



**General Certificate of Education (A-level)**  
**June 2013**

**English Literature B**

**LITB1**

**(Specification 2745)**

**Unit 1: Aspects of Narrative**

**Final**

***Mark Scheme***

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

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' 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

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

1. Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all bullets; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which bullets have been addressed. There will be occasions when an answer hits bullets in different bands; in such cases, the 'best-fit' model applies.
2. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
3. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
4. Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
5. Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all inclusive. In no circumstances should candidates be penalised for failing to make certain points.
6. 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.
7. 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.

8. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
9. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
10. Examiners must remember that AO1 tests 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**

11. 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.
12. In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must write comments after each part of a question where the question is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
13. The following symbols can be used when marking scripts:
  - tick for a good point, idea, reference etc
  - tick in brackets for a potentially good point, not fully made
  - underlining for an error in fact or expression
  - D when a candidate is describing content
  - R for repetition
  - I for irrelevance
  - ? for when meaning is not clear.

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

**Section A – odd numbered questions**

**Generic Introduction to Band: ‘evaluation’**

This band is characterised by work which shows insight and astute judgement. The student is confident at establishing the story of the specified section of text and writing about narrative methods in a sophisticated way. It is important to remember that these students, in the main, are 17 years old so we are judging their evaluative skills halfway through Key Stage 5.

Band 6 (19-21)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Evaluation	AO2	<b>evaluation</b> of how the author’s narrative methods work	<ul style="list-style-type: none"> <li>• Several points fully developed and evaluated; structure/voice evaluated; excellent illustration</li> <li>• integrated evaluation of the story and authorial method</li> </ul>	<p>‘Evaluation’ is shown when students are determining the value of ideas about narrative methods. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> <li>• At the top of the band students will demonstrate evaluative skills several times in the course of their writing.</li> <li>• At the bottom of the band there will be confident analysis with a little evaluation.</li> </ul>

**Generic Introduction to Band: ‘analysis’**

This band is characterised by work where ideas are broken down, examined from different perspectives and developed. The student is comfortable establishing the story of the specified text, constructing a well developed analysis of the author’s narrative methods. It is important to remember that these students, in the main, are 17 years old so we are judging their analytical skills halfway through Key Stage 5.

Band 5 (15-18)  Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	<b>analysis</b> of how the author’s narrative methods work	<ul style="list-style-type: none"> <li>• several points fully developed and analysed; likely to be good analysis of structure/voice; well illustrated</li> <li>• very good sense of the writer constructing the story</li> </ul>	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their writing. They are holding up to the light ideas about narrative method, offering detailed discussions.</p> <ul style="list-style-type: none"> <li>• At the top of the band students will demonstrate detailed analysis several times in the course of their argument.</li> <li>• At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry.</li> </ul>

**Generic Introduction to Band: 'explanation'**

This band is characterised by work where ideas are made clear and intelligible. The student clearly pins down the story, making clear relevant points which are developed in a consistent way. It is important to remember that these students, in the main, are 17 years old so we are judging their ability to explain halfway through Key Stage 5.

Band 4 (11-14)  Explanation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	<b>explanation</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>several points developed and explained; likely to be some explanation of structure/voice; clear illustration</li> <li>clear explanation of how the writer constructs the story</li> </ul>	<p>'Explanation' is shown when students are making their ideas about narrative method clearly known to the reader in the course of their writing. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> <li>At the top of the band students will clearly explain virtually all points in the course of their writing, using careful supportive illustration.</li> <li>At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.</li> </ul>

**Generic Introduction to Band: ‘some understanding’**

This band is characterised by writing about narrative methods which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’. There is a sense of the story being told. It is important to remember that these students, in the main, are 17 years old so we are judging their understanding halfway through Key Stage 5.

Band 3 (7-10)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some understanding	AO2	<b>some understanding</b> of how the author’s narrative methods work	<ul style="list-style-type: none"> <li>several points developed; points likely to be more than just language; development is likely to be straightforward with some illustration</li> <li>beginnings of a connection between authorial method and the story</li> </ul>	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details about narrative methods.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate general consistency in the course of their writing. Ideas will be developed in a straightforward way.</li> <li>At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places.</li> </ul>



**Generic Introduction to Band: ‘some awareness’**

This band is characterised by work where the student makes some vaguely relevant points about the story in the prescribed section of text and about the author’s narrative methods. The student touches upon some ideas in relation to the task in the course of their writing, but the ideas are simple and often generalised; the answer is marked by inconsistency. It is important to remember that these students, in the main, are 17 years old so we are judging their awareness halfway through Key Stage 5.

Band 2	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
(4-6)  Some awareness	AO2	<b>some awareness</b> of how the author’s narrative methods work	<ul style="list-style-type: none"> <li>several points mentioned; likely to be at word level, but could be other methods; possibly some vague or simple illustration; <b>or</b> 1 or 2 points identified with some discussion/ some simple illustration</li> <li>some awareness of the over-arching story with some awareness of the writer’s craft</li> </ul>	<p>‘Some awareness’ is shown when students make some vaguely relevant points about narrative methods and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> <li>At the top of the band students will make several points in a rather simple and vague way during the course of their writing.</li> <li>At the bottom of the band there will be a vague connection with the task with a little simple development of an idea.</li> </ul>

**Generic Introduction to Band: 'very little grasp'**

This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two about narrative method and there is little sense of the story being told. It is important to remember that these students, in the main, are 17 years old so we are judging their grasp of the subject halfway through Key Stage 5.

Band 1 (1-3)  Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	<b>very little grasp</b> of how the author's narrative methods work	<ul style="list-style-type: none"> <li>1 or 2 points mentioned; likely to be at word level; possibly some vague or simple illustration</li> <li>some bits of plot or character are mentioned</li> </ul>	<p>'Very little grasp' is shown when students are unable to produce any kind of relevant writing. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> <li>At the top of the band students will perhaps make a vague point or two.</li> <li>At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.</li> </ul>
0 Marks	AO2		<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with text or task</li> </ul>	

### Section A – even numbered questions

#### Generic Introduction to Band: ‘evaluation’

This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student’s writing will be impressive and mature. It is important to remember that these students, in the main, are 17 years old so we are judging their evaluative skills halfway through Key Stage 5.

Band 6 (19-21)  Evaluation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments	<ul style="list-style-type: none"> <li>argument or debate is likely to be very well structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception</li> </ul>	<p>‘Evaluation’ is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p>
	AO3	<b>evaluation</b> of an interpretation or interpretations with excellently selected references	<ul style="list-style-type: none"> <li>a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated</li> </ul>	<ul style="list-style-type: none"> <li>At the top of the band students will demonstrate evaluative skills several times in the course of their argument.</li> </ul>
	AO4	<b>evaluation</b> of relevant contextual factors	<ul style="list-style-type: none"> <li>context is likely to be perceptively analysed as part of the argument</li> </ul>	<ul style="list-style-type: none"> <li>At the bottom of the band there will be confident analysis with a little evaluation.</li> </ul>

**Generic Introduction to Band: ‘analysis’**

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 17 years old so we are judging their analytical skills halfway through Key Stage 5.

Band 5 (15-18)  Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument	<ul style="list-style-type: none"> <li>argument or debate is likely to have a shape and purpose; several points are likely to be well developed and explored</li> </ul>	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate detailed analysis several times in the course of their argument.</li> <li>At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry.</li> </ul>
	AO3	<b>analysis</b> of an interpretation or interpretations with well chosen textual support	<ul style="list-style-type: none"> <li>a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging</li> </ul>	
	AO4	<b>analysis</b> of relevant contextual factors	<ul style="list-style-type: none"> <li>context is likely to be explored and integrated in relation to the argument</li> </ul>	

**Generic Introduction to Band: 'explanation'**

This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student's writing will be clear and accurate. It is important to remember that these students, in the main, are 17 years old so we are judging their ability to explain halfway through Key Stage 5.

