



General Certificate of Education

English Literature 1746 *Specification B*

LITB1 Aspects of Narrative

Mark Scheme

2010 examination - January series

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

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

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Marking the scripts – basic principles

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

Marking the scripts – annotation

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

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

GENERIC MARK BAND DESCRIPTORS

Band 1

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

Band 2

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

Band 3

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

Band 4

- A01** use of accurate critical vocabulary and clear argument expressed accurately/relevant with clear focus on task/informed knowledge and understanding of texts
- A02** consideration of how specific aspects of form, structure and language shape meanings
- A03** detailed consideration of connections between texts/clear consideration of different interpretations of texts/apt supportive references
- A04** examination of a range of contextual factors with specific, detailed links between context/texts/task

Band 5

- A01** use of appropriate critical vocabulary and well-structured argument expressed accurately/relevant with sharp focus on task/detailed knowledge and understanding of texts
- A02** exploration of several aspects of form, structure and language with evaluation of how they shape meanings
- A03** 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
- A04** detailed exploration of a range of contextual factors with specific, detailed links between context/texts/task

Band 6

- A01** 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
- A02** exploration and analysis of key aspects of form, structure and language with perceptive evaluation of how they shape meanings
- A03** 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
- A04** excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

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

a) Write about the ways in which Auden tells the story in 'O What Is That Sound'. (21 marks)

- 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: no narrative frame, immediacy of the two voices, unnamed characters defined by what they say, subtle changes of tone, etc
- setting: England, seems like rural England, importance of military background, seems to be set in a previous century, etc
- ballad, regular quatrain pattern, regular pattern of longer lines line at the start of the stanzas and a final shorter fourth line, regular abab rhyme, two speaking voices, etc
- chronology – present time: determined by the movement of soldiers ever closer to the two speakers/balanced question and answer format of alternating speakers (seems like a female voice followed by a male's), etc
- use of the urgent apostrophe of the female voice, archaic language, tender (sincere?) forms of address, use of repetition, language of love and betrayal, use of the present participle, use of detail, use of nouns, etc.

b) How far would you agree with the view that romantic relationships in Auden's poetry are far from happy? (21 marks)

- 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 some 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 sense of dependency and betrayal in 'O What Is That Sound'
- the effects of time in 'As I Walked out One Evening'
- the sexual frustration of Miss Gee
- the emptiness expressed in '1st September 1939', etc.

Some will disagree and focus on

- the beauty of love in 'As I Walked...'
- the possible positive affirmation of love in 'As I Walked...'

Some might write about different types of love and that Auden moves beyond romantic love. Such comments can be credited if there is relevant argument and if there is adequate discussion of romantic love for half the answer, etc.

Question 2: *Selected Poems* – Robert Browning

a) Write about the ways Browning tells the story in 'The Bishop Orders his Tomb' (21 marks)

- 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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	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, use of dramatic present, comic tone in places
- setting: Rome, state chamber, significance of the bed and tomb, Saint Praxed's church, 15-, midnight, etc
- dramatic monologue, use of iambic pentameters, imitation of speaking rhythms, sense of listening audience, etc
- linear chronology, direct opening and introduction of the speaker on his death bed, flashbacks to memories of earlier times and thoughts, steady movement forward in time, etc
- colloquial speech, use of contractions, use of specific names, use of dramatic pauses, use of detail, discourse markers, use of the imperative, use of contrast, use of 'questions' especially rhetorical questions, references to the Bible, use of Latin, use of personal pronouns, exclamations, use of similes, etc.

b) How far do you agree that the characters in Browning's poetry display a disturbing lack of morality? (21 marks)

- 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)	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:

Candidates might consider:

- what the nature of the immorality is
- whether the immorality shown is 'disturbing'
- whether immorality exists in all the poems – can expect some fierce defence of the Pied Piper
- whether any of the characters have anything to redeem them
- whether the flawed characters are fascinating to readers, etc.

