

A-LEVEL

ENGLISH LITERATURE B

LITB1: Aspects of Narrative

Mark scheme

2745

Summer 2014

Version/Stage: v1.0/Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from aqa.org.uk

Information for Examiners

Marking the scripts – basic principles

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

- 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 descriptors; 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 descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the 'best-fit' model applies.
- 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.
- Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 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.
- Examiners should always be prepared to mark positively. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
- Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.

- 8 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
- 9 If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
- 10 Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

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

- 11 Examiners should remember that annotation is directed solely to senior examiners.
- 12 Examiners must remember that in this Unit, AO3 is addressed by connections between texts. Direct comparison is not required in this unit; it is tested in Unit 4. Connections do not need to be explicit but are implicit through the consideration of the relevant aspect of narrative, and through answering the question.
- 13 Examiners should remember that the terms form, structure and language relate to the way AO2 has been officially sub-divided. These terms, however, have to be seen as fluid and interactive, so please give careful consideration to how candidates have applied them.
- 14 In Section B, answers should address three texts 'substantially'. 'Substantial' is not synonymous with length; any discussion which is insightful and exploratory will be regarded as substantial.

Marking the scripts – annotation

- 15 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.
- 16 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 answer. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
- 17 The following symbols can be used when marking scripts:
 - tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, refer directly to the marking criteria.

Assessment Objectives

AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

AO3 Explore connections or comparisons between different literary texts, informed by interpretations of other readers.

AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

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) Evaluation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	evaluation of how the author's narrative methods work	<ul style="list-style-type: none"> Several points fully developed and evaluated; structure/voice evaluated; excellent illustration integrated into the answer integrated evaluation of the story and authorial method 	<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"> At the top of the band students will demonstrate evaluative skills several times in the course of their writing. At the bottom of the band there will be confident analysis with a little evaluation.

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	analysis of how the author’s narrative methods work	<ul style="list-style-type: none"> • several points fully developed and analysed; likely to be good analysis of structure/voice; well-illustrated in connection with the answer • very good sense of the writer constructing the story 	<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"> • At the top of the band students will demonstrate detailed analysis several times in the course of their argument. • 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.

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	explanation of how the author’s narrative methods work	<ul style="list-style-type: none"> several points clearly developed and explained; likely to be some explanation of structure/voice; clear illustration in connection with the answer clear explanation of how the writer constructs the story 	<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"> At the top of the band students will clearly explain virtually all points in the course of their writing, using careful supportive illustration. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.

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) Some understanding	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	some understanding of how the author’s narrative methods work	<ul style="list-style-type: none"> • some points developed; points likely to be more than just language; development is likely to be straight-forward with some illustration with some connection with the answer • beginnings of a connection between authorial method and the story 	<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"> • 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. • 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.

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 (4-6)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO2	some awareness of how the author’s narrative methods work	<ul style="list-style-type: none"> • some features identified; possibly some vague or simple illustration; or 1 or 2 points identified with some discussion/some simple illustration • some awareness of the over-arching story with some awareness of the writer’s craft 	<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"> • At the top of the band students will make several points in a rather simple and vague way during the course of their writing. • At the bottom of the band there will be a vague connection with the task with a little simple development of an idea.

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	very little grasp of how the author’s narrative methods work	<ul style="list-style-type: none"> 1 or 2 points mentioned; likely to be at word level; possibly some vague or simple illustration some bits of plot or character are mentioned 	<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"> At the top of the band students will perhaps make a vague point or two. At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.
0 Marks	AO2		<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

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"> argument or debate is likely to be coherently structured and sustained; the question is likely to be noticeable for its depth and perception 	<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"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument. At the bottom of the band there will be confident analysis with a little evaluation.
	AO3	evaluation of an interpretation or interpretations with excellently selected references	<ul style="list-style-type: none"> a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated 	
	AO4	evaluation of relevant contextual factors	<ul style="list-style-type: none"> context is likely to be perceptively analysed as part of the argument 	

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"> argument or debate is likely to have a shape and purpose; several points are likely to be well developed and explored 	<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"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument. 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.
	AO3	analysis of an interpretation or interpretations with well chosen textual support	<ul style="list-style-type: none"> a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging 	
	AO4	analysis of relevant contextual factors	<ul style="list-style-type: none"> context is likely to be explored and integrated into the argument 	

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"> a clear consistent line of argument is likely; several points are likely to be developed with some depth 	<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"> At the top of the band students will clearly explain virtually all their points in the course of their argument, using careful supportive illustration. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.
	AO3	explanation of an interpretation or interpretations with clear supportive references	<ul style="list-style-type: none"> a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen 	
	AO4	explanation of relevant contextual factors	<ul style="list-style-type: none"> context will be clear within the argument 	

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"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent 	<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"> 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. 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.
	AO3	some understanding of an interpretation or interpretations with textual support	<ul style="list-style-type: none"> a view or views are developed in a simple way; textual support is likely to be integrated and relevant but not always consistent 	
	AO4	some understanding of relevant contextual factors	<ul style="list-style-type: none"> context as set up in the question is likely to be in focus 	

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"> some words from the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting 	<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"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. At the bottom of the band there will be a vague connection with the task with a little simple development of ideas.
	AO3	some awareness of an interpretation or interpretations with some reference to the text	<ul style="list-style-type: none"> 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 	
	AO4	some awareness of relevant contextual factor	<ul style="list-style-type: none"> context may be hazy but there will be the beginnings of relevance 	

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"> a word or two from the question likely to be included in the writing; argument unlikely to be shaped 	<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"> At the top of the band students will perhaps make a vague point or two. At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.
	AO3	very little grasp of an interpretation or interpretations; little textual support	<ul style="list-style-type: none"> some vague writing about the text with little connection to the task 	
	AO4	very little grasp of contextual factors	<ul style="list-style-type: none"> context as set up in the question is likely to be absent; there may be irrelevant contextual material 	
0 Marks	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

Section A

Selected Poems – W.H. Auden

0	1
---	---

 Write about Auden's narrative methods in '1st September 1939'.

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

Possible content:

- narrative perspective/voices: first person narrator who may be Auden, voices of commuters, self-conscious poetic voice of the seer, changes of the speaker's tone, etc
- setting: place – America, precisely a dive on Fifty-second Street; imaginatively the place moves to Europe and a classical past/ time setting: precise date, Germany's invasion of Poland and effectively the start of the Second World War, etc
- nine stanzas of eleven lines, irregular rhyming pattern, significance of the rhyme of the final lines of the stanzas, etc
- story – a rather odd story of a speaker sitting in a dive reflecting on world events in a philosophical manner, chronology – begins in the present and then becomes reflective, excursions imaginatively into the future, expression of tentative hope at the end, etc
- use of military and political imagery, references to different cultures, real historical figures (for us), contemporary figures, in part, for Auden, snatches of speech, use of Americanisms, use of complex diction, haunting imagery, significance of the title, etc.