Band 4 (11-14)  Explanation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	accurate expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> <li>a clear consistent line of argument is likely; several points are likely to be developed with some depth</li> </ul>	<p>'Explanation' is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> <li>At the top of the band students will clearly explain virtually all their points in the course of their argument, using careful supportive illustration.</li> <li>At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.</li> </ul>
	AO3	<b>explanation</b> of an interpretation or interpretations with clear supportive references	<ul style="list-style-type: none"> <li>a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen</li> </ul>	
	AO4	<b>explanation</b> of relevant contextual factors	<ul style="list-style-type: none"> <li>context is likely to be built into the argument</li> </ul>	

**Generic Introduction to Band: ‘some understanding’**

This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 17 years old so we are judging their understanding halfway through Key Stage 5.

Band 3 (7-10)  Some understanding	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; relevant to the task; argument developing	<ul style="list-style-type: none"> <li>writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent</li> </ul>	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way.</li> <li>At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places.</li> </ul>
	AO3	<b>some understanding</b> of an interpretation or interpretations with textual support	<ul style="list-style-type: none"> <li>a view or views are developed in a simple way; textual support is likely to be integrated and relevant but not always consistent</li> </ul>	
	AO4	<b>some understanding</b> of relevant contextual factors	<ul style="list-style-type: none"> <li>context as set up in the question is likely to be in focus</li> </ul>	

**Generic Introduction to Band: 'some awareness'**

This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student's writing is marked by inconsistency. It is important to remember that these students, in the main, are 17 years old so we are judging their awareness halfway through Key Stage 5.

Band 2 (4-6)  Some awareness	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some relevance to task; some sense of argument	<ul style="list-style-type: none"> <li>some words from the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting</li> </ul>	<p>'Some awareness' is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> <li>At the top of the band students will make several points in a rather simple and vague way during the course of their argument.</li> <li>At the bottom of the band there will be a vague connection with the task with a little simple development of ideas.</li> </ul>
	AO3	<b>some awareness</b> of an interpretation or interpretations with some reference to the text	<ul style="list-style-type: none"> <li>a view or views are mentioned in relation to the argument; there is likely to be textual support but it may not be integrated or carefully chosen</li> </ul>	
	AO4	<b>some awareness</b> of relevant contextual factor	<ul style="list-style-type: none"> <li>context may be hazy but there will be the beginnings of relevance</li> </ul>	

**Generic Introduction to Band: ‘very little grasp’**

This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student’s writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 17 years old so we are judging their grasp of the subject half way through Key Stage 5.

Band 1 (1-3)  Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"><li>a word or two from the question likely to be included in the writing; argument unlikely to be shaped</li></ul>	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"><li>At the top of the band students will perhaps make a vague point or two.</li><li>At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.</li></ul>
	AO3	<b>very little grasp</b> of an interpretation or interpretations; little textual support	<ul style="list-style-type: none"><li>some vague writing about the text with little connection to the task</li></ul>	
	AO4	<b>very little grasp</b> of contextual factors	<ul style="list-style-type: none"><li>context as set up in the question is likely to be absent; there may be irrelevant contextual material</li></ul>	
0 Marks	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
			<ul style="list-style-type: none"><li>nothing written or writing which has nothing to do with text or task</li></ul>	



## Section A

### *Selected Poems – W.H. Auden*

0 1 How does Auden tell the story in 'Victor'?

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

#### **Possible content:**

- narrative perspective/voices: omniscient narrator who is detached and sardonic, voices of Victor, his father, the bank clerks, Anna, the Authorised Version, etc.
- setting: place - England, various locations – home, the dog-cart, the Peveril hotel/time setting: Victor as a baby, frosty December days, specific spring days of April 2<sup>nd</sup> etc
- use of the ballad form, regular rhyme scheme, etc.
- chronology - begins with Victor as a baby, then his rapid growing up, his father's death, reaching eighteen and getting a job, meeting Anna, learning of her infidelity, being heart-broken, seeking advice from God/his father, deciding to kill Anna, her murder, his arrest, his pitiful incarcerated end, etc.
- use of religious imagery, use of sexual imagery, Chaplinesque comic images and snatches of speech, use of repetition, use of intertextual references from the Bible, time references, natural imagery, significance of the title, colloquial language, etc.

0 2 Is 'Victor' anything more than an attack on religion?

#### **Possible content:**

Some will argue that it is just an attack on religion and focus on

- Victor's theoretical religious attitudes
- his father's indoctrination
- the limitations of the particular kind of religious teaching practised by Victor
- Victor's rather self-satisfied piety
- the comedy of Victor reading his bible in bed
- the mockery of a religion that does not prepare Victor for women like Anna
- the comic use of biblical quotations, etc.

Some will challenge the question and focus on the view

- that the poem is **only** an attack on a particular kind of religious indoctrination that puts theory before practical concrete living
- that the poem is more a melodramatic comedy
- that Victor can be seen as a tragic victim
- that the poem is an attack on women
- that the poem is about male brutality
- that it is about the failure of love
- that Auden is really trying to shock us out of conventional attitudes, etc.

Accept any valid argument.

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

- |   |   |
|---|---|
| 0 | 3 |
|---|---|
- Write about the ways Browning tells the story in lines 155 - 255 of 'The Pied Piper of Hamelin'.

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

**Possible content:**

- narrative perspective/voices: the use of a confident, jovial omniscient narrator, tone of mock despair, voices of the indignant Piper, choric voices of the town's people, the aggressive Mayor and the lamenting Willy, etc.
- setting: Hamelin, Corporation offices, the street, the mountain-side cavern of Koppelberg Hill/time – medieval setting, the particular moment in time after the removal of the rats and the abduction of the children, etc.
- rhymed and uneven stanzas which are numbered like episodes, long stanza XIII for commentary on the Piper's abduction of the children and Willy's lament, imitation of speaking rhythms, etc.
- linear chronology – story in this section moves from the outrage of the Mayor at the Piper's demand for his guilders to his deceitful wrangling, the Piper's defiance and the dramatic climax of his abduction of the children, section ends with Willy's lament, use of time shifts, etc
- colloquial speech, use of humour, lamentation, contrast of mood and language, descriptive detail, use of accumulation, use of exclamation, semantic field of money and politics, use of present participle for the removal of the children, etc.

- |   |   |
|---|---|
| 0 | 4 |
|---|---|
- How far do you agree with the view that acts of human cruelty darken Browning's poems?

**Possible content:**

Some will agree and focus on:

- the Piper's abduction of children
- the Mayor's selfish cruelty of not paying the Piper
- Porphyria's strangulation by her lover
- the Duke's cold recital of the commands he gave to have his Duchess silenced
- the joy of the poisoner in 'The Laboratory',
- the violence of the crowd in 'The Patriot', etc

Some will disagree and focus on:

- the idea that the perpetrators of cruelty remain attractive in spite of their cruelty so the poems are not darkened
- the jaunty tone of 'The Pied Piper' which makes the poem anything but dark
- the possible idea that the cruelty of the lover and the Duke is justified so not dark
- possible admiration at the ingenuity and verve of the poisoner, etc

Accept any valid argument. Good answers will deal with all the words of the question.

Appropriate poems need to be chosen here. Little credit can be given for poems where there is no human cruelty evident.

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

0	5
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 Write about the ways Coleridge tells the story in Part 2 of the poem.

