but told retrospectively, methodical account of the day Christopher goes to London, dramatic moments on the train and in the Underground, climactic conclusion of Christopher's freezing with fear and feeling sick, etc.
- methodical sequencing, use of precise time references, dates, names, use of dialogue, simple language and simple sentence structures, use of expletives, focus on the personal pronoun, repetition, humour, use of contrast, reported speech, use of dynamic verbs and intensifiers – emotive language, etc.

3	8
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 Reading signs helps Christopher on his journey, but what do you think is significant about Haddon's use of signs in *The Curious Incident of the Dog in the Night-time* as a whole?

**Possible content:**

Some will focus on:

- the ways signs reveal Christopher's character
- the ways signs place this novel in the detective genre
- the ways that signs help us to read relationships
- the ways that signs help us to understand Asperger's Syndrome
- the ways that signs help us to see the limitation of the first person narrator
- the ways signs are used to place the novel as post-modern, multi-genred
- the ways signs are used for interest and humour
- the ways that signs are important for all readers of texts
- signs and signification, etc.

***Digging to America* – Anne Tyler**

3 9 Write about some of the ways Tyler tells the story in Chapter 7.

**Authorial methods need to be related to the story being told in this chapter.**

**Possible content:**

- narrative perspective/voices: third person narrator, who sometimes affects lack of knowledge, voice of a detached reporter, use of the consciousness of Dave, collection of voices, Jin-ho, Maryam, etc./comic tone, serious undercurrent, etc.
- setting: Dave's house, Maryam's house, Baltimore airport, Maryam's car/condensed time at the start of three weeks, date of the arrival September 11<sup>th</sup>, significant time references, etc.
- social comedy, social realism, love story, etc.
- linear chronology, direct opening with reference to the time and the arrival of Xiu-Mei, climax – the arrival of the baby, tense ending with the altercation between Dave and Maryam and their final coming together in a romantic moment, foreshadows later encounters, etc.
- use of comedy, comic comparisons, use of names, reference to the title of the novel, use of minor sentences, use of comic exaggeration, descriptive detail, comic anticipation, colloquial language, use of the specific date, use of irony, use of lists, child language, references to identity, foreignness, etc.

4 0 What significance can you find in the title *Digging to America*?

**Possible content:**

Discussion might focus on

- the philosophy of what it means to be in America or to be an American
- Jin-ho's saying all the kids in China will be wanting to dig to America
- the comedy of the children believing that it is possible to dig from China to America
- Maryam's wanting to hold on to her identity in America
- Susan's desire to be like other Americans regarding Christmas
- America as the country of opportunity, privilege, plenty
- obscurity of the title, incongruity perhaps, etc.

## SECTION B

4	1
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Writers draw upon the conventions of different genres when in constructing their narratives: for example, ballads, monologues, elegies, fictive biographies, thrillers, romances.

Write about the significance of generic conventions in the narratives of the **three** writers you have studied.

**Generic conventions need to be clearly identified in relation to the over arching story.**

### **Possible content:**

Focus might be on:

- different conventions and how they have been used by prose writers/ poets eg mysteries, love stories, ballads, elegies, etc
- how conventions might be blended, eg bildungsroman and adventure story in *Great Expectations*
- how conventions might be used in the story being told, eg bildungsroman and love story in *The God of Small Things*
- how readers might be teased as to what genre the text is
- how meanings can be arrived at through consideration of the conventions, eg the cautionary tale in 'Tithonus'.

Accept any valid discussion. Weaker answers will tend to simply identify and describe. Reward generously candidates who do more than this.

Reward candidates who engage with significance.