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

a) Write about the ways that Coleridge tells the story in Part 2 of the poem. (21 marks)

- 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, reporting of the reactions of other members of the crew, etc
- setting: ship, sea, Pacific Ocean (in the gloss), unspecified time period, use of day (and the sun), etc
- ballad, reference might be made to how this section fits into the longer narrative poem, the second stage of the story, second of seven parts, gothic/supernatural genre, etc
- section begins with reversed pattern of part I, journey into the Pacific Ocean, stagnation of the ship, section ends with the cursing of the crew mates, the reference to the albatross at the end links this section to other sections of the poem, use of rhyme and repetition to structure the narrative, use of patterns, etc
- simple language, use of reported speech, nature imagery, gothic imagery, religious and cosmic references, dream language, descriptive detail, figurative language, repetition, etc.

b) How far do you agree that *The Rime of the Ancient Mariner* is a condemnation of exploration and discovery? (21 marks)

- 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
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Possible content:

Some will agree and focus on

- the lack of joy in the experience
- the death of all the crew and the living death of the mariner
- the contrast between the way the ship leaves the harbour and what happens when it returns
- being the 'first that ever burst into that silent sea' leads to the experience of stagnation and thirst
- the mariners experience more than they bargained for
- man is condemned for tampering with the mysteries of the universe
- the ending of the poem would suggest that man would be best to simply enjoy going to church and bending in supplication to God,
- the link between the pursuit of knowledge here and that of Adam, etc.

Some will disagree and say

- the experience leads to moral growth
- that however terrifying the journey is it is better to have seen into the mysteries of the universe
- that the ambiguity around the mariner's journey means it cannot be clearly stated that this is a journey of discovery
- that although wisdom might lead to sadness there is something compelling about being wise, etc.

Question 4: *Named poems* – Hardy

a) Write about Hardy's narrative methods in 'The Darkling Thrush' (21 marks)

- 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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	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, voice of the thrush, etc
- setting: unspecified rural landscape, may be Dorset, importance of the new century, winter setting, end of the day, etc
- use of ottava rima with a variation in the traditional pattern (ababdcdd) with regular rhyme scheme, 4 regular stanzas, etc.
- begins with the narrator leaning on a gate looking at the landscape, feeling desolate, central impulse is his hearing the thrush's song and his reflection upon it, ends with a tentative resolution that the song might signal some hope, linear chronology, etc
- natural imagery, use of capitalisation/personification of Frost, Winter, Century, Hope, death imagery, sound imagery, use of modal verbs, accumulation of detail, time references, etc.

b) How far would you agree with the view that Hardy's use of contrasts is the most interesting feature of his poetry? (21 marks)

- 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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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 contrast of emotional experience
- the contrasts of mood
- the contrasts of colours
- the contrasts of sound

Some might say that the contrasts all lead to a sense of ambiguity and uncertainty, etc.

Some will disagree and focus on

- the biographical aspects of the poems
- their form
- use of time
- Hardy's pessimism
- universal experience of death
- the intensity of experience
- Hardy's depiction of love, etc.

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

a) How does Keats tell the story in lines 68-170 of Part 1 of *Lamia*? (21 marks)

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

Possible content:

- narrative perspective/voices: omniscient sympathetic narrator, use of dramatic voices – Lamia (2 distinct voices), Hermes, interaction of the two – negotiation and persuasion, etc
- setting: pastoral landscape, classical world, Crete, references to Corinth, a ‘once upon a time’ world, etc
- an early section of a longer narrative poem written in heroic couplets, etc
- linear chronology, begins with Lamia’s appeal to Hermes, her dream, her bargaining with Hermes: he can see his nymph if she can have human form, section ends with Lamia’s transformation and her call to Lycius, etc
- elevated poetic language, use of descriptive detail, emotive language, gothic description, use of direct speech, sensuous detail, use of colour and shape, biblical allusions, use of names, use of the poetic apostrophe, repetition, accumulation of detail, use of adjectives, active verbs at end of section, etc

b) How far do you agree with the view that in Keats's poetry women are presented as beautiful and yet dangerous? (21 marks)

- 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

- Lamia and her alluring charm that seduces Hermes, Lycius and the reader perhaps
- the danger that Lamia represents to Lycius in that he dies when her history is revealed
- Lamia's links with the devil
- Madeline's beauty that draws Porphyro into danger
- the beautiful lady of 'La Belle Dame' who causes the knight to ail, etc.

Some will disagree and focus on

- the innocence of Madeline
- the fact that where women are dangerous there is something incredibly attractive about danger itself
- the love that Lycius feels for Lamia as being more precious than danger itself
- that the real enemy is logic and cold reason
- the character of Angela who is neither beautiful nor dangerous
- the idea that men are ultimately more dangerous,
- the idea that men are self destructive in their pursuit of beauty and women, etc.