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

**Possible content:**

- narrative perspective/voices: use of mariner's voice, reporting of the reactions of other members of the crew, haunting tone, etc.
- setting: ship, sea, Pacific Ocean (in the gloss), emptiness of the ocean, 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 after the inexplicable shooting of the albatross, gothic, supernatural sea faring genre, use of quatrains and the longer six-line stanzas and their significance, etc.
- section begins structurally with reversed pattern of Part 1, 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, gothic imagery, natural imagery, religious and cosmic references, dream language, descriptive detail, figurative language, repetition, etc.

0	6
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 How do you respond to the view that the only function of the extreme locations in the poem is to reflect the mariner's extreme psychological state?

**Possible content:**

Some will agree and focus on

- the poem's being about the mariner's psychological state and that the locations are metaphoric
- the poem's being about the mariner's isolation and aloneness and the locations reveal these states
- the mariner's telling of his story to expiate his guilt and his creating of appropriate extreme locations, etc.

Some will challenge the word 'only' and say that the poet's use of locations is much more complex. Focus might be on

- the beauty on the natural locations in their own right displaying Coleridge's powers of description
- the significance of Coleridge's creating extreme locations in a poem about a sea faring adventure
- how the locations are used to create an alternative world, a world on the edge of known existence
- how the extreme locations are part of the eerie supernatural dimension of the story
- how the extreme locations reflect the power of the poet's imagination, etc.

Some might refer to Coleridge's drug addictions which can be credited if made relevant, etc.

### **Selected Poems – Robert Frost**

0	7
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 Write about the ways Frost tells the story in 'Out, out –'.

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

**Possible content:**

- narrative perspective/voices: first person narrator who acts as a recorder and commentator, feel of an omniscient narrator in places, solemn, philosophical tone, clear sense of the reader who is addressed, voice of the boy and the sister, etc.
- setting: place – Vermont, a specific wood yard, time – the end of a working day, etc.
- Single verse paragraph to capture one single incident, use of iambic pentameter, rhythm of ordinary speech, use of half rhyme, etc.
- dramatic incident that starts in medias res, scene at the end of a day is set by using sensuous detail, moves to the call for supper and the horror of the saw cutting off the boy's hand, condensed poetry for the arrival of the doctor and the boy's death, clear sense of other family members though 'they' are not identified, detached ending, story intersected with narratorial commentary, etc.
- significance of the title, intertextual reference, use of pronouns, precise details, use of dramatic action, use of short sentences and minor sentences, use of time markers, anonymity of 'the boy', negative lexis, use of modal verbs, use of speech, references to time, euphemisms for death, use of exclamatory, death imagery, use of nouns and pronouns, use of personification and animal imagery, etc.

0	8
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 How appropriate is it to label 'Out, out –' as a tragedy?

**Possible content:**

Some will agree and focus on

- the title and its origin in *Macbeth*
- the indifference to life suggested by the title and the ending of the poem
- the loss of the child
- the terrible manner of the child's death – tragic in a modern sense
- the narrator who has a choric function in places
- the child's suffering
- the villainy of the saw
- the use of shock
- the absence of God or divine intervention, etc

Some will suggest that the label is not entirely appropriate and focus on

- the lack of positives emerging at the end
- the fact that Frost simply describes an accident
- how 'tragedy' might be too literary a term for the poem's very human content
- how the poem might be described as philosophical or just a sad story, etc

Accept any valid argument. Candidates may interpret 'tragedy' in any way. They may suggest other ways the poem might be labelled.

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

0	9
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 How does Keats tell the story in Part 2, lines 221 to the end of 'Lamia'?

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

**Possible content:**

- narrative perspective/voices: omniscient sympathetic narrator, haunting tone, ominous quality, desperate voice of Lycius, his cursing of the philosopher, reasoned voice of Apollonius, etc.
- setting: place – the exotic banquet room of the wedding feast, classical world, sense of fantasy/time – classical times, day of the wedding, etc.
- opening section of a longer narrative poem, use of verse paragraphs and iambic pentameter, etc.
- linear chronology, this section begins after the description of the drunken state of the wedding guests, begins with the questioning of the omniscient narrator as he shifts the focus onto Lamia, Lycius and Apollonius, focus on Lycius's bliss in contrast to Apollonius who fixes his eye on Lamia while she turns deathly pale, the cries of Lycius contrasting with the silence of the music and revelry, Lycius's curse of Apollonius, the philosopher's reply of 'fool' and his revelation that Lamia is a serpent, the deaths of Lamia and Lycius, solemn end, abrupt ending, etc.
- elevated poetic language, descriptive detail, emotive language, use of active verbs, gothic description, religious language, measured pace, references to time, references to death, use of contrast, exotic language of the revelry, use of questions, exclamations, philosophical discourse, magical power of the word 'serpent', etc.

1	0
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 How far do you agree with the view that 'Lamia' is a condemnation of 'cold philosophy'?

**Possible content:**

Some will agree and focus on

- the voice of the omniscient narrator who seems biased against Apollonius
- the intervention of Apollonius who destroys the dream and happiness of the lovers
- his aloneness in contrast to their unity
- the deaths of Lamia and Lycius who are perhaps victims
- the celebration of passion and love within the poem that is destroyed, etc

Some will disagree and focus on

- the possibility that Lamia is a self-indulgent dream which needed to be corrected
- the argument that Apollonius had always been Lycius's trusty guide and good instructor
- the argument that 'from every ill of Life' Apollonius had preserved Lycius
- the argument that he represents truth
- the argument that the pleasure of the senses is unreal and unsatisfying
- the deceit of Lamia
- the idea that Apollonius is a warning against illusory love, etc.

Some will argue that the poem does not condemn philosophy but suggests that it is fatal to separate reason and emotion. Accept any relevant discussion of 'cold philosophy' and whether the poem condemns it.

### ***Selected Poems – Christina Rossetti***

1	1
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 Write about the ways Rossetti tells the story in 'Sister Maude'.

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

**Possible content:**

- narrative perspective/voices: first person female narrator, bitter, vengeful tone, deep sense of sadness, clear sense of addressee, etc.
- setting: unspecified but there is a sense of Paradise – one of the subjects of the poem/ time – seems to be Rossetti's present, etc.
- use of the ballad form with regular quatrains and a longer final stanza of six lines, etc.
- linear chronology in terms of the speaker's address to her sister, main thrust of the narrative is on the back story which is somewhat sketchy but not told chronologically, inner story begins with reference to the lover's death, moves to the part played by Maude, references to deaths of the speaker's parents and their being in heaven, narrative ends with a projection into the future, with possibility of the speaker and her lover's being in heaven but not sister Maude, etc.
- use of rhetorical questions, repetition, use of name of sister Maude, use of alliteration, metaphor, religious references, romantic imagery, language of death, simple language, use of nouns, contrast of words of uncertainty and certainty, references to birth and death, etc.

1	2
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 How far do you agree that the most painful conflicts in Rossetti's poems are those between women?

**Possible content:**

Some will agree and focus on

- the seeming hatred of the speaker in 'Sister Maude' for her sister
- the anger of the speaker for cousin Kate
- the altercation between Maude Clare and Nell
- the painful dispute between Laura and Lizzie,
- the bitterness of the speaker in 'An Apple Gathering' for the other women, especially Gertrude, etc

Some will disagree and focus on

- the unity of women in 'Goblin Market'
- the conflict between Jessie Cameron and her neighbour/would be lover
- the conflict between Maude Clare and Thomas
- the conflict between Captain Skene, his wife and the Indian mutineers
- the conflict with self in 'The Convent Threshold'
- the conflict with women and the patriarchal world in 'A Royal Princess', 'Goblin Market', etc.