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of generic conventions; excellent understanding of how generic conventions are used</li> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of where generic conventions appear structurally and evaluation of the writers' crafting in relation to generic conventions</li> <li>evaluative discussion of meanings that arise from generic conventions; evaluation of the potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul>
	AO2	<b>evaluation</b> of generic conventions within narratives <b>evaluation</b> of other narrative methods in relation to generic conventions	
	AO3	<b>evaluation</b> of how generic conventions work across the three texts <b>evaluation</b> of the significance of those generic conventions <b>evaluation</b> of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> <li>likely to analyse the generic conventions in a confident way; very good understanding of how generic conventions are used</li> <li>textual support is likely to be very well chosen and wide ranging</li> <li>secure understanding of where generic conventions appear structurally and a secure analysis of the writers' crafting in relation to generic conventions</li> <li>detailed discussion of meanings that arise from generic conventions; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> <li>secure discussion of three texts in terms of the depth of analysis</li> </ul>
	AO2	<b>analysis</b> of generic conventions within narratives <b>analysis</b> of other narrative methods in relation to generic conventions	
	AO3	<b>analysis</b> of how generic conventions in narratives work across the three texts <b>analysis</b> of the significance of those generic conventions <b>analysis</b> of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> <li>likely to clearly identify generic conventions in three texts and develop points in a clear way; clear understanding of how generic conventions are used</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear sense of where generic conventions appear structurally and a clear understanding of the writers' crafting in relation to generic conventions</li> <li>clear discussion of meanings that arise from generic conventions; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of explanation</li> </ul>
	AO2	<b>explanation</b> of generic conventions within narratives <b>explanation</b> of other narrative methods in relation to generic conventions	
	AO3	<b>explanation</b> of how generic conventions in narratives work across the three texts <b>explanation</b> of the significance of those generic conventions <b>explanation</b> of textual support	

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	AO1	generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> <li>likely to identify generic conventions in each of the three texts and develop points in a fairly straight forward way; some understanding of how generic conventions are used</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of where generic conventions appear structurally and some understanding of the writers' crafting in relation to generic conventions</li> <li>some discussion of meanings that arise from generic conventions; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul>
	AO2	<b>some understanding</b> of generic conventions within narratives or untold stories <b>some understanding</b> of other narrative methods in relation to generic conventions	
	AO3	<b>some understanding</b> of how generic conventions in narratives work across the three texts <b>some understanding</b> of the significance of those generic conventions <b>some understanding</b> of how to use textual support	
Band 2 (8-14)	AO1	simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> <li>likely to identify three or more generic conventions <b>or</b> produce some discussion of one or two; beginnings of an understanding of how generic conventions are used</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where generic conventions appear structurally and some sense of the writers' crafting in relation to generic conventions</li> <li>beginnings of some discussion about meanings that might arise from generic conventions; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul>
	AO2	<b>some awareness</b> of generic conventions within narratives <b>some awareness</b> of other narrative methods in relation to generic conventions	
	AO3	<b>some awareness</b> of how generic conventions in narrative work across the three texts <b>some awareness</b> of the significance of those generic conventions <b>some awareness</b> of how to use textual support	
Band 1 (1-7)	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> <li>likely to identify one or two generic conventions in one or two authored works; very little understanding of how generic conventions are used</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of where generic conventions appear structurally and little sense of the writers' crafting in relation to generic conventions</li> <li>little sense of any meaning arising from generic conventions</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>
	AO2	<b>very little grasp</b> of any generic conventions in narratives <b>very little grasp</b> of narrative methods in relation to generic conventions	
	AO3	<b>very little grasp</b> of how generic conventions work across the three texts <b>very little grasp</b> of the significance of those generic conventions little textual support	
0 marks			<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>

4	2
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A key choice writers make is how they name or refer to their characters.

Write about the significance of the choices writers have made in naming or referring to their characters in the **three** texts you have studied.

**Names and reference to characters need to be clearly identified in relation to the over arching story.**

**Possible content:**

- use of titles for characters, e.g. Mr Bennet, Lady Catherine de Bourgh, etc.
- use of formality/ informality
- use of symbolic names
- use of comic names
- use of names for cultural constructs
- use of names for self conscious irony/ metanarrative e.g. Wenn and Camia
- use of Christian/ surnames
- use of 'you' instead of a name (Hardy)  
use of pronouns
- unnamed characters, the man, the boy (*The Road*), the Wedding Guest, Ancient Mariner, etc.
- collective nouns (Oxford Groupers – 'Miss Gee')
- use of Indian names (*The God of Small Things*),
- use of adjectives to accompany names, *The Great Gatsby*,
- male/female names, etc.