Question 6: *Selected poems* – Christina Rossetti

a) Write about the ways Rossetti tells the story in the first 50 lines of 'The Convent Threshold'. (21 marks)

- 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 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, importance of the unnamed addressee, etc
- setting: the threshold to a convent, evocation of natural landscape, etc
- the use of verse paragraphs, the opening of a longer narrative, use of tetrameters, etc
- begins with a reflection upon an undisclosed past of feuding families, the speaker's renunciation of worldly concerns as she enters the convent, ends with urgent appeal to her lover to give up the world for a spiritual life, etc
- formal poetic diction, use of repetition, patterns, importance of the title, language of love, use of detail, natural imagery, religious language, use of the imperative, use of contrast, abstract nouns, use of personal pronouns, time references, death imagery, etc.

b) Some readers find 'The Convent Threshold' a most uncomfortable reading experience.

Do you think the poem is an uncomfortable reading experience? (21 marks)

- 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 narrator's turning her back on love
- the way the narrator turns her back on life
- the way that the speaker, despite renouncing love, has a passionate interest in it
- the irregular rhythms
- the unsatisfying resolution
- the awkwardness of the language, etc.

Some will disagree and focus on

- the insight into the troubled speaker which might give a curious kind of pleasure
- the religious appeal
- the faith in heaven
- the narrative progression of the poem
- the ways the poet uses any of the following: setting, contrast, voices, language, repetition, other poetic techniques, etc.

Question 7: *Selected poems* – Alfred Tennyson

a) Look again at 'Tithonus' and write about Tennyson's narrative methods in the poem.
(21 marks)

- 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-dramatising, recreation of self and his youthful unthinking past, tired voice of the white-haired speaker, etc
- setting: classical world, pastoral landscape of mortal world, autumn time setting, significance of dawn, etc
- series of verse paragraphs, dramatic monologue, use of iambic pentameters, imitation of speaking rhythms, blank verse, etc
- begins with the speaker's melancholic reflections on change, leads to his account of his own condition, reflects on his story and how he came to be immortal, ends in despair, etc
- formal elevated diction, emotive language, use of the poetic apostrophe, sensuous detail, use of questions, use of natural imagery, use of repetition, use of figurative language, use of verbs, patterns, use of single line of speech, use of assonance, slow pace, use of enjambement, caesura, etc.

b) How far do you agree with the view that 'Tithonus' is simply a cautionary tale? (21 marks)

- 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 arrogance of the youthful Tithonus
- the inability of the young to imagine growing old
- Tithonus's pride
- the belief that love and youthful passion will last
- the inability of the young Tithonus to see that there is beauty in the natural cycle of life and that all must die as part of the natural process
- the danger of being granted one's dreams
- the ultimate power of God/the gods perhaps.

Some will disagree and say that the poem has more to offer

- some may see it as a celebration of love
- some may see it as a celebration of the natural life cycle
- some may focus on the alluring beauty of Aurora
- some may base their argument on the poetic qualities of the poem and argue that being labelled 'a cautionary tale' does not do the poem justice, etc.

Question 8: *Birdsong* – Sebastian Faulks

a) Write about how Faulks tells the story in the first section of Part 3, beginning with the words 'In the tunnel...' and the ending with the words '...her own flesh and blood.' (pages 243-262 Vintage 2005 Edition, or pages 195-209 Vintage 1994 Edition). (21 marks)

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

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

Possible content:

- narrative perspective/voices: third person narration but here Elizabeth is the centre of consciousness, variety of voices with their own stories and advice to offer Elizabeth: Erich, Irene, Mark, Lindsay, Françoise, etc
- setting: place - London, the underground, Elizabeth's flat, Mark's terrace house, Twickenham, flashback to the Dales, France/time – 1978 but references to the 1914-18 war, etc
- love story/personal investigation set in 1978 (in this section) but reference might be made to the wider context of the novel, in some ways 'formless' – no chapter heading or numbering of chapters – appropriate to a novel about identity, etc
- generally a linear chronology, some feedbacks, begins with Elizabeth inside the tunnel of the Underground, moves to the dinner party, meeting with her mother, meeting Erich and Irene, ends with her growing interest in the war and her decision to visit France, etc
- use of educated vocabulary, imagery of journeys, use of proper nouns, historical references, emotive language, use of dialogue, imagery of war, etc.

b) Some readers think that the sections set in the 1970s weaken the impact of the novel.