Accept any valid argument.

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

- |   |   |
|---|---|
| 1 | 3 |
|---|---|
- How does Tennyson tell the story in the first 45 lines of 'The Lotos-Eaters and Choric Song'?

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

#### **Possible content:**

- narrative perspective/voices: third person omniscient narrator acting as a commentator and describer, voice of Odysseus at the start and the mariners at the end, etc.
- setting: place – the Lotos Land, seaside setting, rural inland landscape, seascape/time – classical Greece, increasing sense of timelessness, etc.
- the first part of the poem's situation, the descriptive opening and the coming of the lotos eaters to Odysseus's mariners, use of Spenserian stanzas, regular rhyme scheme with its easy rhythm, etc.
- part of a larger narrative, in this section there is a dream like quality/begins with direct speech and the arrival onto the island, description of the island and the arrival of the lotos eaters – the dramatic centre, moves on to the eating of the fruit and their change of state, section ends with the mariners' saying they will no longer roam, etc
- language: formal elevated diction, use of repetition, use of figurative language, use of verbs, sensuous detail, natural imagery, dream imagery, long rolling lines, significant use of 'and', references to time and death, use of contrasts, echoes of the Garden of Eden, classical imagery, sound imagery, sense of anonymity with the unnamed characters, etc.

- |   |   |
|---|---|
| 1 | 4 |
|---|---|
- 'The main significance of places in Tennyson's poems is what they reveal about characters.'
- 
- How far do you agree with this view?

#### **Possible content:**

Some will agree and focus on

- Mariana and the way the lonely fen reflects her psychological landscape
- the barren world of Ithaca and how it reflects Ulysses' disillusionment
- the grey tower in which the Lady of Shalott is encased and how it reflects her repression
- Camelot and how it reflects the Lady's desire to experience life
- Tithonus and how the terrestrial world represents both his desire to die and his envy of life that can end
- Coventry and how it reflects the political power of the earl and Godiva's dilemma
- the Lotos land and how the languorous world reflects the drugged state of the lotos eaters and the mariners, etc

Some will disagree and focus on

- the beautiful landscape of the Lotos land which is magical and can be appreciated regardless of the human characters who are on it
- Coventry which is the city where the legend grew and the city the speaker travels to by train
- the rural setting of 'The Lady of Shalott' which has a haunting beauty of its own, etc

Accept any valid argument but places need to be specifically identified.

***Birdsong* – Sebastian Faulks**

- |   |   |
|---|---|
| 1 | 5 |
|---|---|
- Write about how Faulks tells the story in the section of Part 6 beginning with the words “THE WORK OF the tunnellers reached its climax ...” and ending with the words “ ‘Isabelle,’ he was saying, ‘Isabelle.’ ” (pages 428 - 434 Vintage Edition).

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

**Possible content:**

- narrative perspective/voices: third person narration but in places Stephen is the centre of consciousness, in places it is Jeanne, variety of voices, use of the letter of Jack, etc.
- setting: place - France, Messines Ridge, Rouen/time – hot Sunday afternoon, moves to night time, some flashbacks in the conversations to pre-war times, etc.
- war story set in 1918 (in this section) but also the love story genre, but reference might be made to the wider context of the novel, in some ways ‘formless’ – no chapter headings or numbering of chapters, use of this section to fill in information, etc.
- generally a linear chronology, begins with condensed time of Jack’s letter, Stephen’s visit to Rouen and Jeanne, reminders of his past with Isabelle, the awkward love scene with Jeanne at the section’s end, his calling of Isabelle, etc.
- register of war and love, use of contrast, use of verbs and emotive language, use of dialogue, use of intimate terms in the conversations, references to blood, use of descriptive detail, use of names, terms of endearment, natural imagery, sexual language, etc.

- |   |   |
|---|---|
| 1 | 6 |
|---|---|
- What significance can you find in Faulks’s use of letters in
- Birdsong*
- ?

**Possible content:**

- a way of revealing character
- to offer a variety of voices to the novel
- to show how politically and socially feelings were repressed
- to give a sense of historical authenticity
- to offer a vision of masculinity
- to contrast with the more modernistic prose style elsewhere
- to suggest a narrative outside that of the novel
- to help Elizabeth piece together her detective fiction, etc.

Accept any valid discussion of letters and potential meanings that arise from them.



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

1	7
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 Write about Barry's method of telling the story in Chapter 9.

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

**Possible content:**

- narrative perspective: first person narrators of Roseanne and Dr Grene, warm and emotional voice of Roseanne, more agitated voice of Dr Grene yet showing warmth and love too, voices of Fr Gaunt, etc.
- setting: place - Roscommon Mental Asylum, Roseanne's home in Sligo for the flashback, Dr Grene's home for his story of passion with his wife/time – late 20th century for the story's present, 1920s for the story's past, the day of Joe Clear's funeral, etc.
- feel of autobiography or a diary, testimony, historical realism, human tragedy perhaps, detective fiction of a sort, etc.
- structured in this chapter with Roseanne's story of her past being intersected by Dr Grene's short story of his night of passion with his wife, Roseanne's story – begins with her feelings of sadness for the death of her father, the discovery of the clock dials being pressed into his eyes, the visit of Fr Gaunt with his horrible proposal, etc. Dr Grene's story – a brief and gentle account of his going home and making love to his wife in the moonlight, both stories intersected with references to the present time frame, etc.
- contrasting styles of the two stories yet both contain language of love, use of irony, use of descriptive detail, use of names, references to rats, use of figurative language, use of contrast in Dr Grene's story, natural imagery, romantic language, religious language, insidious suggestions and manipulative language of Fr Gaunt, etc.

1	8
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 To what extent is it possible to sympathise with Fr Gaunt in *The Secret Scripture*?

**Possible content:**

Some will say it is not possible and focus on

- his manipulative behaviour in relation to a young and vulnerable girl
- his cruelty and officiousness
- his misuse of power
- his being responsible for Roseanne's forced marriage
- his being responsible for her misery
- his trying to force her to convert
- his being responsible for her sectioning, etc

Some will say it is possible to sympathise with him at times and focus on

- his being a victim of circumstance
- his being a victim of the attitudes of the Catholic church
- his being a victim of Irish history and politics
- his confession, etc.

Accept any valid argument.

***Small Island* – Andrea Levy**

1	9
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 How does Levy tell the story in Chapter 39?

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

**Possible content:**

- narrative perspective/ voices: first person narrator of Bernard, serious tone, racist speaker, some sense of an unidentified addressee, use of other voices – Maxi, Spike, etc.
- setting: place – Calcutta, Curly's 'basha'; time – 1946, main event takes place on one night, etc.
- historical novel and one of social realism, post-colonial, strong links with oral tradition, war story in this chapter, fictive autobiography, etc.
- linear chronology in this chapter, begins with a reflection on events during the uprising in Calcutta, moves on to the meeting of British troops when Bernard asserts his support for imperialism, ends with Bernard leaving and returning to duty etc.
- colloquial speech, insulting language, fragmented sentences, minor sentences, use of Anglo -Indian words, use of military slang, sexual language, use of swearing, language of altercation, etc.

2	0
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 To what extent do you think that *Small Island* is dominated by conflict between racial groups?

**Possible content:**

Some will argue that it is and focus on

- the overarching history of the war in Europe and the war in the East
- the uprisings in India
- the conflict between blacks and whites
- the vicious racism of the Americans
- the entrenched attitudes of Bernard and other representations of English men and women who believe in their superiority

Some will argue that

- the novel is actually dominated by love between people
- Queenie exemplifies an ability to change
- the child at the end is a symbol of hope
- conflict is not just between races but between people – Queenie and Bernard, Hortense and Gilbert, etc

Accept any valid argument. Candidates will need to deal with 'dominated'. Candidates might write about the religious conflict between Muslims and Hindus and this can be credited.

