

Version 1.0



**General Certificate of Education
January 2011**

English Literature B 1746

LITB1 Aspects of Narrative

Mark Scheme

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

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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

Selected Poems – W.H. Auden

01) Write about Auden's narrative methods in 'If I Could Tell You'.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/voices: first person narrator who is unidentified, sense of the addressee possibly the reader, voice of Time, ironic tone etc.
- setting the time and place – indistinct, sense of a rural and cultural setting, etc.
- six stanza poem of triplets and an irregular final quatrain, use of only two rhymes, speaking rhythm, etc.
- use of statements and 'If' constructions to shape the poem, circular narrative, lack of progression, use of repetition, etc.
- use of nature imagery, use of questions, use of modal verbs, personification of Time, emotive language, significance of the title, etc.

Selected Poems – W.H. Auden

02) How far do you agree with the view that Auden’s poems always leave the reader with a disturbing sense of uncertainty?

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

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

Possible content:

Some will agree and focus on:

- the uncertainty of the narrative voices
- the lack of clear locations
- the gaps in the narratives
- the uncertain endings
- the uncertainties about antagonists and protagonists,
- the lack of clarity about dates and times and events
- the blending of comic and serious tones in ‘Miss Gee’, etc.

Some will disagree and focus on:

- the view that the uncertainties are not disturbing, but perhaps consoling
- ‘1st September 1939’ having plenty of certainty since we read the poem in retrospect
- the comic content of ‘Miss Gee’
- the disturbing certainty of time moving inexorably forward in ‘As I walked Out One Evening’ etc.

Selected Poems – Robert Browning

03) Write about the ways Browning tells the story in Sections VII, VIII, IX, X and XI of ‘The Pied Piper of Hamelin’.

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

Possible content:

- narrative perspective/voices: third person omniscient narrator, comic tone, voice of stout rat, imagined voice of the piper, voice of the Mayor and the Pied Piper, etc
- setting: place – Hamelin, the street, the Weser/time – medieval, immediate time and a sense of a later time when the rat reads his commentary, etc.
- child’s story, extended narrative, clearly delineated stanzas/verse paragraphs, a cautionary tale, a political story, etc.
- linear chronology with a flash forward, direct opening in this section, follows the piper luring away the rats, the celebrations of the town, ends with the dramatic confrontation between the Mayor and the Piper, use of rhyme – generally couplets with some variations, use of past tense and present participles etc.
- simple language suitable for a child, use of dynamic verbs, use of repetition, use of lists, colour imagery, references to specific wines, semantic field of civic life/German life, use of direct speech, emotive language, use of similes etc.

Selected Poems – Robert Browning

04) How far would you agree that the most striking feature of Browning's poems is the way characters experience extreme changes of fortune?

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

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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 fluctuating fortunes of the Pied Piper and the town of Hamelin
- the happiness and then death of Porphyria
- the joy of the Duchess and then the stopping of her smiles
- the rise and fall and rise perhaps of Fra Lippo Lippi/ the Bishop's vanity compared with his imminent death
- the hero/worship of the patriot and his disgrace and condemnation, etc.

Some will disagree and focus on any number of things, e.g. major thematic concerns, poetic or narrative methods, use of irony or humour, didactic purpose, issues of gender, etc.

Accept any relevant argument but at least part of the answer must be on the changes of fortune.

The Rime of the Ancient Mariner – Samuel Taylor Coleridge

05) Write about the ways Coleridge tells the story in Part 5 of ‘The Rime of the Ancient Mariner’.

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

Possible content:

- narrative perspective/voices: use of mariner’s voice, interpretation of the Wedding Guest, the Two Voices, etc.
- setting: place – ship, sea/ time – unspecified time period, use of day (and the sun), imagined woodland setting of the ‘leafy month of June’, etc.
- ballad – use of quatrains and irregular five-line and six-line stanzas, reference might be made to how this section fits into the longer narrative poem, the fifth stage of the story, fifth of seven parts, gothic/ supernatural/ religious genre, etc.
- section begins with the prayer to Mary for the gift of sleep, coming of the rain, the hearing of sounds and seeing of sights in the cosmos, climactic reawakening of the dead men, the crossing of the equator, ominous ending of the voices who say that the polar spirit requires more penance, the reference to the albatross at the end thereby linking it to other sections of the poem, use of rhyme and repetition to structure the narrative, use of patterns, etc.
- simple language, language of prayer, gothic imagery, religious references, dream language, descriptive detail, figurative language, repetition, natural imagery, references to time and space, references to sounds and movement, use of speech, etc.