0	2
---	---

 How far do you agree that Auden's stories have love at their centre?

Possible content:

Some will agree and focus on:

- the contentious line of '1st September 1939': 'We must love one another or die'/possible argument that this is what the poem is fundamentally about
- Miss Gee's need for love and perhaps her death because of 'her foiled creative fire'
- the centrality of the lover's song in 'As I walked out One Evening'
- the voice of Time and 'You will love your crooked neighbour with your crooked heart'
- love in a religious sense
- love in a romantic or sexual sense
- love for humanity
- self-love
- the connection of love and death – 'James Honeyman'

Some will disagree and focus on:

- poems where love is not central to the story e.g. 'Musee Des Beaux Arts', 'O what is that Sound'
- other concerns that might be central
- love as simply being present but not central, etc

Accept any valid argument in relation to the task. Candidates need to address the question of love for at least part of the answer and not dismiss it in the opening paragraph.

Selected Poems – Robert Browning

0	3
---	---

 Write about the ways Browning tells the story in 'Porphyria's Lover'.

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

Possible content:

- narrative perspective/voices: first person narrator, use of past and present tenses, calm measured tone disguising the madness of the disturbed murderous speaker, voice of psychopath, the absence of voice for Porphyria, possible discussion of the speaker's unreliability, etc
- setting: the lover's cottage, a rural landscape, single room/time – seems to be set in an undefined past, events cover one night, evocation of the contrasting setting of Porphyria's home with the 'gay feast', etc
- dramatic monologue, use of iambic tetrameters, imitation of speaking rhythms, etc
- linear chronology – story of one night, it moves from earlier in the night up to the present which seems to be in the early hours of the morning, begins with a description and focus on the weather, shift of focus to Porphyria and their relationship, climactic moment is her murder and then the surprise ending: Porphyria is already dead when the narrative begins and the speaker sits with her dead body/use of enjambment/use of controlled though irregular rhythm, significance of the couplet at the end, use of narrative gaps, etc
- colloquial speech, use of contractions, use of Porphyria's name, significance of the title, use of descriptive detail, use of pathetic fallacy, use of natural imagery, use of sensual imagery, use of repetition, use of abstract nouns, use of contrast, reference to God, etc.

0	4
---	---

 How far do you agree with the view that in Browning's poetry conflict always arises from divisions in social status?

Possible content:

Some candidates will agree with the given view and focus on:

- Porphyria's higher social status which clearly vexes the lover and leads to his killing her
- Porphyria's own internal conflict – her social background being a barrier to her passion for her lover
- The Duke's snobbery and belief that his position as a Duke should be respected and when he believes it isn't he will 'give commands'
- the way the Mayor in 'Pied Piper' is contemptuous of the 'wandering fellow with a gipsy coat of red and yellow'
- the way the Piper gets his revenge on those of higher status, etc

Some will disagree and focus on:

- human conflict in 'the Laboratory' arising from sexual jealousy
- human conflict in 'Fra Lippo Lippi' arising from religious austerity or from aesthetic differences of opinion over art
- the uncertainty in 'The Patriot' about the cause of human conflict but possibly the inconsistency of human behaviour and changing attitudes
- the way that there is respect for the chemist by the lady in 'The Laboratory', their working together and their mutual understanding, etc.

Accept any valid argument in relation to the task.

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

0	5
---	---

 Write about the ways that Coleridge tells the story in Part 1 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 anonymous omniscient narrator, use of mariner's voice, the Wedding Guest, range of tones, academic and self-conscious voice of the gloss etc
- setting: outside the church, the hall where the wedding takes place, the ship, sea, the South Pole, unspecified time period, condensed time in the tale, etc
- ballad, reference might be made to how this section connects with what follows, the first of seven parts, gothic/supernatural/moralistic genre, a seaman's tale, etc
- begins with a rather unnerving introduction, first words given to the Wedding Guest, dramatic confrontation between the Mariner and the Wedding Guest, moves directly into the beginning of the voyage and the optimism with which it began, moves to the crisis of the storm blast and the coming of the albatross, climactic end of part 1 with the mariner's unexplained shooting of the albatross, use of irregular stanzas, rhyme, etc
- simple language, use of voices, gothic imagery, religious references, dream language, cosmic imagery, nature imagery, use of the apostrophe, descriptive detail, figurative language, repetition, use of contrasts, use of the gloss, repetition of 'and', exotic imagery, etc.

Accept references to Coleridge's gloss.

0	6
---	---

 How far do you agree with the view that The Wedding Guest is much more significant than simply being a listener to the Mariner's strange tale?
Possible content:

Some will agree and focus on:

- his being a representation of reader reaction
- his being especially selected by the Mariner to change the Wedding Guest's moral viewpoint
- to allow Coleridge to unravel ideas about the ghostliness of the Mariner
- to show the relative insignificance of romantic love
- to question the known world
- to give the poem a logical coherence
- to give authenticity to the sea tale
- to show the littleness of the human world
- the ultimate focus on the Wedding Guest's changed views, etc

Some will disagree and focus on:

- 'much' more/some might say he is a 'little' more significant but not much
- his primary role to just allow the Mariner to tell his strange tale
- Coleridge's creating him just to be a listener
- the strangeness of the tale being more compelling than any focus on the Wedding Guest
- the Wedding Guest's anonymity – he is just one of three
- the undue attention given to the Wedding Guest about whom the reader cares little, etc

Accept any valid argument in relation to the task.

Selected Poems – Robert Frost

0	7
---	---

 Write about Frost's narrative methods in 'The Road Not Taken'.

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

Possible content:

- narrative perspective/voices: first person narrative told in retrospect, philosophical reflective tone, etc
- setting: place (of the remembered story) - a wood in which two roads lead in different directions/time – one morning in the remembered tale, a time much further forward in the narrative present, etc
- use of four even stanzas of five lines, regular rhyme scheme and repeated rhythmic pattern, etc
- begins with the narrator telling a story of his travelling in a yellow wood and having to make a choice about which road to take, moving on to the debate that took place in his mind about alternative choices, ending with his rather ambiguous position in the present about his life in relation to the choice made, significance of the title and the final line, etc
- natural imagery, extended metaphor, time references, use of personal pronouns, colloquial tone, use of caesura, use of modal verbs, words of doubt and ambiguity, lexical field of travelling and journeying, use of repetition, use of simple connectives, etc.

0	8
---	---

 Write about the significance of rural settings in 'The Road Not Taken' and 'Stopping by Woods on A Snowy Evening.'
Possible content:

Some will focus on:

- the rural settings as the backdrops to the stories that take place there
- the evocation of New England
- the biographical significance in relation to Frost
- the peacefulness of the woods in the morning in 'The Road Not Taken'
- the pastoral isolation and absence of human activity
- the eerie quiet of the snowy woods in 'Stopping by Woods on a Snowy Evening'
- the sense of nature being untouched by human hand
- the speakers' respect and admiration of the landscape which affects the reader,
- the significance of the landscapes for the speakers
- the significance the speakers find in the settings
- the significance of the landscapes for readers
- the symbolic significance of the settings, etc.