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of how writers name or refer to characters; excellent understanding of what the choice of names and reference to characters might signify</li> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of the writers' crafting in relation to how they name or refer to characters</li> <li>evaluative discussion of meanings that arise from the use of names or reference to characters; evaluation of potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul>
	AO2	<b>evaluation</b> of how writers name or refer to their characters in relation to the stories <b>evaluation</b> of other narrative methods in relation to how writers name or refer to their characters	
	AO3	<b>evaluation</b> of how writers name or refer to their characters across the three texts <b>evaluation</b> of the significance of how the writer names or refers to their characters <b>evaluation</b> of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> <li>likely to analyse how the writers name or refer to their characters in a confident way; very good understanding of what the choice of names and reference to characters might signify</li> <li>textual support is likely to be very well chosen and wide ranging</li> <li>secure analysis of the writers' crafting in relation to how they name or refer to characters</li> <li>detailed discussion of meanings that arise from the use of names or references to characters; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> <li>secure discussion of three texts in terms of depth of analysis</li> </ul>
	AO2	<b>analysis</b> of how writers name or refer to their characters in relation to stories <b>analysis</b> of other narrative methods in relation to how writers name or refer to their characters	
	AO3	<b>analysis</b> of how writers name or refer to their characters across the three texts <b>analysis</b> of the significance of how the writer names or refers to their characters <b>analysis</b> of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> <li>likely to clearly identify examples of how writers name or refer to characters in three texts and develop points in a clear way; clear understanding of what the choice of names and reference to characters might signify</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear understanding of the writers' crafting in relation to how they name or refer to characters</li> <li>clear discussion of meanings that arise from use of names or references to characters; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of explanation</li> </ul>
	AO2	<b>explanation</b> of how writers name or refer to characters in relation to the stories <b>explanation</b> of other narrative methods in relation to how writers name or refer to characters	
	AO3	<b>explanation</b> of how writers name or refer to characters across the three texts <b>explanation</b> of the significance of how the writer names or refers to their characters <b>explanation</b> of textual support	



	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	AO1	generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> <li>likely to identify examples of how the writers name or refer to characters in each of the three texts and develop points in a fairly straight forward way; some understanding of what the choice of names and reference to characters might signify</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of the writers' crafting in relation to how they name or refer to their characters</li> <li>some discussion of meanings that arise from the use of names or references to characters; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul>
	AO2	<b>some understanding</b> of how writers name or refer to characters in their stories <b>some understanding</b> of other narrative methods in relation to how writers name or refer to characters	
	AO3	<b>some understanding</b> of how writers name or refer to characters across the three texts <b>some understanding</b> of the significance of names or reference to characters <b>some understanding</b> of how to use textual support	
Band 2 (8-14)	AO1	simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> <li>likely to identify three or more examples of how the writers name or refer to their characters <b>or</b> produce some discussion of one or two uses; beginnings of an understanding of what the names or references to characters might signify</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where the writers name or make reference to their characters appears structurally and some sense of the writers' crafting in relation to how the writers name or refer to their characters</li> <li>beginnings of some discussion about meanings that might arise from the use of names or references to characters; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul>
	AO2	<b>some awareness</b> of how writers name or refer to their characters in the stories <b>some awareness</b> of other narrative methods in relation to how writers name or refer to their characters	
	AO3	<b>some awareness</b> of how writers name or refer to their characters across the three texts <b>some awareness</b> of the significance of the writers names or reference to their characters <b>some awareness</b> of how to use textual support	
Band 1 (1-7)	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> <li>likely to identify one or two examples of how the writers name or refer to their characters in one or two authored works; very little understanding of what examples might signify</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of the writers' crafting in relation to how the writers name or refer to characters</li> <li>little sense of any meaning arising from the use of names or references to characters</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>
	AO2	<b>very little grasp</b> of how writers name or refer to characters in the stories <b>very little grasp</b> of narrative methods in relation to how writers name or refer to characters	
	AO3	<b>very little grasp</b> of how writers name or refer to their characters across the three texts <b>very little grasp</b> of the significance of names or reference to characters <b>little</b> textual support	
0 marks			<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>