The Rime of the Ancient Mariner – Samuel Taylor Coleridge

06) “The Rime of the Ancient Mariner’ is simply a tale of crime and punishment.”

How do you respond to this view?

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

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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 Mariner’s crime of shooting the albatross
- the transgressions against nature/ the ‘One Life’/ God
- the sin of pride
- the crime against the crew and perhaps the Wedding Guest
- the mariner’s arrogance in playing God
- the crime from a Catholic perspective
- punishments of isolation/ loneliness
- the suffering of the ship’s crew
- the terrible experiences inflicted by the polar spirit
- the excessive punishment for the crime
- the wandering of the earth, the Cain figure, etc.

Some will challenge the question and focus on:

- the word ‘simply’/ some may say that the poem is not simply anything/ that, crime and punishment, is not simple.

Accept any alternative ideas about the poem so long as there is some coverage of crime and punishment and an argument, etc.

Selected Poems – Thomas Hardy

07) How does Hardy tell the story in ‘The Convergence of the Twain’?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

Possible content:

- narrative perspective/ voices: omniscient narrator who may be Hardy, serious tone, sense of gravitas, etc.
- setting: place – the Atlantic Queen, unspecified location at the bottom of the ocean, the Titanic/ time – April 1912, sense of eternity perhaps, etc.
- eleven stanza in triplets, reflective tone, style of a commentary on the collision of the Titanic and the iceberg, the occasion – written for the inclusion in a souvenir programme for an opera concert in aid of the Titanic disaster appeal, etc.
- clear sense of a journey, begins with the Titanic at the bottom of the ocean, then moves back in time to the making of the ship and the forming of the iceberg, ends dramatically with the collision and ‘Now’, shape of the stanzas reflecting the Titanic and the iceberg, use of two trimeters and a hexameter, etc.
- significance of the title, precise details, use of colour, use of sexual language, use of natural imagery, references to fate, austere language, exotic imagery, references to cold and heat, references to time, use of caesura and enjambment, juxtaposition, extended metaphor, etc.

Selected Poems – Thomas Hardy

08) How far do you agree with the view that Hardy's poems are fundamentally about human error and failure?

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

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
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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 mistake of Hardy and Emma's lack of communication in the Emma poems
- the vanity of humankind in 'The Convergence of the Twain'
- the failures and errors of society in 'The Darkling Thrush'
- the dropping of the glass in 'Under the Waterfall'
- the mistake of not seizing the moment in 'At an Inn', etc.

Some will disagree and focus on:

- the significance of time and inevitability
- the preciousness of moments in time
- love
- fate
- nature
- beauty, etc.

Accept any valid argument but expect good coverage of ideas about human error.

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

09) How does Keats tell the story in stanzas 36 – 42 of ‘The Eve of St Agnes’?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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	AO2	exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

Possible content:

- narrative perspective/voices: omniscient sympathetic narrator, use of dramatic voices – Porphyro and Madeline, urgent dialogue, haunting ominous tone of the narrator, note of elegy, etc.
- setting: place – Madeline’s family home, her bed chamber, gothic setting, medieval world, sense of fantasy, etc. / time a medieval world, 20th January, night, an authorial present some time in the future, etc.
- final section of a longer narrative poem with a narrative frame, use of regular 9 line stanzas with regular rhyme scheme, stanzas being self-contained units like chapters in a novel, a romance, etc.
- linear chronology, with a time leap at the end, begins with the waking of Madeline from the dream and Porphyro merging with the dream, intense discussion between the lovers, their escape into the night, Keats’ reminder that the story happened long ago, regular stanza pattern, regular rhyme scheme, use of dashes to suggest urgency, significance of the rhyming couplets at the end of each stanza, etc.
- elevated poetic language, passionate erotic dialogue and description, use of precise detail, emotive language, use of active verbs, gothic description, language of fantasy, religious imagery, death and demonical language, use of hyphenated words, etc.

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

10) Readers have responded differently to being told that the story happened 'long ago'.

How do you respond?