The two poems might be discussed in different ways in relation to the question.

Expect a variety of approaches. Credit all valid arguments.

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

0	9
---	---

 Write about some of the ways Keats tells the story in lines 1 – 105 in Part 2 of 'Lamia'.

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

Possible content:

- narrative perspective/voices: anonymous omniscient narrator; speaker, one who acts as a commentator on the story of Lycius, solemn, perhaps tragic tone, use of dramatic dialogue between Lycius and Lamia, voices of conflict, etc
- setting: fantasy world, Lamia's secret palace, intrusion of the sounds of the real world, the 'suburb hill'/time setting – classical world is evoked, an evening, etc
- part of a longer narrative poem, use of iambic pentameter, rhyming couplets, etc
- use of an omniscient narrator to frame the story in this part of the poem, forewarns the reader at the start that the story will be unhappy, moves to Lamia and Lycius in the splendour of the palace, sleeping in a dream world, sound of trumpets from the outside world alert Lycius, he admits he wants to show her off to other mortals and marry her, she reluctantly agrees but insists Apollonius is not invited, omniscient narrator spells out Lycius's doom at the close of the extract, use of two speakers, structured by questions and answers, repeated patterns, circular structure, etc
- use of passionate sensuous language, use of contrast, use of names, language of accusation, exotic language, etc.

1	0
---	---

 At the start of Part 2 of 'Lamia' the narrator comments on the agony of love. How far do you agree that in Keats's stories love is a 'grievous torment'?
Possible content:

Some will agree and focus on:

- the knight in 'La Belle Dame', his sadness, misery and possible impending death
- the woe of kings and princes in the Belle Dame's thrall
- Lycius's pain at discovering he has been betrayed which leads to his death
- Lamia's misery and her breathing 'death breath'
- the pain of Madeline when she awakes from her dream
- Porphyro's entrapment by Madeline's beauty, etc.

Some will disagree and focus on:

- the love and happiness experienced by Lycius and Lamia in Part 1 of the story
- the knight's joy when he meets the faery child
- the passion and bliss experienced by Porphyro
- the lovers escaping the entrapments of Madeline's family and its coldness, etc.

Some might challenge the phrase 'grievous torment'.

Accept any valid argument in relation to the task.

Selected Poems – Christina Rossetti

1	1	Write about the ways Rossetti tells the story in 'In the Round Tower of Jhansi, June 8, 1857'.
---	---	--

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, dark and solemn tone, voices of Skene and his wife, etc
- setting: specific setting in India, Jhansi and the round tower/ a specific date when the massacre took place and when Skene took his and his wife's lives, the last moments of their lives etc
- five quatrains with questions and answers, historical story and personal romance etc
- linear chronology, direct authorial opening to quickly establish the hopelessness of the situation, shift of focus to Skene and his preparing his wife for her necessary death and to be resigned, ending with the dual voices of husband and wife saying goodbye, no final comment from the omniscient narrator, etc
- simple language, use of repetition, contrast of the speech of the characters and the words of the narrator (no adjectives in the speech, for example), patterns of language use, use of the imperative, use of personal pronouns, etc.

1	2	Skene tells his wife to accept death and face it with courage.
---	---	--

How far do you think the characters in Rossetti's poems face death with courage and acceptance?

Possible content:

Some will agree and focus on:

- Skene and his 'not being loth' to die
- his wife who kisses her husband and says goodbye perhaps with quiet acceptance
- the Royal Princess who debates her life and death and resigns herself to death: 'in the name of God I go'
- perhaps Jessie Cameron who is defiant in the face of death, etc.

Some will disagree and focus on:

- the scream in 'Jessie Cameron' that might signal fear for either Jessie or her suitor
- the local people and rebels in 'A Royal Princess' who are angry, starving and violent
- the princess's father who calls on his soldiers to 'Smite and spare not'
- the lover of the speaker in 'Sister Maude' who was seemingly murdered
- the implication that Sister Maude will not be resigned to death because her sin will not allow her in to heaven, etc.

Accept any valid argument in relation to the task. Some will deal with courage and acceptance separately. If students only deal with one of the concepts they are unlikely to be above Band 4.

Selected Poems – Alfred Tennyson

1	3
---	---

 How does Tennyson tell the story in 'Mariana'?

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

Possible content:

- narrative perspective/voices: omniscient narrator who seems detached from Mariana, recording her story, the increasingly desperate voice of Mariana, bleakness of mood, heavy monotonous rhythm, voices of nature, etc.
- setting: the lonely moated grange, unspecified historical setting, perhaps Elizabethan/Jacobean given the reference to Shakespeare/time – dawn, daytime, night, dusk, not in order, etc
- seven twelve-line stanzas, with the last quatrain of each stanza acting as a chorus, etc
- repetitive structure, perhaps circular where time seems irrelevant since the time references do not suggest progress, each stanza a picture of Mariana's isolation, no destination or closure, syntactical arrangement of sentences to emphasise adjectives, etc
- formal elevated diction, use of repetition, use of figurative language, descriptive detail, references to time and nature, phallic imagery, imagery of decay, symbolism of the poplar tree, gothic imagery, use of assonance, etc

1	4
---	---

 "Although both women are trapped, the Lady of Shalott evokes sympathy in the reader while Mariana does not."

How do you respond to this view?

Possible content:

Some will agree and focus on:

- the Lady of Shalott's being cursed and a victim of an unknown force
- her being an artist who records the world in her weaving
- her taking action after seeing Lancelot and pursuing love
- her ultimately deciding her own fate
- her lonely death
- Tennyson's creating an uncaring world – especially the shallow Lancelot
- Mariana's wallowing in her own misery
- Mariana's lack of progress
- Mariana's having the ability to move away from the moated grange but not doing so
- Mariana's stagnation, etc.

Some will disagree and focus on:

- sympathy being possible for both women because of the way Tennyson presents them, because they are trapped in stories that Tennyson has borrowed, because they are trapped in patriarchal worlds, etc
- sympathy for Mariana because she is suffering from debilitating depression
- sympathy for Mariana because she is a victim of love
- the idea that neither can be sympathised with because they are too accepting, too passive because they define themselves in relation to men, etc

Accept any valid argument in relation to the task.

Birdsong – Sebastian Faulks

- | | |
|---|---|
| 1 | 5 |
|---|---|
- Write about how Faulks tells the story in the middle of Part 5, beginning with the words “IT’S FOR YOU,” said Erich...” and ending with the words “I will,” said Elizabeth. “I love you.” (pages 406-420 Vintage 1994 Edition).