Do you agree? (21 marks)

- 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 1978 word as being dull
- the lack of interest in Elizabeth's character
- her middle class attitudes
- the lack of excitement in her relationship with Robert,
- her self-conscious pursuit of identity
- her methodical journey into her personal history and search for her grandfather's story etc
- the fact that the war sections are so engaging that Elizabeth's story cannot compete, etc.

Some will disagree and focus on

- the modern interweaving of stories
- Elizabeth's journey as being interesting its own right
- the insights that Elizabeth's story give into our own attitudes to the Great War
- the connections between different histories and stories, etc.

Examiners should credit any valid argument.

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

a) Write about Haddon's method of telling the story in Chapters 71 and 73. (21 marks)

- 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: first person narrator, matter-of-fact, unemotional style, use of other voices within the reflections – Siobhan, Mrs Gascoyne, Father, Mother, etc
- setting: vague sense of Christopher's school, Mrs Gascoyne's office, various times of Christopher's life, etc
- feel of autobiography or a diary (albeit from an unusual perspective), psychological drama, seems also like a murder mystery story, post-modern novel, this section reads like a dramatic monologue, perhaps
- 71 begins with Christopher's reflections on disability, interspersed with what others have said about it, leads to his statement of his intentions about taking maths A level and beyond; 73 begins with a flashback – a brief reflection on Christopher's past thoughts about his parents, leads to his explanation about his behavioural difficulties, ends with a memory of his mother, etc
- use of precise time references, dates, names, use of dialogue, simple language and simple sentence structures, use of statement sentences, variations in tenses, use of the list and footnotes, use of humour, etc.

b) How far would you agree with the view that the primary interest of *The Curious Incident of the Dog in the Night-time* is what it reveals of Asperger's Syndrome? (21 marks)

- 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 refer to:

- the factual information that the novel gives
- the way that Haddon tells the story from the point of view of a 15 year old with the condition
- the way Asperger's affects behaviour
- how society deals with disability – school, parent, etc.

Some will challenge the question and focus on:

- the novel's presentation of prejudiced people are who do not have the condition
- what it is like for anyone to not understand
- ignorance, fear, etc
- any other issues which are felt to be important – family breakdown, journeys, the structure of the novel and its unusual qualities, etc.

Question 10: *Small Island* – Andrea Levy

a) How does Levy tell the story in Chapter 18? (21 marks)

- 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, comic tone, narrator negotiates with the reader, use of newspaper and journalese to tell the story of Arthur Bligh's death, Elwood's dialect, Hortense's proposition, etc
- setting: Kingston, London in memory, time – 'before' 1948, etc
- historical novel and one of social realism, post-colonial, strong links with oral tradition, social comedy, etc
- linear chronology in this chapter, but links with other chapters and Gilbert's narratives, begin with the demobilisation, embedded story of Arthur Bligh's death, return to Kingston, flashback to Gilbert's boyhood, comic incident with the mule, ends with Gilbert's decision to return to England and marry Hortense, etc
- colloquial speech, West Indian dialect, use of comedy, playful imagery, use of descriptive detail, use of similes, use of proper nouns, reference to 'small island', use of dialogue, comic turns of phrase, etc.

b) Some readers think that *Small Island* is fundamentally about social and cultural change.

What do you think is important about change in *Small Island*? (21 marks)

- 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:

- changes in living conditions in Britain after the war
- changes in attitudes to returning soldiers
- changes in attitudes to women
- changes in attitudes to West Indians
- discontentment of Gilbert in Jamaica – and Hortense.

Candidates might also write about:

- changes in narrators
- changes in moods
- changes in time
- changes location
- changes in speech patterns and dialects, etc.

Question 11: *The Kite Runner* – Khaled Hosseini

a) Write about the ways Hosseini tells the story in Chapter 9. (21 marks)

- 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 retrospective narrator, use of introspection, dramatic present, serious tone, use of other voices: Baba, Ali, etc
Setting: Afghanistan, Amir's birthday, a single day, etc
- adventure/thriller story, psychological exploration, a confessional, shades of a bildungsroman, novel about family relationships, etc
- linear chronology, opens with Amir reflecting on his birthday presents and his father, dramatic centre is Amir's planting his new watch under Hassan's mattress and the ensuing accusations, the leaving of Ali and Hassan concludes the chapter, etc
- descriptive detail, use of dialogue, use of Afghan words, use of emotive language, variety of sentence length, time references, use of parallel sequences, language of guilt and pain, use of pathetic fallacy, etc.

b) 'In *The Kite Runner* the relationships between fathers and sons are never joyful'.