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

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Possible content:

Some will agree and focus on:

- the chilling reminder that death is the end for everyone
- the self-conscious story-telling
- the ironic dismissal of love after 41 stanzas
- the way the final stanza offers closure on the lives of the Baron, Angela, the Beadsman and the lovers
- the gravitas of the first two lines
- the contrast of the death-centred ending and the passionate story that has been told
- the way youth is transitory
- the ways that life is transient
- the significance of the Baron's dreams and the nightmares of his guests
- the doubt about religion in the last two lines

Expect links between the end and other parts of the poem.

Selected Poems – Christina Rossetti

11) Write about the ways Rossetti tells the story in lines 81 – 183 of ‘Goblin Market’.

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

Possible content:

- narrative perspective/voices: judgemental omniscient narrator, use of the goblin’s insistent voices, speech of Laura and Lizzie, which are not always introduced, etc.
- setting: place – rural landscape, mossy glen, the sisters’ home/ time – twilight setting with a flashback to Jeanie’s story and a sense of Laura’s future intentions, etc.
- a child’s cautionary tale, extended narrative poem in verse paragraphs, strong dramatic quality, etc.
- generally linear chronology, section opens with description of Laura’s beauty, narrative shifts to a focus on the goblin men with their seductive cries of ‘Come buy, come buy,’ description of their conspiratorial behaviour, leads to Laura’s taking of the fruit and giving the men a precious golden curl, Laura’s return home, Lizzie’s annoyance at her being late, embedded story of Jeanie’s sad fate, Laura’s calm decision that she will go to the goblin men again and buy more fruits, use of rhyme and rhythm to increase pace, etc.
- formal poetic diction, colloquial speech, use of repetition, incantatory quality of the verse in places, use of specific names, use of detail, sensuous description, natural imagery, contrast, use of the imperative, use of contrast, abstract nouns, active verbs, demonic imagery to describe the goblins and their behaviour, sexual imagery, etc.

Selected Poems – Christina Rossetti

12) How do you respond to the view that the males in Rossetti's poems are always villains?

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

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

Possible content:

Some will agree and focus on:

- the goblins in 'Goblin Market'
- Lord Thomas and his father in 'Maude Clare'
- the father and brother in 'The Convent Threshold', possibly the lover
- the great lord in 'Cousin Kate'
- the king in 'A Royal Princess'
- the linking of villainy and power, etc.

Accept different responses to the term 'villain'.

Some will disagree and focus on:

- men themselves as victims
- men representing passion and freedom
- men as givers of love
- the difference between men in different social classes, etc.

Selected Poems – Alfred Tennyson

13) Look again at ‘Ulysses’ and write about Tennyson’s narrative methods.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/voices: first person narrator/ self-dramatising, voice of Ulysses the heroic narrator of classical legend, sense of Ulysses at first speaking a monologue and then addressing his fellow mariners, masculine tone, etc.
- setting: place – Ithaca, Ulysses’ home and then the port, various seascapes created from his memory/ time – classical setting, Ulysses’ present with a sense of his past and his future, movement from day to night, etc.
- dramatic monologue, sense of legend, single verse paragraph, use of iambic pentameters, imitation of speaking rhythms, etc.
- begins in a reflective way, sense of Ulysses’ frustration, a revisiting and nostalgia for the past, focus on Telemachus and his suitability as a King, movement to the port and call to Ulysses’ friends to seek new journeys and adventures etc.
- formal elevated diction, use of repetition, use of figurative language, use of verbs, motif of the journey, patterns, use of specific references to the elements, nautical imagery, domestic references, use of contrast, abstract nouns, use of personal pronouns, use of irony, references to death, use of accumulation, etc.

Selected Poems – Alfred Tennyson

14) How far do you think that ‘Ulysses’ is a celebration of old men?

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

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

Possible content:

Some will agree and focus on:

- Ulysses’ courage and determination even though he is old
- his desire for adventure as an old man
- his refusal to wait for death to come
- his decision to seek new adventure and live life to the full
- his glorification of his past and desire for a glorious future
- the replication of his ideals in his mariners who are also old men
- male camaraderie, etc.

Some will disagree and focus on:

- Ulysses’ stubbornness and abdication of responsibilities
- his ignoring of and easy dismissal of his wife
- the irony of the final lines
- the possibility that Ulysses merely seeks his death
- his inability to accept his age graciously, etc.