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

Possible content:

- narrative perspective/voices: third person narration but moving into Elizabeth’s and Robert’s consciousness, detached non-judgemental authorial tone, variety of voices with their own stories and agendas: Erich, Stuart, Bob, etc
- setting: London, the office, Robert’s flat, Elizabeth’s flat, the home where Brennan lives, etc
- love story set in 1978/9 (in this section) but intercut with references to the war story that has preceded it and that envelops it, comment might be made on the ‘formlessness’ of the novel – no chapter headings or numbering of chapters, the rapid scene changes, etc
- linear chronology with several cuts for time to move on, references backwards to Stephen’s story, the winter of 78 and early 79, sequence of events that occur on different days, overarching story of Elizabeth’s search for news of her grandfather, but then a micro overarching story of Elizabeth’s love interest and her discovery of her pregnancy, use of embedded stories in the telling of the main story, etc
- use of an educated lexis, time references, creation of tension, use of contrast, focus on subject and verbs to move the stories along, use of dates irony, use of formality, etc.

- | | |
|---|---|
| 1 | 6 |
|---|---|
- ‘In *Birdsong*, Faulks presents adulterous relationships in a positive way with no negative moral judgement.’

How far do you agree with this view?

Possible content:

Some will agree and focus on:

- the passionate affair between Stephen and Isabelle, the eroticism of their love-making
- the lack of sympathy for Azaire
- the way readers are persuaded that the love between Stephen and Isabelle is worth preserving
- the narrative thrust to have Elizabeth as a product of the affair, albeit one generation removed
- the sadness of Stephen’s loss of Isabelle and sympathy for Stephen
- the love affair of Elizabeth and Robert
- Faulks’ not giving Robert’s wife a voice or a part in the narrative
- the positive way the birth of the child is described with Robert celebrating and fulfilling Stephen’s promise to Firebrace, etc
- the blind eye turned towards the soldiers’ visits to prostitutes during the war
- the absence of moral judgements from Stephen, Elizabeth, etc.

Some will challenge the statement given and focus on:

- moral judgements made by characters within the novel
- the different ways the two adulterous relationships are presented (there may be more sympathy for Stephen than for Elizabeth)
- the flatness of the Elizabeth/Robert affair which is not positive

- the lack of development of Robert's character
- the contrivance of the child to cement the love of Elizabeth and Robert
- Isabelle's abandonment of moral values in Amiens but her growing shame afterwards
- readers seeing the adultery as wrong from the perspectives of Robert's wife and Azaire, etc.

Some might argue that adulterous relationships are only viewed 'positively' because the background of war disturbs any sense of morality. Moral judgements may come from Faulks and/or characters.

Accept any valid argument.

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

1	7
---	---

 Write about some of the ways Barry tells the story in Chapter 15.

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

Possible content:

- narrative perspective/voices: 2 first-person narrators, Roseanne's voice sandwiched between two sections narrated by Dr Grene, contrasting perspectives, ghostly voice of Bet, voices of Tom, Jack, etc
- setting: for Dr Grene – the Roscommon Mental Hospital, with flashbacks to his home and his childhood in England; the cemetery in the embedded story Grene tells of the death of Roseanne's father; the Mental Hospital for Roseanne's Testimony but with flashbacks to Dublin, Sligo and Maeve's cairn, etc
- mystery novel, social realism, historical novel of Ireland, psychological case study of a sort, diary, testimony, memoirs, etc
- disrupted chronology with Roseanne's Testimony embedded in Commonplace Book his story: snatches of his life and the story of Fr Gaunt about Roseanne's life/her story – a linear chronology about her marriage and the ill-fated meeting with John Lavelle – ends on a cliff-hanger; his story is a commentary on her life in the present/intertwining of the two stories, use of parallels, echoes, page-breaks, etc
- use of contrast in the two styles, Dr Grene - medical register but with a personal reflection, references to madness, self-consciousness in his own storytelling – deliberate creation of tension/Roseanne – lively, warm style, poetic prose, use of imagery, use of colour, use of dialogue, reference to specific places, Irish politicians, films, etc.

1	8
---	---

 What is the significance of the Roscommon Regional Mental Hospital as a setting for *The Secret Scripture*?
Possible content:

- the setting for the stories that emerge
- a setting to bring together Dr Grene and Roseanne in a convincing way
- the injustice of incarceration
- insight into how women were treated in Ireland in the early 20th century
- link with infidelity, female passion and sexuality
- to draw attention to 21st century changing attitudes and economic problems
- revelation of character of John Kaye
- insight into Dr Grene's own psychology
- to question sanity and insanity
- parallel stories of Roseanne and Dr Grene
- fitting backcloth for the stories that are told
- to draw attention to Ireland as a madhouse in the stories being told,
- to create mystery and secrets, etc.

Accept any valid argument in relation to the task.

Small Island – Andrea Levy

1	9
---	---

 Write about some of the ways Levy tells the story in Chapter 3.

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

Possible content:

- narrative perspective/voices: first-person narrator of Hortense, comic tone, naive speaker, self-conscious story teller, clear sense of audience, negotiation of Hortense with the reader, unreliability of voice, voices of Michael, Mr Philip, Miss Jewel, Miss Ma, etc
- settings - place: Jamaica, house of Mr Philip, henhouse, government school house/time: condensed time of Hortense's early years with Michael, specific focus on a key moment of time during the hurricane, etc
- historical novel and one of social realism, post-colonial, strong links with oral tradition, the, love story, fictive biography, bildungsroman, etc
- linear chronology in this chapter, but goes back in time from the previous chapter, prepares the story for what is to come, link with last part of the novel, etc
- colloquial speech, child language, snatches of rhyme, West Indian educated dialect, use of comedy, intertextual references, use of descriptive detail, idiosyncratic turns of phrase, natural imagery, biblical references, etc.

2	0
---	---

 Miss Ma claims her son is a man of courage and good breeding.

How do you respond to Michael Roberts' character and role in *Small Island* as a whole?

Expect a variety of responses. In terms of his **character** some will:

- admire his courage (in the hurricane, in going to war, in his relationship with Queenie)
- see him as charismatic
- enjoy his vitality and humour
- be critical of his treatment of Hortense and Queenie
- be critical of his not contacting his family to confirm his being alive
- comment on his arrogance and his confidence
- discuss how the different narrative voices shape readers' views, etc.

In terms of his **role**, comment might be made on:

- the way he reveals the characters of Hortense, Mrs Ryder, his mother, Queenie, etc
- his shaping Hortense's growth as a character
- his giving life and vitality and surprise to Levy's story
- his being the father of the child that builds bridges at the end of the novel
- his being a contrast to Gilbert and Bernard
- his role in the love story genre
- his being enigmatic, providing a narrative gap at the end
- his role in bringing out meanings of 'small Island'
- his representing West Indian airmen who fought for the mother country, etc.

Accept any valid argument in relation to the task.