***The Kite Runner* – Khaled Hosseini**

2	1
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 Write about the ways Hosseini tells the story in Chapter 18.

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

**Possible content:**

- Narrative perspective/voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: remembered voice of Baba, Rahim Khan, etc.
- Setting: place – Pakistan, the home of Rahim Khan, the teashop, twilight/time – 2001, etc.
- here a bildungsroman, a confessional, a novel about sin and redemption, fictive autobiography, psychological exploration, etc.
- link with the previous chapter as Amir stormed out of Rahim Khan's apartment, Amir's thoughts as he processes the information that he and Hassan are brothers and that Baba lied, Amir's going into a teashop, retrospective glance conversations he'd had with Baba about Hassan, putting the jigsaw together in retrospect, Amir's epiphany, climactic ending with his returning to Rahim Khan and telling him that he will go to Kabul to rescue Sohrab, etc.
- descriptive detail, use of dialogue, use of Afghan words, use of emotive language, variety of sentence length, time references, adverbs, use of dates, single word sentences, motif of the brass balls on the table, use of questions and answers as Amir internalises conversations, use of italics for remembered words, etc.

2	2
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 Rahim Khan has been described as "a true hero and yet too good to be true."

How do you respond to Rahim Khan's character and role in *The Kite Runner*?

**Possible content:**

Focus might be on Rahim Khan's

- kindness
- sensitivity
- intelligence
- moral strength
- loyalty
- perception
- role as a spiritual father for Amir
- role in advancing the plot of the novel
- role in the rescue of Sohrab
- providing significant information to the narrative
- heroic role he plays in the story and rescue
- being a victim of time and illness
- being the inspiration in Amir's quest to be good
- encouragement of Amir's writing, etc.

Some candidates might comment on the suggestions in the given statement about his being too good to be true or his being a true hero. Accept any valid argument and discussion about character **and** role.

**Enduring Love – Ian McEwan**

2	3
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 How does McEwan tell the story in Chapter 1?

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

**Possible content:**

- Narrative perspective/voices: first person retrospective and self-conscious narrator, focused on his own art of story-telling, sense of a confessional, voices of the men involved in the incident, etc.
- Setting: place – the rural landscape and wood near Christmas Common, the field/time – the afternoon of Clarissa's arrival home, time elongated for the excitement of the balloon accident, etc.
- psychological thriller, crime novel, love story, etc.
- linear chronology for the main story but containing some flashbacks, all retrospective, description of the picnic, the shouts from the field, Joe's running to the accident with other men, the attempt to pull the balloon down, the letting go of the rope, Logan's holding on, his tragic fall, use of pace, suspense, short sentences, etc
- measured educated language, use of dialogue, references to story-telling, references to Keats, scientific lexis, use of descriptive details, image of the buzzard, biblical references, cinematic references, language of guilt, etc.

2	4
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 "After the brilliant excitement of the first chapter, the rest of *Enduring Love* is an anti-climax."

How do you respond to this view?

**Possible content:**

Some will agree and focus on

- the disturbing plot of the first chapter
- the excitement of the accident and the horror
- McEwan's control of pace and feeling
- the use of contrast and voices
- the significance of Loan's fall
- the use of detail
- the anticlimax thereafter
- the dullness of Joe's scientific delivery
- the contrived plot,
- the self consciousness of McEwan and Joe Rose
- the use of digressions, etc.

Accept any valid argument about 'excitement' and 'anticlimax'.

Some will disagree and focus on

- the stalking of Joe
- the shooting in the restaurant
- the visit to Johnny B
- the visit to Jean Loan
- the appendices at the end
- the novel's crime genre, etc.

Accept any valid argument and challenge to the question.

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

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

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

**Possible content:**

- narrative perspective/voices: third person omniscient narrator, consciousness of Rahel, remembered voices of the young Estha and Ammu, the voice of Estha in his writings, etc.
- setting: place – Pappachi's study, Ammu's room in Ayemenem in the backstory, and then Ammu's grimy room in Alleppey. Time – June, in the 1992 time frame but flashbacks to 1969 and four years later, etc
- tragedy, etc.
- non-chronological in terms of the novel, but in this chapter the 1992 story, Rahel in Pappachi's study looking at some old exercise books and remembering different events from the past: Estha's being returned, Ammu's coming back to Ayemenem, her being sent away again and her death, chapter ends with reference to Sophie Mol's coming and how things can change in a day, links drawn with the following chapter, etc.
- use of single word sentences, use of natural imagery, use of pronouns and abstract nouns, descriptive detail, echoes of language patterns from earlier in the novel, snatches of dialogue, embedded stories of Estha's use of lists of spelling mistakes, comic references to Miss Mitten, imagery of death and disease, motif of Pappachi's moth, etc.

2	6
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 "A sad story, told very hilariously". (Paul Zacharia)

How far do you agree with this view of the novel?

**Possible content:**

Some will agree with the whole quotation and focus on

- the sadness of Estha's life in both time frames
- the sadness of Rahel's life in both time frames
- the sadness of Ammu
- any of the other characters
- the use of comedy in the children's language and their consciousnesses
- the use of language and the novel's structure
- comment might be on how ideas and stories are juxtaposed causing hilarity
- Ammu's telling and incisive interjections
- Roy's use of descriptive detail for Chacko, Baby Kochamma etc which could be described as hilarious, etc

Some will challenge the quotation. There might be challenge of 'sad story' or 'hilariously' told. Focus might be on

- the story's not being sad but ultimately happy and optimistic
- Ammu's and Velutha's love affair
- the joyful moments of the novel outweighing the sadness
- the argument that the novel is not hilarious, but mournful, solemn, etc

Accept any valid argument. Both parts of the quotation need to be addressed if responses are to be placed in the top bands.

**The Road – Cormac McCarthy**

- |   |   |
|---|---|
| 2 | 7 |
|---|---|
- Write about some of the ways McCarthy tells the story from pages 171 – 185, beginning: ‘Late in the day...’ and ending ‘The boy never looked back at all.’ (Picador 2009 edition)

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

**Possible content:**

- narrative perspective/voices: detached third person narrator, voices of the man, the boy and the old man, haunting, biblical tone, etc
- setting: seems to be America, but an unidentified location, apocalyptic post nuclear setting/time etc.
- science fiction genre, human drama, survival story, warning tale, horror story, adventure story, a journey story, sense of religious allegory, Becket drama, etc
- section begins ‘the following day’, central event – the meeting with the old man, the boy’s invitation for him to have dinner with them, central interest is the conversation, section ends with the boy giving the old man food for his journey and the old man moving on, etc.
- use of time references, descriptive detail, minor sentences, use of statement sentences, bald unadorned style in places, use of irony, use of questions, use of cryptic answers of the old man, reflective language, repetition, allusions to *The Pardoner’s Tale*, *Waiting for Godot*, *The Pilgrim’s Progress*, *Macbeth*, colloquial language, use of imagery, use of names – Ely, references to God, nihilistic language, etc

- |   |   |
|---|---|
| 2 | 8 |
|---|---|
- Ely suggests that there is no point in getting ready for tomorrow.

How far do you think that *The Road* endorses such a view?

**Possible content:**

Some will agree and focus on

- the death centredness of the novel
- the death of the father at the end
- the loss of nature
- the general absence of children
- the absence of hope
- the cannibalism
- the loss of faith in God
- the uncertainty of life
- the danger that is everywhere,
- the futility of the journey south, etc

Some will disagree and focus on

- the beauty of the father son relationship
- the capacity to feel for others
- the endurance of love
- the carrying of the flame
- the instinct to survive, etc

Accept any valid argument.