Birdsong - Sebastian Faulks

15) Write about how Faulks tells the story in the section from Part 4 beginning with the words “THE MINES WERE driven far under the ground...” and ending with the words “...Price would still be making lists.” (pages 299 – 307 Vintage Edition).

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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
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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

Possible content:

- narrative perspective/voices: third person narration but Stephen is the centre of consciousness in places, voices of Stephen and Weir, Ellis at the end, voice of the canary, etc.
- setting: place – France, deep inside a tunnel and in the surface/ time – generalised condensed time at the start, then the specific time of Stephen and Weir underground leading to their re-emergence, etc.
- war story set in 1917 (in this section) but reference might be made to the wider context of the novel, in some ways ‘formless’ – no chapter headings or numbering of chapters, etc.
- generally a linear chronology, begins with the description of the mines, the moves to Stephen and Weir in the tunnel, dramatic incident with the partial collapse of the tunnel and Weir’s injury, Stephen’s having to find the canary and carry it, ends with the triumph of their escape and Stephen’s having overcome his fear, etc.
- descriptive detail of the horrors on the front, imagery of death and decay, register of war and particular focus on the words relating to tunnelling, use of verbs and emotive language, use of dialogue, motif of birds, etc.

Birdsong - Sebastian Faulks

16) A critic has commented on Faulks’s symbolic use of birds: “the crows, larks, canaries – that flap and twitter at significant moments of the narrative.”

What do you think is significant about Faulks’s use of birds in *Birdsong as a whole*?

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

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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
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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:

- comment on the use of canaries to represent the reality of life in the mines
- see the canaries as victims of a man-made war
- see the symbols as significant in the structure of the novel – connections might well be made between the different time frames, etc.
- comment on the significance of particular birds as symbols
- see the symbols as adding to the novel’s interest
- find the symbols irritating and overdone perhaps
- see the significance of symbols in relation to characterisation, etc.

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

17) Write about Haddon’s method of telling the story in Chapter 107.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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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

Possible content:

- narrative perspective: first person narrator, unemotional and detached, a fifteen year old boy who has Asperger’s Syndrome, a chapter of reflection, etc.
- setting: the internal setting of Devon in the Sherlock Holmes story, the internal use of night in the Sherlock Holmes story, no specified place or time for Christopher’s story, etc.
- feel of autobiography or a diary (albeit from an unusual perspective), use of the Sherlock Holmes detective story which links to the genre of this story which seems like a murder mystery story because of the title, post-modern novel, etc.
- linear chronology of Christopher’s methodical thought process about *The Hound of the Baskervilles*, use of numbered lists, the way chapter 107 relates to the structure of the novel, chronological account of the internal story, etc
- use of statement sentences, intertextual references and quotations from *The Hound of the Baskervilles*, use of capital letters for Red Herrings, Haddon’s use of irony, colloquial language, simple language and simple sentence structures, focus on the personal pronoun, explanations, random use of facts to give a sense of an Asperger’s sufferer, sentences which begin with ‘And’ and ‘Also’, etc.

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

18) What significance does Haddon's use of Sherlock Holmes have in *The Curious Incident of the Dog in the Night-time*?

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

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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 focus on:

- the use of the title
- the way Sherlock Holmes sections enable readers to understand Christopher
- Haddon's use of irony
- the post-modern novel
- the way Haddon uses Sherlock Holmes references and allusions to structure the novel
- the interest it creates in its own right
- the contrast of Haddon's language and Doyle's
- the parallels between Christopher as investigator and Holmes and the reader
- the way Sherlock Holmes is a role model for Christopher
- the comparison between the ordinary fictional (through apparently 'real') father and the extraordinary fictional Holmes, etc.

Small Island - Andrea Levy

19) How does Levy tell the story in Chapter 1?