The Kite Runner – Khaled Hosseini

2 1 Write about the ways Hosseini tells the story in Chapter 17.

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: Rahim Khan, voice of Hassan through his letter, self-reflexive references, solemn tone, etc
- setting: Afghanistan, 2001, references to Amir's childhood and events in Hassan's adult life, etc
- adventure/thriller story, psychological exploration, confessional, an immigrant saga, shades of a bildungsroman, epistolary novel, etc
- over-arching linear chronology of Amir's discussion with Rahim Khan, flashbacks through Hassan's letters, movement towards the dramatic centre when Rahim Khan asks Amir to rescue Sohrab, Amir's storming out of the apartment etc
- descriptive detail, use of dialogue, use of Afghani words, language of reflection, introspection, use of emotive language, use of Hassan's idiolect, references to Afghan politics and history, use of expletives, etc.

2 2 'It is impossible to sympathise with Amir despite his heroism in rescuing Sohrab.'
How do you respond to this view?

Possible content:

Some will agree and focus on:

- Amir's reluctance to take up the request of Rahim Khan
- the behaviour and language of Amir in chapter 17
- his arrogance and cruelty to Hassan in his early years
- his weakness as an adult in confronting his own failings
- the influence of Baba in shaping readers' views of Amir
- the link between Amir and Cain
- Amir's relatively easy life in comparison to the cruel fate of Hassan, Sohrab, the female characters
- his self-indulgence
- his cowardice and treachery

Some will disagree and focus on:

- his heroic rescue of Sohrab
- the love he inspires in Hassan and Rahim Khan
- his insecurity as a child
- his treatment by his father
- the lies of the adults
- his moral development
- his love for Sohrab and Soraya
- his loss of ego in the second half of the novel
- his failure to know himself, etc.

Accept any valid argument in relation to the task. There will be a variety of views. Some will question Amir's heroism.

Enduring Love – Ian McEwan

2	3
---	---

 Write about McEwan's narrative methods in Appendix 1.

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

Possible content:

- narrative perspective/voices: fictive academic objective voice of the writers of the psychiatric case study, self-conscious and learned, serious tone, but with the playful joke of the anagram of McEwan's name, etc
- setting: in the first case study: location outside Buckingham Palace; second case study – that of Joe and Parry – place setting of the field where the John Logan falls, Rose's bedroom, etc
- scientific tract, conventional layout of an academic report, a spoof, love story, etc
- time jump from the previous chapter, stylistic shift from last chapter also, sub-headings and seeming examples of instances of those with de Clerambault's syndrome, structured like a scientific report with a conclusion and bibliography, the story of Joe and Carissa's adopting a child seemingly opening up a new beginning, etc
- irony of a character in a novel being subjected to psychiatric evaluation, use of complex sentences, polysyllabic lexis, use of ambiguity, intertextual references, use of capitalisation, scientific and medical and psychiatric lexical fields, etc.

2	4
---	---

 What significance can you find in Appendix 1 in *Enduring Love*?

Possible content:

Some will see it as:

- a spoof, a good joke at the reader's expense
- a confirmation of Joe's intelligence and rationality; he is proved right
- a continuation of the idea of the unreliability of narratives that is suggested in the rest of the novel
- an attempt to give the novel narrative closure
- an attempt to dislocate the narrative closure that chapter 24 seems to offer
- an attempt by McEwan to show the connection between science and fiction
- an attempt by McEwan to draw attention to the novel's own contrivance
- a satiric attack on science writers who publish case studies to enhance their own reputations
- to produce a happy ending to Joe and Clarissa's story
- to invite readers to question whether de Clerambault's syndrome is a real psychological disorder
- an invitation to readers to analyse signs
- a way of providing a back story to Parry
- a way of endorsing Joe's observations and proving his reliability
- an ironic swipe at psychoanalytical criticism by having a character in a novel being subject to psychiatric evaluation
- a way of setting up Parry's last letter, etc.

Accept any valid argument.

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

2	5
---	---

 Write about some of the ways Roy tells the story in Chapter 20.

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

Possible content:

- narrative perspective/voices: third person omniscient narrator, consciousnesses of the children and then the twins as adults, voices of Ammu, Estha and Rahel, remembered voice of Sophie Mol, solemn haunting tone, etc
- setting: for the first section – cochin Harbour Terminus, the Madras Mail/for the second section – Estha's room in Ayemenem/time - first 1969 and then 1992, daytime and then night-time, etc
- love story genre, family saga, post-colonial story of imperialist oppression, political novel, love story, etc
- chronological – begins in the 1969 time frame with a focus on the re-return of Estha/ switches after page break to 1992 frame and Estha and Rahel's breaking of the love laws, some flashbacks to earlier times, Sophie Mol's first evening, Ammu's putting Rahel to bed, etc
- use of poetic prose, descriptive detail, use of dialogue, child language, forms of address and names, minor sentences, title of chapter, neologisms, use of contractions, use of comedy, intertextual references, use of lists, use of italics, references to small things, use of humour, echoes of earlier parts of the novel, etc.

2	6
---	---

 How far do you think that, like Rahel and Estha, what the reader experiences in response to *The God of Small Things* is 'not happiness but hideous grief'?

Possible content:

Some will agree and focus on:

- the death of Ammu
- the misery of the twins
- the death of Velutha
- a lamentation for the passing of the culture of India
- the tragedy that underpins the novel, etc.

Some will disagree and focus on:

- the exquisite scenes of childhood and the warmth with which the children are depicted
- the beauty of the love-making of Ammu and Velutha
- the delight in the language Roy uses to tell the tale, etc.

Some will challenge 'happiness' and 'hideous grief' and perhaps write about sadness or anger, etc.

Accept any valid discussion.

The Road – Cormac McCarthy

- | | |
|---|---|
| 2 | 7 |
|---|---|
- Write about McCarthy's method of telling the story from the top of page 17 to the bottom of page 35. (Picador 2009)

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

Possible content:

- narrative perspective: omniscient narrator who is detached, the use of the man as the focaliser in places, voices of the boy and man, note of optimism
- setting: unspecified location, seems be America, location of the man's home, significance of the 'road', use of day and night time, use of a past time in memory, etc
- feel of a dystopian text, human drama, tragedy, aspects of a romantic novel in this section, etc
- linear chronology but with flashbacks and time-leaps, use of dream landscape and sequences, cinematic techniques, contraction of time, etc
- use of time references, stark language, use of colour and sensuous adjectives, references to stories, unmarked dialogue, use of concrete nouns, repetitive sentence structures, use of minor sentences, precision of description, religious imagery, use of questions, etc.

- | | |
|---|---|
| 2 | 8 |
|---|---|
- The Road* has been described as 'a work of both terror and beauty.'

How do you respond to this view?

Possible content:

Some will agree and focus on:

- the love between father and son
- the man's tender memories of his wife
- the lyrical prose
- melancholy tone
- the preciousness and precariousness of all life
- the muted optimism
- the haunting pessimism
- the terrible scenes of humanity as it fights to survive
- the religious nature of the text
- McCarthy's authorial method, etc.