What do you think of this view? (21 marks)

- 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

- Baba and Amir and their tortured relationship – especially Amir's childhood
- Hassan and Ali – their poverty and Ali's knowledge that he is not the father of Hassan
- their leaving Baba's employment falsely accused and with the terrible knowledge of Hassan's rape
- the relationship between Baba and Hassan
- Amir and Sohrab and the problems in their relationship, etc.

Some will disagree and focus on

- the way that eventually the relationship between Amir and Baba improves
- the relationship between the surrogate Rahim Khan and Amir
- the tender and caring relationship between Ali and Hassan
- the promise of a good relationship between Amir and Sohrab, etc.

Question 12: *Enduring Love* – Ian McEwan

a) How does McEwan tell the story in Chapter 5? (21 marks)

- 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 and self conscious narrator, unreliable narrator – one who questions narratives, use of Clarissa, etc
- setting: Joe's house, the study and the bedroom/time: the night after the telephone call by Jed and the sighting of Jed in the library etc
- psychological thriller, love story, scientific treatise, etc
- flashback to Joe's second meeting that day, narrative then moves to 8.15 and his wait for Clarissa's return, focus on his scientific interests and thoughts interspersed with thoughts about Jed and Clarissa's, ends climactically with the romantic and passionate love-making of Joe and Clarissa but the haunting reminder of the telephone, etc
- measured educated language, use of scientific words, phrases, references, self-conscious use of meta-narrative language, use of dialogue, sensuous imagery, use of irony, use of contrast, etc.

b) What do you think is important about McEwan's use of other texts (i.e. scientific, literary and religious) in *Enduring Love* as a whole? (21 marks)

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

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

Possible content:

Comments might be made about:

- the ways all texts are rooted in human experience
- the ways the texts reveal characters and academics
- the ways storytelling itself is explored
- the way the novel explores scientific, literary and religious issues
- the way there is haziness between fact and fiction (meta-narrative might be discussed)
- the way McEwan teases the reader (the fake Psychological text in Appendix 1)
- McEwan's being too self-conscious, showing too much cleverness at the reader's expense, etc.

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

a) How does Roy tell the story in Chapter 1? (21 marks)

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

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

Possible content:

- Narrative perspective/voices: third person omniscient narrator, Rahel's consciousness as a 31 year old, creation of a sombre, romantic but ultimately tragic tone/use of Baby Kochamma's voice/in places a humorous tone, etc
 - Setting: Ayemenem, with brief snapshots of America, Calcutta, the Madras convent, the Ipe's house, the church, the police station, etc.
 - Love story genre, family saga, tragedy, psychological drama, etc.
 - The opening of the novel, non chronological – begins with the return of Rahel to Ayemenem in 1992, flashbacks including Sophie Mol's funeral, (1969), Ammu's death (1973), the twins' birth (1962), Estha's re-return (1992), Estha's return (1969), Baby Kochamma's aborted love affair when she was 18, story told as a series of interwoven threads which clearly will need to be completed, revisited, key events are already told – Sophie Mol's death, Ammu's death, etc.
 - Poetic prose, reference to *Small Things* and *Big Things*, indirect free speech, use of child language, use of dates, proper names, self-reflexive references to story-telling, use of the title, use of lists, language of the funeral service, death imagery, use of capitalisation, dialogue, neologisms, etc.
- b) What uses does Roy make of the idea of 'returning' in *The God of Small Things*? (21 marks)

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

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

Possible content:

Some might focus on

- the way the return of Rahel and Estha is used to structure the novel
- the way Ammu, Baby Kochamma, Rahel and Estha are pulled back to the Ayemenm house
- the ways memories return to haunt and to be understood
- the way key ideas return: the god of small things, Lay.Ter., the laws that lay down who should be loved and how, how things can change in a day
- the way that Rahel and Estha desire to return to their mother's womb and sanctuary
- the way returning is linked with broken dreams and unfulfilled love, etc.