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

Possible Content

- narrative perspective/ voices: first person narrator - Hortense, comic tone, strong sense of audience, narrator negotiates with the reader, self-conscious proud story teller, / other voices – Celia Langley, some anonymous English men and women, Gilbert, etc.
- setting: London, 1948 post-war England, flashback through memory to Jamaica, etc.
- historical novel and one of social realism, post-colonial, strong links with oral tradition, domestic drama, romance, etc.
- begins with a memory of a conversation between Hortense and Celia, then moves to the ringing of the doorbell, the meeting with Queenie a flashback to Hortense's arrival in England, the story told through Gilbert's letter, and then the meeting with Gilbert and the confrontation/ strong sense of anticlimax, etc.
- colloquial speech, use of Hortense's pretentious idiolect, Gilbert's West Indian dialect, use of comedy, pantomimic scene, use of descriptive detail, use of similes, use of questions and answers, comic turns of phrase, use of contrast, use of comparisons, etc.

Small Island - Andrea Levy

20) “The energetic and humorous way in which Hortense tells her story in *Small Island* makes her the most engaging character.”

To what extent do you agree with this view?

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

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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
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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 way she bursts into the novel
- her delightful turns of phrase
- her intelligence and perception
- her ambition
- her personal pride
- her capacity to express her feelings
- the way she deals with crises
- her relationships with others
- her refusal to be intimidated
- her fortitude
- her behaviour at the end of the novel with Queenie and the baby,
- the way that other narrators are less compelling, etc.

Some will disagree and focus on:

- her smugness which may be irritating
- the interest in the stories of other characters
- the interest created by the speech patterns of other characters
- the fact that it is the interplay of the four voices that is most significant, etc.

Accept any argument that is relevant.

The Kite Runner - Khaled Hosseini

21) Write about the ways Hosseini tells the story in Chapter 22.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/ voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: Farid, Assef, Sohrab and Amir, guards acting like a chorus, etc.
- setting: place – Afghanistan, Wazir Akbar Khan, the locked room/ time – prolonged sense of the interview and altercation in the 1990's time frame, reminiscences from earlier points in Afghan history, etc.
- adventure/ thriller story, psychological exploration, shades of a bildungsroman, etc.
- begins with Amir's arrival at the house in Wazir Akbar Khan, use of flashback through Amir's memories of Baba – focus on Baba's death and burial in Hayward, return to the present and Amir's meeting with the armed guards, their reminiscences of 1998 and the massacre of the Hazaras, dramatic moment of the meeting with Sohrab, the revelation of Assef as a Talib, flashback of the Russian invasion from Assef, the confrontation between Assef and Amir, the fight and Sohrab's intervention, their escape, ends with Amir's passing out/ extensive use of flashbacks in the characters' speech and thoughts, etc.
- descriptive detail, use of dialogue, use of Afgan words, use of repetition, use of emotive language, variety of sentence length, time references, adverbs, religious references, violent images, use of italics, capital letters, etc.

The Kite Runner - Khaled Hosseini

22) “Assef is nothing more than an evil thug.”

How do you respond to Assef’s character and role in *The Kite Runner* as a whole?

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

Band 1 (0-3)	AO1 AO3 AO4	quality of writing hinders meaning/not always relevant little understanding of different interpretations very limited awareness of significance of contextual factors
Band 2 (4-6)	AO1 AO3 AO4	some use of critical vocabulary despite technical weakness/usually relevant with some focus on task reference to different interpretations of texts some consideration of relevant contextual factors
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Possible content:

Some will agree and focus on:

- Assef’s treatment of Hassan
- his behaviour in chapter 22
- his sadism
- his bullying, his paedophile tendencies, his raping of Hassan and Sohrab
- his attitudes towards women
- his links with Nazism/ fascism
- the way he is significant only in his role as a villain
- the way he is not a rounded character, etc.

Some will disagree and focus on:

- his significance as a plot device
- his importance in the structure of the novel (parallels and mirroring)
- his being an antithesis of Amir and his helping to reveal Amir’s character
- the way Hosseini uses him to comment on politics and history, etc.

Enduring Love - Ian McEwan

23) Write about McEwan's narrative methods in Chapter 14

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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Band 6 (18-21)	AO2 AO2 AO2	exploration and analysis of key aspects of form, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of structure, with perceptive evaluation of how they shape meanings exploration and analysis of key aspects of language, with perceptive evaluation of how they shape meanings

Possible content:

- narrative perspective/voices: first person retrospective and self-conscious narrator, unreliable narrator foregrounded, use of Mrs Logan, voices of the children, etc.
- setting: place – the home of Jean Logan, the sitting room/ time – morning visit to Jean Logan's house, some flashbacks to Joe's experiences with children at other times in his life, etc.
- psychological thriller, love story, detective story, etc.
- linear chronology – second half of visit to the Logans, dramatic centre is Joe's reaching a conclusion about Parry's mental condition, ends with his saying goodbye to the family, etc.
- measured educated language, reflective introspective language of Joe, use of dialogue, language of narratives, motif of signals, references to George the Fifth, use of detail, emotive language of Mrs Logan, use of irony, use of time references, use of questions, mention of De Clerambault, etc.