Some will disagree and focus on:

- what is terrible only
- the bleakness of the constructed world
- the way the world reflects readers' worst fears about annihilation
- the absence of God perhaps
- the depravity of human beings
- McCarthy's authorial method, etc.

Some will separate beauty and terror, etc.

Accept any valid argument in relation to the task.

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

2	9
---	---

 How does Fitzgerald tell the story in Chapter 1?

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

Possible content:

- narrative perspective/voices: first-person narrator, self-conscious story teller and author, use of rumour and choric voices, use of voices of Nick's father, Tom, Daisy, Jordan, etc
- setting: New York, West Egg and East Egg, the Buchanan house, Gatsby's lawn and the dock/time setting early 20th century America, summer of 1922, etc
- 20th century tragedy, a novel about writing a novel, a mystery, a seeming autobiography in this chapter, an allegory, etc
- begins with generalised reflection of Nick about himself, introduction to Gatsby's mansion but not Gatsby, dramatic centre is the visit to Tom and Daisy's, the return home and the mysterious sighting of Gatsby, etc
- educated discourse, moralising sententiousness at the start, poetic prose, descriptive detail, sensual description of the women, use of dates, places, time references, use of names, etc.

3	0
---	---

 Nick says that when he returned from the East, he wanted the world to be 'at a sort of moral attention forever'.

How far do you think that *The Great Gatsby* affirms the virtues of living a moral and decent life?

Possible content:

Some will agree and focus on:

- the way that Nick's judgements and moral standpoint influence readers
- Nick's moral growth and his decision to move back to the Mid West
- Nick's value for the attitudes of his father (two years after the events of the story)
- the condemnation of the moral attitudes of Tom and Daisy (and their friends)
- the condemnation of Gatsby's crimes and the criminal world he inhabits
- Gatsby's death as an outcome of immorality
- the immorality of adultery (in this text those who commit adultery suffer and cause the suffering of others)
- the carelessness of Daisy and Tom
- their snobbery
- the lying and cheating that is endemic in the world of the novel
- Tom's racism and violence which make him despicable
- the shallow world which is unlikable because it has no moral centre etc.

Some will disagree and argue that:

- Nick is dull because he is locked into a moral viewpoint
- that Gatsby is attractive despite his immorality – or perhaps because of it
- to live a cautious existence, as Nick does, is somehow empty
- that immorality and excess leads to an intensity of experience
- Nick's ambivalence towards Gatsby
- the possibility that Nick is fundamentally dishonest in the way he presents Gatsby's story, etc.

Expect a variety of approaches. Accept any valid argument.

Selected Stories – D. H. Lawrence

3	1
---	---

 Write about some of the ways Lawrence tells the story in 'England, My England'.

Authorial methods need to be related to the story being told in 'England, My England'.

Possible content:

- narrative perspective/voices: third person narrator, detached tone, centre of consciousness Evelyn and then Winifred and again Evelyn, etc
- setting: centre of England, pastoral location in the south of England, France – unspecified location, early 20th century, 1914, etc
- short story form which works as an independent entity, a war story, a pastoral story, social realism, etc
- linear chronology, condensed time period at the start with some potted history, moves to focus on the family relationship and then the move to war of Evelyn, key event his reckless lack of action in the face of attack, self-destructive path, mutilation of his dead body by the German etc
- use of symbolism, use of names, use of intense language, religious and pastoral imagery, use of repetition, descriptive detail, grotesque imagery, lexical field of war, sentences beginning with 'And' – biblical style, use of German words, significance of title, sparing use of dialogue, use of contrast, etc.

3	2
---	---

 It has been argued that 'England, My England' is an expression of rage against the First World War.

How do you respond to this view?

Possible content:

Some will agree and focus on:

- the unnecessary and pointless death of the protagonist
- the way Evelyn is representative of waste
- the grotesque behaviour of the German soldier who himself is mad
- the way the war destroys a family and way of life,
- the irony of the title, given that Evelyn is anything but heroic etc

Some will challenge the view and focus on:

- the inappropriateness of the word 'rage' for this story
- the way the story is a pastoral story about fading English gentility and that war is incidental
- the way that the protagonist is satisfied to be destroyed, his self-destructive impulse
- that perhaps the story is an expression of rage against unhappy marriages
- that perhaps the story is an expression of rage against obsessive parenthood, etc.

Accept any valid argument in relation to the task.

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

3	3
---	---

 How does Austen tell the story in Chapter 27?

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 contrasting voices of Elizabeth and Mrs Gardiner, Elizabeth as the centre of consciousness, etc
- setting: Longbourn and then Gracechurch Street/ time – condensed time as Austen prepares for moving the plot forward; concentration of time when Elizabeth arrives in Gracechurch Street and talks to her aunt, etc
- social comedy, comedy of manners, love story, etc
- linear chronology, link with previous chapter – and Wickham's interest in Miss King, chapter begins with plans for the journey to Hunsford with one-night stay in London to see Jane at her aunt's, quickly moves to the arrival, the dramatic centre being Mrs Gardiner's observation that Wickham paid no attention to Miss King until 'her grandfather's death made her mistress of this fortune', chapter ends on a positive note with the invitation to Elizabeth to visit the Lakes in the summer, etc
- formal Latinate diction, use of irony, emotive language, comic hyperbole, use of abstract nouns, use of questions and answers, use of dialogue, use of comedy, use of exclamatories, verbs of saying, contrasts of mood, lexical fields of wealth and nature, etc.

3	4
---	---

 'Money and its power dominate the world of *Pride and Prejudice*.'

How do you respond to this view?

Possible content:

Some will agree and focus on:

- the word 'dominate'
- the focus on money and wealth at the start of the novel and one which continues to the end
- characters being defined by their monetary worth
- Austen's foregrounding the power of money in her narrative description
- the significance of Mr Bennet's property entailment
- the significance of Darcy's fortune for Lady Catherine, Darcy, Caroline Bingley and Elizabeth
- the significance of money to the attitudes and behaviour of Mr Collins
- the characters' obsession with money and its power
- Elizabeth's love for Darcy starting when she sees his beautiful grounds of Pemberley
- Wickham's behaviour in the story of the novel and in the back story with Georgiana Darcy

Some will disagree and focus on:

- the possibility of other concerns 'dominating' the novel
- love
- family dynamics
- personal growth and learning
- pride and prejudice
- social class, etc

Accept any valid argument in relation to the task. Some might argue that money is important but it does not dominate.

Great Expectations – Charles Dickens

3 5 How does Dickens tell the story in Chapter 49?