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

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 8.

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

**Possible content:**

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

3	0
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 How appropriate do you think it is to label *The Great Gatsby* 'a rags to riches story'?

**Possible content:**

Some will agree and focus on

- Gatsby's humble beginnings
- his early disappointment in love with Daisy
- his chance encounter with Dan Cody
- his determination to make something of his life
- his financial success
- his mansion and parties
- his romance with Daisy in the novel's present,
- possible links with the earlier title 'Among the Ash-heaps and Millionaires'
- the gorgeousness of Gatsby
- the glamour that remains in spite of his end
- Nick's elevation of Gatsby, etc

Some will disagree and focus on

- the lack of a happy ending
- Gatsby's failure to get his princess
- Gatsby's misjudging the worth of his princess anyway
- his ignominious death
- other labels which might be more appropriate – tragedy, romance, a Zeitgeist novel, a human drama, etc

Accept any valid argument.

**Selected Short Stories– D H Lawrence**

3	1
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 Write about the ways Lawrence tells the story in 'The Rocking-Horse Winner'.

**Authorial methods need to be related to the story being told in 'The Rocking-Horse Winner'.**

**Possible content:**

- narrative perspective/voices: third person detached narrator, variety of voices in the story, moves into the consciousness of the mother and Paul, etc.
- setting: place – south of England, various race meetings, Richmond Park, the family home, the nursery, Paul's bedroom, Uncle Oscar's car, the garden. Time - early twentieth century, after the First World War, several months in the life of the family, particular focus on specific days, the night of the party.
- short story form which works as an independent entity, could be considered a parable, a cautionary tale, etc.
- linear chronology, with some flashbacks, direct opening focus on the mother and her dissatisfaction, key moments of Paul's anxiety and his claim of being lucky, moves to his success in predicting winners, crisis of his mother's wanting all the next five years' birthday gifts at once, dramatic climax of the final desperate prediction, tragic conclusion of Paul's death, etc.
- use of condensed, economical prose, use of adjectives, descriptive detail, use of speech, colour imagery, use of names, references to light and darkness, references to money and wealth, repetition, focus on Paul's blue eyes, use of colloquialisms, early twentieth century slang, etc.

3	2
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 To what extent do you agree with the view that 'The Rocking-Horse Winner' is little more than a strange supernatural tale?

**Possible content:**

Some will agree and focus on

- the strangeness of the story – Paul's voices from heaven, Paul's unchildlike behaviour
- the fantastical element
- the magical toy
- the wishing for money and the fulfilment of the wish
- the story as an example perhaps of magical realism
- the voices in the house
- the uncanny conclusion, etc

Some will disagree and focus on

- the sense of the story being a parable
- the story's subject being the will for worldly success
- the way that the desire for money eats the heart out of the mother
- the tragedy of the mother-son relationship
- the death centredness of lives dominated by money
- the English social class system
- the subject of gambling
- the story as a historical document of post first world war life for the privileged classes, etc

Any valid argument needs to be credited. Candidates are likely to say that the story is not simply any one genre or being about any single idea. Discussion is likely to be on the story's complexity.



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

3	3
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 How does Austen tell the story in Chapter 60?

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

**Possible content:**

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of voices, upbeat tone, biting comedy of Mr Bennet's letter, etc.
- setting: place - the Bennets' house, unspecified locations for meetings with Charlotte and Mrs Philips. Time – immediately after the announcement of Elizabeth's engagement to Darcy, use of condensed time for the following days, etc.
- social comedy, romance, epistolary novel, etc.
- linear chronology, direct dramatic opening with the playful dialogue between Darcy and Elizabeth about their falling in love, their letters to their wider family, the dramatic centre perhaps – Mr Bennet's letter to Collins, ends with the testing of Darcy's forbearance of Mrs Bennet, Mrs Philips and Mr Collins, etc.
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, verbs of saying, use of satire, use of names, condensed prose, etc.

3	4
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 How far is it possible to label *Pride and Prejudice* a comic novel?

**Possible content:**

Some will agree and focus on

- the joyful marriages which end the novel
- the way the villains – Wickham, Lady Catherine, Caroline Bingley and Collins get their comeuppance
- the comic behaviour and mannerisms of Mr Collins
- the melodramatic role of Mrs Bennet
- the rewarding of the good characters
- the use of irony and comic lines, especially Mr Bennet
- Collins's treatment by Mr Bennet
- the crisis for the hero and heroine which is resolved by the conclusion
- the way tragedy is averted
- the novel as a social comedy, etc

Some will see the novel as

- a romance
- a social commentary
- a dark portrait of 19<sup>th</sup> century middle class life
- social realism
- an epistolary novel, etc

Some may simply comment on the inappropriateness of 'comedy' for the novel. Accept any valid debate. Reference might be made to the knowledge of comedy gained from unit 2.

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

3	5
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 How does Dickens tell the story in Chapter 29?

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

**Possible content:**

- narrative perspective/voices: first person narrator, dual narration – the younger and the older Pip, who commentates; use of various voices, Orlick, Miss Havisham, Estella, Sarah Pocket, sentimental tone at times, tone of regret at the end, etc.
- setting: Miss Havisham's house, the grounds and garden. Time – early 19<sup>th</sup> century but moves forward at the end into the older Pip's present for his reflection and regret, etc.
- bildungsroman, novel about social realism, romance, novel of psychological realism etc.
- linear chronology but told retrospectively, begins with Pip describing Estella and his belief that Miss Havisham has planned their union, moves to his arrival at Satis House and his meeting with Orlick, brief meeting with Sarah Pocket, interview with Miss Havisham and then Estella, dramatic centre is Estella's warning that she cannot love Pip, Miss Havisham's demand (curse?) that Pip loves her, ends with Pip's reflection and regret of his not visiting Joe, etc.
- use of contrast, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, romantic language, use of irony, ambiguity, use of names, flirtatious language of Estella, sinister language of Miss Havisham, colloquialisms of Orlick, etc.

3	6
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 "Despite Pip's adoration of Estella, it is very difficult for readers to sympathise with her."

How far do you agree with this view?

**Possible content:**

Some will agree and focus on

- Pip's suffering at Estella's hands
- Estella's coldness
- her cruelty to Miss Havisham
- the fact that she is not given much of a voice in the narration
- her viciousness as a child and adult
- her sexual taunting of Pip, etc

Some will challenge the view and focus on

- Pip's naivety and gullibility
- Estella's being a victim of circumstance
- her being a victim of negative conditioning
- Estella's being a victim of Miss Havisham's bizarre revenge plan against men
- Drummle's cruel beating of Estella
- the idea that she is an interesting creation whose story is only partly told
- Dickens's decision to repress her finally and make her conform, etc.

Accept any valid argument.

## SECTION B

3	7
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“In narratives, the hero or heroine always experiences some conflict, which affects the resolution of the story.”

Write about the significance of conflict in the stories of the **three** writers you have studied.