Enduring Love - Ian McEwan

24) How far do you agree with the claim that primary interest of *Enduring Love* is how stories can be constructed?

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Possible content:

Comments might be made about:

- the self-conscious story teller who draws attention to his art
- the interest caused by the unreliability of Joe which is in the foreground
- the interest caused by the signs that the characters read and misread – Parry, Jean Logan, Clarissa
- the way the main plot and the subplots deal with the same issues, etc.
- the way McEwan writes about how the story is actually constructed
- the way that the reader is teased and manipulated and becomes part of the narrative
- McEwan's deconstruction of his own narrative, etc.

Some will disagree and argue that the focus on narrative is frustrating and irritating/ not interesting at all.

Other features that might be seen to be greater interest could include

- the different genres
- the characters
- the art/ science/ religion debate, etc

Accept any valid argument but expect some attention to be given to the ideas set up in the question.

The God of Small Things - Arundhati Roy

25) How does Roy tell the story in Chapter 16?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/ voices: third person omniscient narrator, consciousnesses of the children, voices of the children, etc.
- setting: the Meenachal River, at the night time, etc.
- love story genre, adventure story, social realism, etc.
- chronological in this chapter but with echoes of earlier parts of the novel, begins with the adventure and the desire to escape, climax is the losing of Sophie Mol, ends with the children's awareness of her death etc.
- use of natural imagery, echoes of language patterns from earlier in the novel – poetic prose, reference to Small things and Big things, indirect free speech, time references, echoes of Ammu's earlier speech, intertextual reference to 'The Pied Piper', use of repetition, fairy tale references, slow pace, negative imagery, Estha's signature, etc.

The God of Small Things - Arundhati Roy

26) “Although Sophie Mol is a child, who dies in a tragic way, we do not feel much sympathy for her.”

How far do you agree with this view in relation to the novel as a whole?

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

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

Possible content:

Some will agree and focus on:

- the way Roy uses Rahel to focus much of the story about Sophie Mol and Rahel's lack of sympathy shapes ours
- Sophie Mol's arrogance and dismissal of her cousins
- the way she displaces her cousins in Chacko's affections
- the way the Ipe family idolise Sophie Mol
- Roy's distracting techniques
- the way Sophie Mol is introduced into the novel, first as a character who is already dead and then as a rival to Rachel and Estha
- the fact that the consequences of Sophie Mol's death are more interesting than the child's death
- Sophie Mol's responsibility in bringing about her own death, etc.

Some will disagree and focus on:

- the child's innocence
- the view that Sophie Mol is a victim of her parents' divorce
- the ghastly behaviour of Mammachi and baby Kochamma in creating sympathy for Sophie Mol
- her being the victim of fate
- her being a victim of the political situation in India
- her having some endearing qualities, etc.

Digging to America - Anne Tyler

27) Write about some of the ways Tyler tells the story in Chapter 4.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/ voices: third person narrator, comical tone, variety of voices, focus on Sami's consciousness, etc.
- setting: Maryam's house, first anniversary of the babies' arrival, etc.
- social comedy, social realism, etc.
- use of back-stories to explain Sami's younger days, his marriage to Ziba, their decision to adopt, Aunt Azra's leaving her husband, use of page breaks, focus on the present and the arrival Party, the dramatic centre – the conflict between the families, the end of the chapter – the bizarre reconciliation, etc.
- use of irony, language of confrontation, use of sarcasm, child language, use of dialogue, use of verbs and adjectives, use of humour, use of names, use of parentheses, etc.

Digging to America - Anne Tyler

28) It has been claimed that *Digging to America* is “full of comically grotesque characters”.

How far do you agree?