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: Pip, Miss Havisham, serious tone, etc
- setting: Miss Havisham's room and grounds/time – mid 1800s, Pip at twenty three years old, intensity of one day etc
- bildungsroman, novel about social realism, here a gothic story perhaps, etc
- linear chronology but told retrospectively, begins with Pip going to Miss Havisham's as summoned, dramatic centre Miss Havisham's plea for forgiveness and agreement to help Herbert Pocket, leading to Pip's vision of Miss Havisham's hanging and his return to find her consumed by fire, ending with Pip's rescue of her and then her death, begging for forgiveness/many structural links, echoes with other chapters, use of irony, etc
- death imagery, descriptive detail, dramatic dialogue, Latinate diction reflecting the older Pip's learning, emotive language, use of names, foreshadowing, language of confession, justice and forgiveness, use of contrast, gothic imagery, etc.

3 6 It is not easy to sympathise with Pip because of his self-centredness.
How far do you agree with this view?

Possible content:

Some will agree and focus on:

- Pip's obsession with himself, his love interest, his expectations, his hardships
- Pip's treatment of Joe
- Pip's treatment of Biddy
- Pip's attitude towards Magwitch when Magwitch returns
- Pip's snobbery
- Pip's loss of a moral centre, etc

Some will disagree and focus on:

- the two voices of Pip, the older mature Pip relating the story with the experience and perhaps humility of hindsight – a voice that judges and is ashamed of his younger self
- Pip as a victim of social class, a victim of Miss Havisham, Estella, Drummle, Jaggers, etc
- Pip's moral growth
- Pip's caring for Herbert
- Pip's capacity to forgive
- the ending(s) of the novel
- Pip's selfless attempts to save Miss Havisham and Magwitch, etc.

Accept any valid argument in relation to the task.

SECTION B

- | | |
|---|---|
| 3 | 7 |
|---|---|
- Symbols and motifs (recurring elements) are used by writers to shape stories and open up meanings.

Write about the significance of symbols and/or motifs to the narratives of the **three** writers you have studied.

Symbols and/or motifs need to be clearly identified in relation to the over-arching story.

Possible content:

- identification of the symbol/motif: eg Dr T.J. Eckleberg in *The Great Gatsby*, Miss Gee's back pedal brake, the serpent in 'Lamia', the religious symbols in 'The Rime of the Ancient Mariner', the poplar tree in 'Mariana', the curtain in 'My Last Duchess', the path/road in 'The Road Not Taken', the fruits in 'Goblin Market', Pip's coarse boots in *Great Expectations*, Pemberley in *Pride and Prejudice*, flowers in several of Lawrence's stories, the road in *The Road*, Rahel's toy watch in *The God of Small Things*, the baby in *Small Island*, the kite flying competition in *The Kite Runner*, the balloon in *Enduring Love*, the mental hospital in *The Secret Scriptures*, the Red Room in *Birdsong*, etc
- where symbols/motifs occur structurally, eg the eyes of Dr T. J. Eckleberg at the start and end of Myrtle's story
- what meanings arise from symbols and motifs, eg the stopping of time for Rahel and Estha in *The God of Small Things*, symbolised by the watch
- how symbols and motifs shape the rest of the story, how the balloon's significance hangs over the whole of *Enduring Love*
- how the writers use language to create the symbols and motifs, eg the pastoral description of the lilies in 'Maude Clare'
- how the writers use the narrators to create the symbols and motifs, eg Amir and the kite- flying
- the impact symbols/ motifs have on characters, eg the significance of the chrysanthemums to Elizabeth in 'Odour of Chrysanthemums' etc.

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">likely to be perceptive in the evaluation of symbols and/or motifs; excellent understanding of how symbols/motifs are usedtextual support is likely to be excellently selected and integratedintegrated evaluation of where symbols and/or motifs appear structurally and evaluation of the writers' crafting in relation to those symbols/motifsevaluative discussion of meanings that arise from symbols and/or motifs; evaluation of the potential meanings with a confident and assured voiceargument likely to be very well structured and sustainedexcellent discussion of three texts in terms of depth of evaluation	<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">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.At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of symbols and/or motifs within narratives evaluation of other narrative methods in relation to symbols/motifs		
	AO3	evaluation of how symbols and/or motifs work across the three texts evaluation of the significance of those symbols/motifs evaluation 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"> Likely to analyse the symbols and/or motifs in a confident way; very good understanding of how symbols/motifs are used Textual support is likely to be very well chosen and wide ranging 	<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"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument as they cover three texts. 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.
	AO2	analysis of symbols and/or motifs within narratives analysis of other narrative methods in relation to symbols/motifs	<ul style="list-style-type: none"> Secure understanding of where symbols and/or motifs appear structurally and a secure analysis of the writers’ crafting in relation to those symbols/motifs 	
	AO3	analysis of how symbols and/or motifs in narratives work across the three texts analysis of the significance of those symbols/motifs analysis of well-chosen supportive references	<ul style="list-style-type: none"> Detailed discussion of meanings that arise from symbols and/or motifs; explanation of potential meanings with a confident personal voice Argument likely to have a shape and purpose Secure discussion of three texts in terms of the depth 	

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) Explanation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> Likely to clearly identify symbols and/or motifs in three texts and develop points in a clear way; clear understanding of how symbols/motifs are used 	<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"> 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. 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.
	AO2	<p>explanation of the ways symbols and/or motifs are used in relation to the stories.</p> <p>explanation of other narrative methods in relation to the ways symbols and/or motifs are used.</p>	<ul style="list-style-type: none"> Textual support is likely to be relevant and appropriately chosen Clear sense of where symbols and/or motifs appear structurally and a clear understanding of the writers’ crafting in relation to those symbols/motifs 	
	AO3	<p>explanation of the ways symbols and/or motifs are used across the three texts</p> <p>explanation of the significance of the ways symbols and/or motifs are used</p> <p>explanation of textual support.</p>	<ul style="list-style-type: none"> Clear discussion of meanings that arise from symbols and/or motifs; explanation of potential meanings with a clear personal voice Argument likely to be clear and consistent Clear coverage of three texts in terms of explanation 	

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) Some Understanding	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify symbols and/or motifs in each of the three texts and develop points in a fairly straight forward way; some understanding of what symbols and/or motifs might mean textual support is likely to be integrated and relevant but not always consistent some understanding of where the symbols and/or motifs appear structurally and some understanding of the writers’ crafting in relation to those symbols/motifs some discussion of meanings that arise from symbols and/or motifs; some development of ideas about meanings; some evidence of a voice argument likely to be developing but may not be consistent some discussion of two or three texts; thinner coverage of the third perhaps 	<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"> 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. 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.
	AO2	some understanding of symbols and/or motifs within narratives some understanding of other narrative methods in relation to the symbols/motifs		
	AO3	some understanding of how symbols and/or motifs in narratives work across the three texts some understanding of the significance of those symbols/motifs some understanding 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) 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 weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> • Likely to identify three or more symbols and/or motifs or produce some discussion of one or two; beginnings of an understanding of how symbols/motifs are used • Textual support is likely but it may not be integrated or carefully chosen • Some sense of where symbols and/or motifs appear structurally and some sense of the writers’ crafting in relation to those symbols/motifs • Beginnings of some discussion about meanings that might arise from symbols and/or motifs; may be uneven • Beginnings of an argument but unlikely to be detailed; may be drifting • Some basic details included in two of the texts, perhaps less on the third 	‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.
	AO2	some awareness of symbols and/or motifs within narratives some awareness of other narrative methods in relation to symbols/motifs		<ul style="list-style-type: none"> • 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.
	AO3	some awareness of how symbols and/or motifs in narrative work across the three texts some awareness of the significance of those symbols/motifs some awareness of how to use textual support		<ul style="list-style-type: none"> • 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.