Question 14: *Digging to America* – Anne Tyler

a) Write about some of the ways Tyler tells the story in Chapter 3. (21 marks)

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

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

Possible content:

- narrative perspective/voices: third person narrator, Bitsy is the centre of consciousness, almost like a stream of consciousness at times, use of introspection
- setting: Bitsy's house, Anniversary Party August 15th 1998, etc
- social comedy, social realism, etc
- central event is the 'Arrival Party' and Bitsy's coming to terms with her mother's cancer, flashbacks to her marriage and divorce, the story of her mother's cancer, chapter opens with sense of joy and excitement, ends with tension, on a more sombre note, etc
- use of dialogue, use of humour, use of irony, use of names, use of time, dates (August 1998), internal questioning, hyperbole, language of altercation, use of brackets for asides, use of Farsi, motif of the video, etc.

b) How far do you agree with the view that Bitsy's excessiveness throughout the novel makes it difficult for readers to sympathise with her? (21 marks)

- 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

- her over-the-top behaviour and comments
- her insensitivity to others
- her irritating self-centredness
- her superficiality
- her desperate attempts to make her Korean child 'Korean'.

Some will challenge the word 'excessiveness' and argue that other aspects of her character or the presentation of it make it difficult to sympathise with her.

Some will disagree and focus on

- the fact that she is more complex than first appears
- her capacity for love and understanding
- the fact that she is trapped in an excessive society
- developing breast cancer and having to cope with it, etc.

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

a) Write about some of the ways Fitzgerald tells the story in Chapter 5. (21 marks)

- 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, voices of Gatsby and Daisy, etc
- setting: Nick's house, Gatsby's mansion – importance of the stage management by Gatsby, the mansion not a home but an elaborate prop, etc
- 20th century tragedy, a novel about writing a novel, a love story, etc
- centrepiece of the whole novel – the meeting between Gatsby and Daisy; begins with a description of Nick's arrival home at night and his telling Gatsby that Daisy is to come to tea the following day, leads to Gatsby's meticulous preparations, Daisy's arrival and the romantic encounter; finally Nick leaves the lovers alone, and reflects on whether or not Daisy tumbled short of Gatsby's dreams, chronological story but told retrospectively, use of page breaks, etc
- poetic prose, descriptive detail, sensual description, use of Klipspringer's songs, use of colour (especially green) and musical imagery, time references, dialogue, repetition, references to the past, reference to Adam, etc.

b) What do you think of the view that obsession with money and the new consumer culture of the 1920s dominates human thinking and behaviour in *The Great Gatsby*? (21 marks)

- 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

- Tom's flaunting his money
- Gatsby's being in love with Daisy whose voice is full of money
- Myrtle's random buying of a dog on her way to the drunken party
- Wilson's desperation to buy Tom's car to start a new life
- Wilson's being unable to tell the difference between God and an advertisement
- the focus on conspicuous consumption
- Gatsby's constructed world and mansion
- Jordan Baker's name – 2 types of car, etc.

Some will disagree and focus on

- Nick's valuing Gatsby as a human being
- his turning his back on the moneyed world of the Buchanans
- Gatsby's love of Daisy perhaps and Wilson's for Myrtle, etc.

Question 16: *Dubliners* – James Joyce

a) Write about the ways Joyce tells the story in 'A Little Cloud'. (21 marks)

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

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

Possible Content:

- narrative perspective/voices: third person narrator, no moral judgement/reader always sees more than Chandler, voices of Chandler, Gallaher and Monica in the story, etc
- setting: Dublin, early twentieth century, Corless's, indistinct vision of London and Paris, Chandler's home, 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, climax of Chandler's meeting with Gallaher, Gallaher's incisive comment that being tied to one woman 'must get a bit stale', Chandler's frustration with his wife and child, his shouting at his crying child and his resulting shame, flashback to the days before Gallaher went to London, etc
- use of condensed, economical prose, use of names, use of details, repetitions, use of mystery, use of language of literary criticism, use of sexual innuendo, use of French, broken speech rhythms reflecting drunkenness, intertextual reference to Byron, sensuous detail, language, effusive language from Gallaher, language of altercation, use of irony, baby talk, etc.

b) Some readers think that the individual stories in *Dubliners* cannot be enjoyed in isolation but are dependent on each other. How do you respond to this view? (21 marks)

- 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 ways that Joyce has carefully sequenced the stories
- the grouping of stories in relation to childhood, adolescence, adulthood and the wider context of Dublin
- the ways that a bleak picture of Dublin is given by the whole collection
- the significance of the title of the collection, etc.