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

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

Possible content:

Some will agree and focus on:

- the idea that the characters are more like caricatures
- the competitive nature of the characters
- the fierce defence of cultural interests
- the back-biting and point-scoring
- the insufferable behaviour displayed at the parties
- the self-righteousness and sense of grievance experienced by many
- the insensitivity towards others
- the lack of self-awareness, etc.

Accept any valid argument about any characters being grotesque.

Some will disagree and focus on:

- individuals who display admirable qualities – perhaps Maryam, Dave, etc.
- the warmth of some relationships especially those with children
- the view that Maryam is more reflective than other characters
- the difference between surface behaviour and individual consciousness which Tyler reveals
- the idea that it is group behaviour that is appalling, not individuals, etc.

Accept valid defence of any characters

The Great Gatsby - F. Scott Fitzgerald

29) Write about some of the ways Fitzgerald tells the story in Chapter 8.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/ voices: first person narrator, self-conscious story-teller and author, use of Gatsby's voice, Jordan's, George Wilson's, Mischealis's story of Wilson, Nick's imagined story of Gatsby's murder, etc.
- setting: place - New York, Gatsby's mansion, the swimming pool, the visit to the ash heaps and Wilson's garage, Daisy's house in her youth, etc/ time – autumn, the night of the incident and death of Myrtle, flashback to Daisy and Gatsby's summer time of love, the war and their separation, Daisy's marriage to Tom, the next morning, six o' clock a.m., two p.m. etc.
- 20th century tragedy, a novel about writing a novel, love story, etc.
- begins with Nick's being unable to sleep, his decision to go and speak to Gatsby, conversation about Gatsby's past, ominous instruction of Gatsby to the Gardener not to empty the pool, Nick's leaving for the train, his conversation with Jordan in the city, the flashback to the night before and George Wilson's terrible grief, leading to George's killing of Gatsby, etc
- poetic prose, descriptive detail, sensual description, precise time references, melancholic tone, natural imagery, use of colour, use of dialogue, contrast of moods and voices, subtle description of Gatsby's death, etc.

The Great Gatsby - F. Scott Fitzgerald

30) How far do you agree with Nick's view that Gatsby is "worth the whole damn bunch put together"?

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

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

Possible content:

Some will agree and focus on:

- Gatsby's capacity to love
- his capacity to wonder and dream
- his romance
- his human decency
- his mystery
- the way other characters are so shallow
- what 'worth' actually means in terms of friendship and love (from Nick), etc.

Some will disagree and focus on:

- his corruption
- the way Nick is fooled and intoxicated by a false glamour
- his adultery
- his immorality
- the fact that Myrtle Wilson is a victim and Gatsby does not mourn her death
- his absurd obsession with a worthless woman
- his naivety, etc.

Dubliners - James Joyce

31) Write about the ways Joyce tells the story in 'Clay'.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible Content:

- narrative perspective/ voices: limited third person narrator - only privy to the thoughts of Maria, variety of voices in the story, centre of consciousness is Maria, etc.
- setting: place – Dublin, the *Dublin by Lamplight* laundry, the streets outside, the tram, Downes's cake shop. Joe's house, etc./ time – early twentieth century, Halloween, evening and night, precise time-frame, etc.
- short story form which works as an independent entity, but also has a function in the wider context of the collection, etc.
- linear chronology, direct opening referring to Maria's evening, story follows Maria through her tea-time activities to her tram journey and arrival at Joe's house. The climax is the Halloween game where Maria chooses the clay, subdued anticlimactic ending, etc.
- use of condensed, economical prose, colour symbolism, death imagery, religious language, significance of title, description of Maria, use of repetition and intensifiers, use of names, use of the song/ *I dreamt that I Dwelt*, etc.

Dubliners - James Joyce

32) How far do you agree with the view that when reading *Dubliners* “you wonder whether you are reading anything of significance”?

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

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

Possible content:

Some will agree and focus on:

- the lack of dramatic events in many of the stories
- the lack of clearly presented characters engaged in unusual situations
- the lack of major climaxes and denouements
- the way that points can easily be missed
- the way that the narrators often keep readers at a distance, etc.

Some will challenge the question and focus on:

- the subtlety of the stories
- the way the stories reveal much about Dublin in the early 20th century
- the way that the stories reveal the political situation of Ireland
- the way that the stories reveal much about gender
- some stories which are exciting and have significance as dynamic stories e.g. ‘Two Gallants’
- the word ‘significance’ and its implications in relation to *Dubliners*, etc.
- the fact that the events might be significant to characters but not to readers, for example the death of Mrs. Sinco to Duffy, etc.

Accept any relevant argument and approach to the question.

Pride and Prejudice - Jane Austen

33) How does Austen tell the story in Chapter 59?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- Narrative perspective/ voices: omniscient narrator, use of authorial commentary, use of voices, comic tone, etc.
- Setting: the Bennet house, Lizzie's bedroom, Mr Bennet's study, the walk to Oakham Mount, the drawing room/ time – two days pass with a focus on intimate conversations held in the evening and at night, etc.
- social comedy, romance, etc.
- linear chronology, direct opening of Elizabeth's conversation with Jane, compressed time, other patterns of intimate conversations as the proposal of Darcy is revealed to the family, ends with Mr Bennet's humour, etc.
- formal, Latinate diction, use of irony, use of dialogue, use of comedy, verbs of saying, emotive language, use of contrast etc.

Pride and Prejudice - Jane Austen

34) Some readers argue that *Pride and Prejudice* is more about money than love.

How do you respond to this view?

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

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

Possible content:

Some will focus on :

- the fact that Austen gives the financial details of every major character
- the main crises of the novel being about money
- the significance of Charlotte's attitudes towards life
- Elizabeth's comment about Pemberley in Chapter 59
- the financial situation of the Bennets and entailment
- Darcy's solving the Wickham scandal with payments of money, etc.

Some will disagree and focus on:

- the romance between Elizabeth and Darcy
- the passion behind Lydia's elopement with Wickham
- the love between Jane and Bingley
- Austen's rewarding her heroine with love and money, etc

Expect the treatment of 'Love' to be varied: sisterly love, brotherly love, etc.

Great Expectations - Charles Dickens

35) How does Dickens tell the story in Chapter 4?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

Possible content:

- narrative perspective/ voices: first person narrator, dual narration – the younger and the older Pip who commentates, use of various voices aggressive, self-congratulating, critical, unctuous, comic tone, etc.
- setting: Place – the forge, the kitchen, the parlour/ time – early 19th century, Christmas Day, dinner-time, etc.
- bildungsroman, novel about social realism, etc.
- linear chronology but told retrospectively, begins with Pip being admonished by Mrs Joe for going to hear the carols, dramatic centre is the Christmas Dinner and Pumblechook's drinking the tar water, ends with the discovery that the pie has gone, Pip escapes and runs into some soldiers, etc.
- details of food and domestic life, religious references and the repetition of guilt, comedy of Mr Wopsle's theatricality, comedy of Pumblechook's drinking tar water, use of contrast, emotive language, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, etc.

Great Expectations - Charles Dickens

36) “Meal times in *Great Expectations* are primarily used by Dickens for humour.”

What do you think of this view?

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

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

Possible content:

Some will agree and focus on:

- the Christmas Dinner when Pumblechook gets his comeuppance
- the comedy of Herbert’s teaching Pip manners
- Magwitch’s eating in chapter 3
- the Wedding breakfast of Joe and Biddy, etc.
- routine tea-time in Chapter 2, at the forge

Some will disagree and focus on:

- Pip’s pain and anxiety at the Christmas dinner
- Magwitch’s desperation in chapter 3
- the way meal times can be celebratory (e.g. Joe and Biddy’s wedding breakfast) and cement love
- the way meal times reflect social class, etc.

SECTION B

37) Write about the significance of the ways the **three** writers you have studied have structured their narratives.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

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

Possible content:

comment might be about

- chronology
- mirroring
- journeys
- events and where they are placed
- the climax occurs
- resolutions
- chapters
- stanza patterns
- rhyme, repetition etc.

There will be a variety of approaches.

Accept any valid discussion and any valid interpretations about structure.

38) Write about the significance of the ways the **three** writers you have studied used places in their narratives.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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

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

Possible content:

comment might be about

- countries
- cities, towns, villages
- buildings, houses, churches, rooms, etc.
- the countryside
- the sea or ships
- mythical or actual places
- places that might change, etc.

Accept valid and supported discussion about any places in the texts and how those places are significant.

Accept any valid interpretations about places.

Candidates are expected to identify specific places.