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"> Likely to identify one or two symbols and/or motifs in one or two authored works; very little understanding of how symbols/motifs are used 	<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"> At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight. 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.
	AO2	very little grasp of any symbols and/or motifs in narratives very little grasp of narrative methods in relation to symbols/motifs	<ul style="list-style-type: none"> Likely to produce some writing about the texts, unlikely to be focused Little sense of where symbols and/or motifs appear structurally and little sense of the writers crafting in relation to those symbols/motifs 	
	AO3	very little grasp of how symbols and/or motifs work across the three texts very little grasp of the significance of those symbols/motifs little textual support	<ul style="list-style-type: none"> Argument unlikely to be shaped Thin coverage of any text 	

3	8
---	---

 The opening sentence of any story is an important choice that writers make.

Write about the significance of the opening sentence to the stories of the **three** writers you have studied.

The first sentences need to be clearly identified in relation to the over-arching story.

Possible content:

- the first sentence needs to be identified and discussed in relation to:
- the creation of character (characterisation)
- the major ideas in the narrative
- different viewpoints and narrators
- the tone of the narrative
- humour perhaps
- tragic purposes perhaps
- the dramatic impulse of the story
- the voice that is speaking the first sentence and the audience or implied audience
- use of heavily stylised first sentences in older texts perhaps
- contrasts that are set up
- the plot
- key events, etc.

Students need to do more than just identify the opening sentence and say what it might mean. Exploration of its significance in relation to the story that follows is key to a strong answer.

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"> • Likely to be perceptive in the evaluation of the ways the opening sentence is used; excellent understanding of what the opening sentence might signify • Textual support is likely to be excellently selected and integrated • Integrated evaluation of the writers’ crafting in relation to the ways the opening sentence is used • Evaluative discussion of meanings that arise from the ways the opening sentence is used; evaluation of potential meanings with a confident and assured voice • Argument likely to be very well structured and sustained • Excellent discussion of three texts in terms of depth of evaluation 	<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"> • 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. • At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of the ways the opening sentence is used in relation to the stories evaluation of other narrative methods in relation to the ways the opening sentence is used		
	AO3	Evaluation of the ways the opening sentence is used across the three texts evaluation of the significance of the ways the opening sentence is used evaluation 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"> Likely to analyse the ways the opening sentence is used in a confident way; very good understanding of what the opening sentence might signify Textual support is likely to be very well chosen and wide ranging 	<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"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument as they cover three texts. 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.
	AO2	analysis of the ways the opening sentence is used in relation to stories analysis of other narrative methods in relation to the ways the opening sentence is used	<ul style="list-style-type: none"> Secure analysis of the writers’ crafting in relation to the ways the opening sentence is used Detailed discussion of meanings that arise from the ways the opening sentence is used; explanation of potential meanings with a confident personal voice 	
	AO3	analysis of the ways the opening sentence is used across the three texts analysis of the significance of the ways the opening sentence is used analysis of well-chosen supportive references	<ul style="list-style-type: none"> Argument likely to have a shape and purpose Secure discussion of three texts in terms of depth of analysis 	

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) Explanation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify examples of the ways the opening sentence is used in three texts and develop points in a clear way; clear understanding of what the opening sentence might signify textual support is likely to be relevant and appropriately chosen clear understanding of the writers’ crafting in relation to the ways the opening sentence is used clear discussion of meanings that arise from the ways the opening sentence is used; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of explanation 	<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"> 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. 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.
	AO2	explanation of the ways the opening sentence is used in relation to the stories explanation of other narrative methods in relation the ways the opening sentence is used		
	AO3	explanation of the ways the opening sentence is used across the three texts explanation of the significance of the ways the opening sentence is used explanation 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) Some Understanding	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify examples of the ways the opening sentence is used in each of the three texts and develop points in a fairly straight forward way; some understanding of what the choice of the opening sentence might signify textual support is likely to be integrated and relevant but not always consistent some understanding of the writers’ crafting in relation to the ways the opening sentence is used some discussion of meanings that arise from the ways the opening sentence is used; some development of ideas about meanings; some evidence of a voice argument likely to be developing but may not be consistent some discussion of two or three texts; thinner coverage of the third perhaps 	‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.
	AO2	some understanding of the ways the opening sentence is used in relation to stories some understanding of other narrative methods in relation to the ways the opening sentence is used		<ul style="list-style-type: none"> 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.
	AO3	some understanding of the ways the opening sentence is used across the three texts some understanding of the significance of the ways the opening sentence is used some understanding of how to use textual support		<ul style="list-style-type: none"> 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.

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; some awareness of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument	<ul style="list-style-type: none"> likely to identify three or more examples of the ways the opening sentence is used or produce some discussion of one or two uses; beginnings of an understanding of what the opening sentence might signify textual support is likely but it may not be integrated or carefully chosen some sense of the significance of the opening sentence structurally and some sense of the writers’ crafting in relation to the ways the opening sentence is used beginnings of some discussion about meanings that might arise from the ways the opening sentence is used; may be uneven beginnings of an argument but unlikely to be detailed; may be drifting some basic details included of two of the texts, perhaps less on the third 	<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"> 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. 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.
	AO2	some awareness of the ways the opening sentence is used in the stories some awareness of other narrative methods in relation to the ways the opening sentence is used		
	AO3	some awareness of the ways the opening sentence is used across the three texts some awareness of the significance of the ways the opening sentence is used some awareness 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"> likely to identify one or two examples of the ways the opening sentence is used in one or two authored works; very little understanding of what the opening sentence might signify likely to produce some writing about the texts, unlikely to be focused little sense of the writers’ crafting in relation to the ways the opening sentence is used little sense of any meaning arising from the ways the opening sentence is used argument unlikely to be shaped thin coverage of any text 	‘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. <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight. 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.
	AO2	very little grasp of the ways the opening sentence is used in the stories very little grasp of narrative methods in relation to the ways the opening sentence is used		
	AO3	very little grasp of the ways the opening sentence is used across the three texts very little grasp of the significance of the ways the opening sentence is used 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"> nothing written or writing which has nothing to do with texts or task 	

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