Some will disagree and focus on

- the fact that 3 of the stories were not in Joyce's original design for the collection
- the delight of stories individually and their ideologies
- the methods used in any of the stories

Question 17: *Pride and Prejudice* – Jane Austen

a) How does Austen tell the story in Chapter 22? (21 marks)

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

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

Possible content:

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of voices, comic tone, use of free indirect discourse for Charlotte at the start of the chapter and Elizabeth at the end, etc
- setting: Longbourne, Lucas Lodge and back to Longbourne, single days, etc
- social comedy, romance, etc
- linear chronology, direct authorial comment on the aftermath of Mr Collins's proposal and the Bennets' plans to dine with the Lucases, leads to Charlotte's pursuit of Collins and his proposal, ends with the astonishment of the Bennets and Elizabeth's reflection upon the humiliation for Charlotte, etc
- formal, Latinate diction, use of irony, use of satire and sarcasm from the narrator, use of dialogue, use of contrast, use of comedy, verbs of saying, use of dramatic incident, contrasts of speech patterns, etc.

b) 'Charlotte Lucas can be viewed with a mixture of contempt, pity and admiration'.

How do you view her character and role in *Pride and Prejudice* as a whole? (21 marks)

- 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:

- all parts of the given quotation and support the statement in its entirety
- some parts and offer some challenge
- Charlotte before and after her marriage
- Elizabeth's perspective
- Charlotte's being a foil and contrast to Elizabeth
- Austen's possible ambivalence towards Charlotte
- the task from a feminist perspective
- the differences between 19th century and modern attitudes, etc.

Question 18: *Great Expectations* – Charles Dickens

a) How does Dickens tell the story in Chapter 42? (21 marks)

- 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: Magwitch's narrative and the way Dickens uses him to tell the stories Pip could not have otherwise known, first person narrator for the last section of the chapter, dual narration – the younger and the older Pip, who commentates, use of various voices within Magwitch's narrative, use of Herbert in Pip's narrative to create the dramatic surprise, etc
- setting: Pip's rooms, but a range of locations are delivered in Magwitch's narrative, broad sweep of time covering Magwitch's life up to the present, etc
- Bildungsroman, novel about social realism, crime genre in this chapter and the revenge genre, etc
- linear chronology of Magwitch's history, but told retrospectively by Pip, begins with Magwitch's account of his early childhood and poverty, leads to his descent into crime and his association with Compeyson and a man called Arthur, Compeyson's receiving a lighter sentence than Magwitch, the account of what happened on the marshes – Magwitch's need for revenge and his transportation, ends dramatically with Herbert's revelation that Miss Havisham's brother was called Arthur and Compeyson her lover, etc
- use of dialect, death imagery, register of crime, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration at the end, emotive language, etc.

b) Some readers sympathise with Magwitch because he is a victim.

How do you respond to his character and role in *Great Expectations* as a whole? (21 marks)

- 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

- his poverty and the social deprivation of his childhood
- his ill treatment and abuse by Compeyson
- the love he feels for Pip and the way he genuinely wanted to help the child with whom he identified
- the injustice of the judicial system
- social attitudes about criminals and gentlemen, etc.

Some will see Magwitch as more complex and focus on

- the way he uses Pip as an experiment to attack the establishment
- his violence in the beginning of the novel
- his lack of vision in descending on Pip in London
- his naivety
- his criminal instincts, etc.

Some might write about how readers are manipulated by the older Pip and Dickens.

Section B**Question 19:**

Many narratives have one or more significant moments of crisis.

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

(42 marks)

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

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

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

Possible content:

- the interest excited in the reader by the crisis/crises themselves
- where the crisis or crises occur structurally
- how it affects the novel's outcome
- how the writer controls the crisis
- whether it is appropriate to talk about crises in all of the texts, etc
- how the crisis might be interpreted.

Question 20:

How do writers use repetition to create meanings in their texts?

In your answer, refer to the work of the **three** writers you have studied.

(42 marks)

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

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

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

Possible content:

- can expect a variety of approaches
- focus might be on repetition in the structuring of texts
- some candidates might write about motifs
- some will write about repetition thematically
- some will write about repetition in terms of character
- expect comment on repetitions of: patterns in poetry, repeated ideas and happenings, lexical features, time sequences, etc
- how readers might respond to/find meanings in the repetitions selected.