**Narrative conflicts need to be clearly identified in relation to the over arching story.**

### Possible content:

Focus might be on

- conflict with self (eg Hosseini – Amir’s need to assuage his guilt and find a way to be good again leading to his rescue of Sohrab)
- conflict with self could be an epiphany (Elizabeth in ‘Odour of Chrysanthemums’)
- conflict with the supernatural (The Lady of Shalott and her defiance against her curse)
- conflict with an adversary, an antagonist (Gatsby’s confrontation with Tom Buchanan in New York)
- conflict with the time, the state of the world (the narrator in ‘1<sup>st</sup> September...’ taking the speaker to the resolution of ‘We must love one another or die’)
- physical conflict (the final battle in *Birdsong* which the whole narrative has anticipated)
- the absence of conflict leading to stagnation (Mariana – in that nothing happens)
- the way narrative conflict leads to the story’s resolution (eg Dickens – Pip’s breakdown leading to his realisation that he has been an appalling friend to Joe)
- the form or genre of the text in relation to the narrative conflict (eg Tennyson – ‘Ulysses’ – as an adventure story)
- the ways texts are structured and where the narrative conflict occurs, etc. (eg Roy – Ammu’s being locked in her room by Mammachi and Baby Kochamma told towards the end of the story though her death is told earlier)

Accept any valid discussion about narrative conflict in texts but there needs to be specific illustration. Some candidates will only see conflict as a physical confrontation. Credit needs to be given for this but stronger candidates will discuss the topic in terms of the narrative.

Accept any valid discussion about different interpretations.

**Generic Introduction to Band: 'evaluation'**

This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument in relation to a specific aspect of narrative at a sophisticated level; the student's writing will be impressive and mature. It is important to remember that these students, in the main, are 17 years old so we are judging their evaluative skills halfway through Key Stage 5.

Band 6 (36-42)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Evaluation	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of the narrative conflict; excellent understanding of what narrative conflict might mean</li> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of where narrative conflicts appear structurally and evaluation of the writers' crafting in relation to the narrative conflicts</li> <li>evaluative discussion of meanings that arise from narrative conflicts; evaluation of the potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul>	<p>'Evaluation' is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate evaluative skills several times in the course of their argument in the coverage of three texts.</li> <li>At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.</li> </ul>
	AO2	<b>evaluation</b> of narrative conflict <b>evaluation</b> of other narrative methods in relation to narrative conflict		
	AO3	<b>evaluation</b> of how narrative conflicts work across the three texts <b>evaluation</b> of the significance of those narrative conflicts <b>evaluation</b> of well chosen supportive references		

### Generic Introduction to Band ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument in relation to the specified aspect of narrative; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 17 years old so we are judging their analytical skills halfway through Key Stage 5.

Band 5 (29-35)  Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> <li>likely to analyse narrative conflict in a confident way; very good understanding of what narrative conflict might mean</li> <li>textual support is likely to be very well chosen and wide ranging</li> <li>secure understanding of where the narrative conflicts appear structurally and a secure analysis of the writers’ crafting in relation to the narrative conflicts</li> </ul>	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate detailed analysis several times in the course of their argument as they cover three texts.</li> </ul>
	AO2	<b>analysis</b> of narrative conflict <b>analysis</b> of other narrative methods in relation to narrative conflict	<ul style="list-style-type: none"> <li>detailed discussion of meanings that arise from narrative conflict; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> </ul>	<ul style="list-style-type: none"> <li>At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry during the coverage of three texts.</li> </ul>
	AO3	<b>analysis</b> of how narrative conflict works across the three texts <b>analysis</b> of the significance of narrative conflict <b>analysis</b> of well chosen supportive references	<ul style="list-style-type: none"> <li>secure discussion of three texts in terms of the depth of analysis</li> </ul>	

**Generic Introduction to Band: ‘explanation’**

This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear, relevant and developed points about a specific aspect of narrative; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 17 years old so we are judging their ability to explain halfway through Key Stage 5.

Band 4 (22-28)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Explanation	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> <li>likely to clearly identify narrative conflicts in three texts and develop points in a clear way; clear understanding of what narrative conflict might mean</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear sense of where the narrative conflicts appear structurally and a clear understanding of the writers’ crafting in relation to narrative conflicts</li> <li>clear discussion of meanings that arise from narrative conflict; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of depth</li> </ul>	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> <li>At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration in their coverage of three texts.</li> <li>At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea during the coverage of the three texts.</li> </ul>
	AO2	<b>explanation</b> of narrative conflict <b>explanation</b> of other narrative methods in relation to narrative conflict		
	AO3	<b>explanation</b> of how narrative conflicts work across the three texts <b>explanation</b> of the significance of those narrative conflicts <b>explanation</b> of textual support		

**Generic Introduction to Band: ‘some understanding’**

This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task and the specific aspect of narrative, but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 17 years old so we are judging their understanding halfway through Key Stage 5.

Band 3 (15-21)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some Understanding	AO1	generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> <li>likely to identify narrative conflicts in each of the three texts and develop points in a fairly straight forward way; some understanding of what narrative conflict might mean</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of where the narrative conflicts appear structurally and some understanding of the writers’ crafting in relation to the narrative conflicts</li> <li>some discussion of meanings that arise from narrative conflicts; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul>	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way in their coverage of three texts.</li> <li>At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places during the coverage of three texts.</li> </ul>
	AO2	<b>some understanding</b> of narrative conflict <b>some understanding</b> of other narrative methods in relation to narrative conflict		
	AO3	<b>some understanding</b> of how narrative conflicts work across the three texts <b>some understanding</b> of the significance of those narrative conflicts <b>some understanding</b> of how to use textual support		

**Generic Introduction to Band: ‘some awareness’**

This band is characterised by work where the student makes some vaguely relevant points. During the course of the argument, the student touches upon some ideas in relation to the task and the specific aspect of narrative, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 17 years old so we are judging their awareness halfway through Key Stage 5.

Band 2 (8-14)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some awareness	AO1	simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> <li>likely to identify three or more narrative conflicts <b>or</b> produce some discussion of one or two; beginnings of an understanding of what narrative conflict might mean</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where the narrative conflicts appear structurally and some sense of the writers’ crafting in relation to the narrative conflicts</li> <li>beginnings of some discussion about meanings that might arise from the narrative conflict; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul>	<p>‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> <li>At the top of the band students will make several points in a rather simple and vague way during the course of their argument. There will be simple coverage of three texts.</li> <li>At the bottom of the band there will be a vague connection with the task with a little simple development of ideas. The simple development will be of two texts with a mention of the third.</li> </ul>
	AO2	<b>some awareness</b> of narrative conflict <b>some awareness</b> of other narrative methods in relation to narrative conflict		
	AO3	<b>some awareness</b> of how narrative conflict works across the three texts <b>some awareness</b> of the significance of those narrative conflicts <b>some awareness</b> of how to use textual support		



**Generic Introduction to Band: ‘very little grasp’**

This band is characterised by work which is below the boundary of awareness. There is little engagement with the task and with the specific aspect of narrative. The student is unable to go beyond a vague idea or two. It is important to remember that these students, in the main, are 17 years old so we are judging their grasp of the subject halfway through Key Stage 5.

Band 1 (1-7)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Very little grasp	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> <li>likely to identify one or two narrative conflicts in one or two authored works; very little understanding of what narrative conflict might mean</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of where the narrative conflicts appear structurally and little sense of the writers’ crafting in relation to the narrative conflicts</li> <li>little sense of any meaning arising from the narrative conflicts</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> <li>At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight.</li> <li>At the bottom of the band there will be some writing produced about the texts but it will be largely irrelevant. It may be that only one or two texts are mentioned.</li> </ul>
	AO3	<b>very little grasp</b> of any narrative conflict <b>very little grasp</b> of narrative methods in relation to narrative conflict		
	AO4	<b>very little grasp</b> of how the narrative conflict works across the three texts <b>very little grasp</b> of the significance of those narrative conflicts little textual support		

0 Marks	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
			<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>	

3	8
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The time settings in which writers choose to place their stories are always significant. For example, writers might choose a particular era, specific years, seasons, months, times of day, etc.

Write about the significance of time settings as they are used in the narratives of each of the **three** writers you have studied.

**Time settings needs to be clearly identified in relation to the over arching story.**

**Possible content:**

Focus might include the following time settings and how meanings arise from them:

- classical/medieval time settings in Tennyson and Keats
- the Jazz Age in *The Great Gatsby*
- the early 20<sup>th</sup> century in Lawrence's stories and Frost's poems
- Regency England in *Pride and Prejudice*
- The double time frames of *The God of Small Things* and *The Secret Scripture*
- late 20<sup>th</sup> century England in *Enduring Love*
- unspecified near future time setting of *The Road*
- post world war 2 England with stories of 'Before' in *Small Island*
- the early 19<sup>th</sup> century of *Great Expectations*
- 1971 Afghanistan and America in the *Kite Runner*
- first half of 20<sup>th</sup> century in Auden
- seasons, eg winter in Eve of St Agnes, 'Stopping by Woods...' summer in *Pride and Prejudice* for Elizabeth's visit to Pemberley, perpetual winter in *The Road*
- day, night settings, eg 'Mariana'
- specific moments in time eg ten to two in *The God of Small Things*, afternoon for the confrontation between Tom and Gatsby, etc

Accept comment on how the time settings are created – through description, through statement, as diary entries, through dialogue, as chapter titles or sub-headings; how the setting are used structurally and the impact they have on the text's form etc

Accept any valid interpretation arising from the time settings.

**Generic Introduction to Band: 'evaluation'**

This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument in relation to a specific aspect of narrative at a sophisticated level; the student's writing will be impressive and mature. It is important to remember that these students, in the main, are 17 years old so we are judging their evaluative skills halfway through Key Stage 5.

Band 6 (36-42)  Evaluation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument	<ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of the use of time settings; excellent understanding of what the time settings might signify</li> </ul>	<p>'Evaluation' is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate evaluative skills several times in the course of their argument in the coverage of three texts.</li> <li>At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.</li> </ul>
	AO2	<b>evaluation</b> of time settings <b>evaluation</b> of other narrative methods in relation to time settings	<ul style="list-style-type: none"> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of where the time settings appear structurally and evaluation of the writers' crafting in relation to the time settings</li> </ul>	
	AO3	<b>evaluation</b> of how time settings work across the three texts <b>evaluation</b> of the significance of those time settings <b>evaluation</b> of well chosen supportive references	<ul style="list-style-type: none"> <li>evaluative discussion of meanings that arise from the use of time settings; evaluation of potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul>	

### Generic Introduction to Band ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument in relation to the specified aspect of narrative; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 17 years old so we are judging their analytical skills halfway through Key Stage 5.

Band 5 (29-35)  Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> <li>likely to analyse time settings in a confident way; very good understanding of what time settings might signify</li> <li>textual support is likely to be very well chosen and wide ranging</li> </ul>	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate detailed analysis several times in the course of their argument as they cover three texts.</li> <li>At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry during the coverage of three texts.</li> </ul>
	AO2	<b>analysis</b> of time settings <b>analysis</b> of other narrative methods in relation to time settings	<ul style="list-style-type: none"> <li>secure understanding of where time settings appear structurally and a secure analysis of the writers’ crafting in relation to time settings</li> </ul>	
	AO3	<b>analysis</b> of how time settings works across the three texts <b>analysis</b> of the significance of time settings <b>analysis</b> of well chosen supportive references	<ul style="list-style-type: none"> <li>detailed discussion of meanings that arise from time settings; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> <li>secure discussion of three texts in terms of the depth of analysis</li> </ul>	

**Generic Introduction to Band: ‘explanation’**

This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear, relevant and developed points about a specific aspect of narrative; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 17 years old so we are judging their ability to explain halfway through Key Stage 5.

Band 4 (22-28)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Explanation	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> <li>likely to clearly identify examples of time settings in three texts and develop points in a clear way; clear understanding of what the time settings might signify</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear sense of where time settings appear structurally and a clear understanding of the writers’ crafting in relation to time settings</li> <li>clear discussion of meanings that arise from uses of time settings; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of depth</li> </ul>	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> <li>At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration in their coverage of three texts.</li> <li>At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea during the coverage of the three texts.</li> </ul>
	AO2	<b>explanation</b> of time settings <b>explanation</b> of other narrative methods in relation to time settings		
	AO3	<b>explanation</b> of how time settings work across the three texts <b>explanation</b> of the significance of those time settings <b>explanation</b> of textual support		

**Generic Introduction to Band: ‘some understanding’**

This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task and the specific aspect of narrative, but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 17 years old so we are judging their understanding halfway through Key Stage 5.

Band 3 (15-21)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some Understanding	AO1	generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> <li>likely to identify examples of time settings in each of the three texts and develop points in a fairly straightforward way; some understanding of what time settings might signify</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of where time settings appear structurally and some understanding of the writers’ crafting in relation to time settings</li> <li>some discussion of meanings that arise from time settings; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul>	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> <li>At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way in their coverage of three texts.</li> <li>At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places during the coverage of three texts.</li> </ul>
	AO2	<b>some understanding</b> of time settings <b>some understanding</b> of other narrative methods in relation to time settings		
	AO3	<b>some understanding</b> of how time settings work across the three texts <b>some understanding</b> of the significance of those time settings <b>some understanding</b> of how to use textual support		

**Generic Introduction to Band: ‘some awareness’**

This band is characterised by work where the student makes some vaguely relevant points. During the course of the argument, the student touches upon some ideas in relation to the task and the specific aspect of narrative, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 17 years old so we are judging their awareness halfway through Key Stage 5.

Band 2 (8-14)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some awareness	AO1	simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> <li>likely to identify three or more examples of time settings <b>or</b> produce some discussion of one or two uses; beginnings of an understanding of what time settings might signify</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where time settings appear structurally and some sense of the writers’ crafting in relation to time settings</li> <li>beginnings of some discussion about meanings that might arise from time settings; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul>	<p>‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> <li>At the top of the band students will make several points in a rather simple and vague way during the course of their argument. There will be simple coverage of three texts.</li> <li>At the bottom of the band there will be a vague connection with the task with a little simple development of ideas. The simple development will be of two texts with a mention of the third.</li> </ul>
	AO2	<b>some awareness</b> of time settings <b>some awareness</b> of other narrative methods in relation to time settings		
	AO3	<b>some awareness</b> of how time settings work across the three texts <b>some awareness</b> of the significance of those time settings <b>some awareness</b> of how to use textual support		

**Generic Introduction to Band: ‘very little grasp’**

This band is characterised by work which is below the boundary of awareness. There is little engagement with the task and with the specific aspect of narrative. The student is unable to go beyond a vague idea or two. It is important to remember that these students, in the main, are 17 years old so we are judging their grasp of the subject halfway through Key Stage 5.

Band 1 (1-7)  Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little relevance to task; little sense of argument	<ul style="list-style-type: none"> <li>likely to identify one or two examples of time settings in one or two authored works; very little understanding of what meanings might arise</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of where time settings appear structurally and little sense of the writers’ crafting in relation to time settings</li> <li>little sense of any meaning arising from time settings</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> <li>At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight.</li> <li>At the bottom of the band there will be some writing produced about the texts but it will be largely irrelevant. It may be that only one or two texts are mentioned.</li> </ul>
	AO2	<b>very little grasp</b> of any time settings <b>very little grasp</b> of narrative methods in relation to time settings		
	AO3	<b>very little grasp</b> of how the time settings work across the three texts <b>very little grasp</b> of the significance of those time settings little textual support		



0 Marks	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
			<ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>	

### Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below

UMS Conversion Calculator [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion)