

A-LEVEL

English Literature B

Unit 1 / LITB1: Aspects of Narrative

Mark scheme

2745

June 2015

Version 1.0: 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

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

- 2 Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- 3 Questions are framed to test the AOs, so if students answer the question, then the criteria can be followed.
- 4 Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if students could not be expected to do more in the time and under the conditions in which they are working.
- 5 Examiners should always be prepared to mark positively. Although the mark scheme provides some indicators for what students are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
- 6 Examiners should remember that there are no right answers. Students' 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 student introduces unusual or unorthodox ideas.
- 7 Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some students 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, one strand of AO3 is addressed by connections between texts. Direct comparison is not required in this unit. Connections do not need to be explicit but may be 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 students have applied.

Marking the scripts – annotation

- 14 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.
- 15 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 student performance. Examiners must write comments after each part of a question where the question is sub-divided. Please remember that scripts can now go back to students, so although your audience is a senior examiner, you must express your views temperately.
- 16 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 student 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 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 • 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 developed and explained; likely to be some explanation of structure/voice; clear illustration 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)	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 straightforward with some illustration • 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; likely to be at word level, but could be other methods; 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 very well structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception 	‘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.
	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 	<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.
	AO4	evaluation of relevant contextual factors	<ul style="list-style-type: none"> context is likely to be perceptively analysed as part of the argument 	<ul style="list-style-type: none"> 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 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 'Musée des Beaux Arts'. [21 marks]

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

Possible content:

- narrative perspective/voices: omniscient narrator who is detached, assertive, ironic, philosophical, reflective, etc
- setting: place – museum (in Brussels) for the outer story in the narrative present, Crete/Ionian Sea for the inner story of Brueghel's painting of *Landscape and the fall of Icarus* / time setting – moment of time in the present while the speaker looks at the painting; moment of time captured in the narrative of the painting
- use of uneven stanza pattern and an uneven rhyme scheme, whole poem just three sentences, use of multi-clause sentences for first and last verse paragraphs, etc
- chronology – begins with the reflections of the speaker as he contemplates the work of the Old Masters, moves to a specific contemplation of *Landscape and the fall of Icarus* and its story, connection between the outer world of the speaker and the inner world of the painting, constant displacement of human suffering though grammatical choices of subjects of sentences, etc
- use of natural imagery, French title, mixture of ordinary colloquial language ('doggy life') and Latinate vocabulary (reverently, miraculous), use of repetition (how, they), etc.

0 2 "Auden's stories are a blend of the ordinary and the extraordinary." [21 marks]

How far do you agree with this view?

Possible content:

Some will agree and focus on

- 'Musée des Beaux Arts' and select relevant details – Icarus's falling, 'the miraculous birth, the dogs and their 'doggy' lives, the children skating, people eating, opening windows, ploughing/ comment might be made on the relationship between the fall of Icarus who is unnoticed and the fear of poets whose art might not be recognised, etc
- '1st September 1939' – sitting in a dive on Fifty-second Street and the start of World War 2, the rise of Hitler and children's learning in the classroom, etc
- 'As I Walked Out One Evening' – a simple evening walk, seeing two lovers and then the extraordinary nightmare of the talking clocks, etc
- 'James Honeyman' – simple day to day living and the creation and use of Honeyman's N.P.C. for mass killing, etc
- Miss Gee's ordinary life and her extraordinary dream, etc

Some will challenge the question and argue that

- Miss Gee is only about the ordinary and the point is that nothing extraordinary happens
- Victor is about an ordinary life ('He's too mousy to go far') and ordinary parental and religious repression

- 'As I Walked Out One Evening' is about the ordinary and inevitable passing of time
- 'O What Is That Sound' is about ordinary fear, etc.

Some may dispute the 'blending' of the ordinary and the extraordinary. Accept any valid argument.

Selected Poems – Robert Browning

0	3
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 Write about the ways Browning tells the story in 'The Laboratory'. **[21 marks]**

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

Possible content:

- narrative perspective/voices: the use of a female first person narrator, tone of an excited urgent avenger, use of the addressee, the alchemist who is silent, comic edge, etc
- setting: France, the Royal court, the laboratory/time – ancien régime, one particular night, etc
- dramatic monologue - melodramatic, twelve tightly rhymed quatrains perhaps showing total control of the speaker, use of numbers suggesting countdown, jaunty anapaestic rhythm etc
- linear chronology with some flashbacks – story begins in the laboratory with the speaker (wearing a mask) joyfully describing the ingredients of the poison as she reflects on her abandonment by her lover who has a new mistress, she indulges in a fantasy of carrying many poisons and giving them out liberally at court, she expresses some disappointment that when the poison is ready it is not as bright as the blue liquid in the phial, story moves to a flashback of a moment when the speaker had to confront her rival 'only last night', at the end the speaker claims she wants her victims to suffer, she removes her mask to see the delicate droplet, she invites the alchemist to kiss her, first brushing off the poison dust in case it inadvertently kills her, etc
- colloquial speech, use of humour, contrast of language to describe the luxury of the court and the grimness of the laboratory, exotic vocabulary, semantic field of chemistry, use of exclamatory and question sentences, etc.

0	4
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 "Despite their crimes, the speakers of 'The Laboratory' and 'My Last Duchess' have an irresistible charm." **[21 marks]**

How far do you agree with this view?

Possible content:

Some will agree and focus on

- the use of the first person narrative
- the female poisoner's sense of daring and her energy
- the female poisoner's excitement
- the outrageousness of the speaker in 'The Laboratory'
- the Duke's cool composure and assurance
- the ways the speakers can manipulate their audiences (both within the world of their dramas and in terms of the reader)
- the speakers' lack of conscience and their self-justification
- the possibility that the victims are themselves sinners and therefore the crimes of passion are justified, etc.

Some will disagree and focus on:

- the horror of the deeds of the two speakers
- the absurdity of their having 'irresistible charm'
- the innocence of the victims

- the villainy of the poisoner and the Duke – their plotting, subterfuge, murderous plans, their sense of impunity, the cavalier way in which they take or plan to take life, etc
- the way that the female poisoner wants revenge on Pauline and Elise and not on the man who has abandoned her
- the arrogance of the Duke
- the immorality of the speakers, etc.

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

Some students will perhaps argue that one of the speakers is attractive while the other is not.

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

0	5
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 Write about the ways Coleridge tells the story in Part 4 of the poem. **[21 marks]**

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

Possible content:

- narrative perspective/voices: use of mariner's voice, interruptions of the Wedding Guest, self pitying tone, dramatisation of the Mariner's prayer of blessing the water snakes, etc
- setting: ship, sea, emptiness of the ocean, unspecified time period, use of day and night, etc
- ballad – reference might be made to how this section fits into the longer narrative poem, the fourth stage of the story after the terrifying encounter with Life in Death, gothic, supernatural sea-faring genre, nature poem in this section, use of quatrains and the longer six-line stanzas and their significance, etc
- section begins structurally with the interruption of the Wedding Guest who fears the Mariner is a ghost, moves to the Mariner's further explanation of what happened on the journey – focus on his despising the 'slimy things' who live while his crew are dead, moves to his terror and loneliness on the ocean, his eventual blessing of the water snakes and the falling into the sea of the albatross to close the section, use of rhyme and repetition to structure the narrative, use of patterns, echoes of other sections of the poem, etc
- simple language, use of reported speech, gothic imagery, natural imagery, religious and cosmic references, dream language, descriptive detail, figurative language, repetition, emotive language, etc.

0	6
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 " 'The Rime of the Ancient Mariner' is a warning to those who disrespect nature." **[21 marks]**

How do you respond to this reading of the poem?

Possible content:

Some will respond positively and focus on

- ecocritical approaches
- the poem as a cautionary tale with more relevance to readers today than in the 18th century
- the suffering of the Mariner after his shooting of the albatross
- the fates of the crew who are complicit in the random shooting of the bird
- the arrogance of man who believes he has control of the planet
- the moral message of the poem
- the learning of the Wedding Guest
- the significance of the shooting of the bird and of the blessing of the water snakes
- the guilt of the Mariner, etc.

Some will consider such a reading as limiting and focus on

- the supernatural aspects of the poem and potential gothic readings
- religious/Christian readings
- the poem as a journey of experience
- the way the poem defies single interpretations, etc.

Accept any valid argument.

Selected Poems – Robert Frost

0	7
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 Write about the ways Frost tells the story in 'After Apple-picking'. **[21 marks]**

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

Possible content:

- narrative perspective/voices: first person narrator who reflects upon his experiences and feelings after the apple harvest, subdued, mournful tone perhaps, etc
- setting: place – the apple orchard, time – the end of a working day, harvest time, on the edge of winter, etc
- single verse paragraph to describe the simple story of the last day of apple picking where the speaker reflects on the desire to sleep, allegory perhaps, dream verse, uneven use of rhyme, effects of the rhymes with 'sleep', use of sentence types for effect, etc
- ambiguity at the heart of the story, descriptive opening to create the scene of the orchard with the speaker drowsing off, movement to the back story of the morning and the oncoming sleep and the dream of the effect of hard work, ends with the reflection upon the type of sleep that is coming, use of contrasts to structure the poem, use of present tense which merges with the past tense, etc
- significance of the title, references to time – summer/winter, references to work and rest, repetition of sleep, use of natural imagery, use of sensuous detail, use of metaphor, etc.

0	8
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 "In Frost's poetry, hard work is portrayed as a rewarding experience."

How far do you agree with this view?

[21 marks]

Possible content:

Some will agree and focus on

- the speaker of 'After Apple-picking' and his being tired and reflective, content and ready for sleep
- the labourer who is praised in 'The Wood-Pile' for cutting and piling the maple logs (rewarding for the speaker to see)
- Baptiste in 'The Ax-Helve' who could 'make a short job long for love of it'
- perhaps the speaker of 'A Considerable Speck' who through working hard at his writing comes to appreciate microscopic life with intelligence, etc.

Some will disagree and focus on

- the death of the boy in 'Out, out –' for whom hard work is exhausting and far from rewarding given his death
- the possibility that in 'After Apple-picking' that hard work might not be rewarding given the desire for sleep and perhaps death
- the unfairness of making children work in 'Out, out –' etc.

Accept any valid argument.

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

0	9
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 How does Keats tell the story in stanzas 9 – 18 of 'The Eve of St Agnes'? **[21 marks]**

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

Possible content:

- narrative perspective/voices: omniscient sympathetic narrator, urgent tone for first three stanzas, desperate voice of Porphyro, terror of Angela, use of dialogue to develop the story, etc
- setting: place – the castle of Madeline's family, medieval fantasy/time – middle ages, night of St Agnes Eve, 20th January, etc
- use of Spenserian stanzas, and the controlled rhyme scheme, slow hesitant pace, etc
- linear chronology, the entrance of Porphyro into the story, this section comes after Madeline retires to bed, story follows Porphyro across the moors risking his life as he enters the portal doors so that he can gaze on Madeline, he meets the old beldame Angela who warns him of the dangers, but he persuades her to let him look at Madeline, use of crises and climax to drive the narrative, etc
- sensuous language, descriptive detail, emotive language, use of active verbs, gothic description, religious language, references to time, references to death, use of contrast, use of questions, exclamations, use of names, use of archaism, epithets for the two women, etc.

1	0
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 How do you respond to the view that in 'The Eve of St Agnes' the characters lack depth and are of no great interest to the reader? **[21 marks]**
Possible content:

Some will agree and focus on

- the characters as simply being types in a medieval romance
- Porphyro who is a stereotypical daring knight ready to risk all for Madeline
- the idealisation of Madeline by both Keats and Porphyro
- the functional role of Angela and the Beadsman
- the lack of psychological development of the characters, etc.

Some will disagree and focus on

- the passion and feeling of Porphyro
- the convincing portrayal of Madeline's innocence and desires
- the use of detail to describe Angela and the Beadsman, etc.

Some will argue that the characters may lack depth but their situation is interesting. Focus may also be on other points of interest in the poem. Accept any valid argument.

Selected Poems – Christina Rossetti

1	1
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 Write about the ways Rossetti tells the story in ‘Jessie Cameron’. **[21 marks]**

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

Possible content:

- narrative perspective/voices – omniscient non-judgemental narrator, use of contrasting voices of Jessie and the neighbour’s son, voice of the sea, etc
- setting: romantic coastal setting/ time – one night, etc
- thriller genre, use of the ballad style with its regular unrelenting rhyme scheme, something of the folk tale, etc
- linear chronology with some sense of the past emerging through the dialogue, begins with the attempt by Jessie to dismiss the lover’s pleas, moves to the argument between them and Jessie’s inability to go away, the growing darkness and incoming tide, moves to the crisis of the scream heard by neighbours, ambiguous ending full of uncertainty about Jessie’s and her neighbour’s fate, ambiguity of the ‘watchers by the dying’ who seemed to hear but took no action, etc
- use of sibilance and alliteration, use of repetition, use of modal verbs, use of names and epithets, sound imagery, nautical imagery, use of ambiguity, descriptive detail, light/ dark imagery, etc.

1	2
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 “The uncertainty of Jessie’s fate is the most engaging aspect of the poem.”

How do you respond to this view? **[21 marks]**

Possible content:

Some will agree and focus on

- the possibility that she is murdered
- the possibility that Jessie remained defiant to the last
- whether both Jessie and her ‘would-be lover’ were united at the end
- whether Jessie and her would-be lover tried to help each other
- the mystery and power of the sea at the end
- the way the narrative leads to the destination only to thwart readers, etc.

Some will disagree and focus on

- the irritation caused by the narrator’s toying with the reader, claiming not to know the outcome
- the conflict between Jessie and the neighbour’s son which creates greater interest
- Jessie’s strength and defiance
- Jessie’s cruelty perhaps
- the unconventional character and behaviour of the would-be lover
- the subversion of images of masculinity
- the description of nature throughout the poem
- the use of sound imagery
- the possible supernatural element
- the evocation of place, etc.

Accept any valid argument.

Selected Poems – Alfred Tennyson

1	3
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 Write about Tennyson's narrative methods in 'Tithonus'.

[21 marks]

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

Possible content:

- narrative perspective/voices: first person narrator who is weary and yearning for release from mortal existence, envious of 'the kindly race of men', but still possessing an aching sense of beauty, use of direct speech, sense of the silent addressee, Eos, reflective tone, narrator acting as a commentator as dawn breaks, etc
- setting: place – the quiet limit of the world, the East of Eos's dawn/time – classical times, dawn, flashback to a past time when Tithonus was mortal, etc
- dramatic monologue, use of iambic pentameter, some inversions of rhythm and syntax for effect, etc
- story begins in Tithonus's present as the speaker watches the break of dawn, events in the narrative present are simple – Tithonus asks the gods to let him go, to take back their gift of immortality, he then describes the beauty of the dawn arising, he imagines Eos's reply that the gods cannot revoke their gift, story ends with a renewed request for release/embedded in the story of the narrative present is the back story of the love affair of Tithonus and Eos, of his request for immortality and his failure to ask for eternal youth, story is structured through the contrast of the present which is despairing and the memories of past happiness, etc
- language: use of repetition, use of colour contrasts, use of natural imagery, use of pronouns, sensuous and sensual description, classical names, death imagery, references to time, use of exclamation, use of questions, etc.

1	4
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 "In Tennyson's stories, the desire for death is more powerful than the joy of living."

To what extent do you agree with this view?

[21 marks]

Possible content:

Some will agree and focus on

- Tithonus and his yearning for death
- the beautiful description of decay and the natural cycle of life in Tithonus
- Mariana's terrible hopelessness and her despair
- Mariana's debilitating depression
- the desire of the sailors in 'The Lotos Eaters' to 'no longer roam' and to rest 'on beds of asphodel'
- the desire of Ulysses perhaps to 'see the great Achilles', to 'touch the Happy Isles'
- the death-centredness of Ulysses's voyage
- the quiet acceptance of death of the Lady of Shalott, etc.

Some will disagree and focus on

- Tithonus's erotic description of the love he shared with Eos
- Ulysses's lust for fresh adventure and his masculine spirit
- the valuing of life of Godiva and the presentation of her beauty by Tennyson

- Lancelot's joy at being alive in 'The Lady of Shalott'
- perhaps the Lady's joy at her brief sense of purpose as she journeys towards the life of Camelot, etc.

Accept any valid argument.

Birdsong – Sebastian Faulks

- | | |
|---|---|
| 1 | 5 |
|---|---|
- How does Faulks tell the story from the opening of the novel to the end of the first page break, beginning with the words 'THE BOULEVARD DU CANGE was a broad, quiet street ...' and ending with 'what had struck him most he had not written about at all.'? (pages 3–14 Vintage 1994 Edition) **[21 marks]**

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

Possible content:

- narrative perspective/voices: third person narration but in places Stephen is the centre of consciousness, variety of voices to further the narrative – Azaire, Isabelle, Stephen, Grégoire, Bérard and his wife, etc
- setting: place – France, the Boulevard du Cange, the Azaire's house /time – 1910, spring, evening, etc
- social historical novel in this section, also the love story genre, but reference might be made to the wider context of the novel, in some ways 'formless' – no chapter headings or numbering of chapters, use of this section to contextualise the war section, etc
- a linear chronology, begins with Stephen's arrival at Azaire's house, moving to the dinner and the embarrassing arrival of the Bérards, Isabelle's leaving with a headache, ending with Azaire's beating of his wife, overheard by Stephen, etc
- register of war and love, pastoral imagery, use of contrast, use of verbs and emotive language, use of dialogue, use of irony, imagery of birds, register of music, descriptive detail, modern late 20th century language in contrast to the historical world being recounted, etc.

- | | |
|---|---|
| 1 | 6 |
|---|---|
- How far do you agree with the view that the main significance of the pre-war sections of the novel is that they establish an innocent world that is soon to be lost? **[21 marks]**

Possible content:

Some will agree and focus on

- the pastoral imagery used in the opening pages to contrast with what follows
- the seemingly idyllic way of life of picnics and boating to contrast with life at war
- the romantic love affair of Isabelle and Stephen which is displaced by war
- the contrast of an orderly life style with the uncertainty of the horrors of trench and tunnel life in the war sections, etc
- the significance of the theme of the loss of innocence (Stephen, Isabelle, Lisette) which will be replicated in the war sections.

Some will disagree and focus on the opening sections as being significant in their own right to introduce central characters and to show

- the world was never innocent
- the violence of the patriarchal world
- the class conflicts
- the vulgarity that lies beneath the surface of middle-class life
- the growing power of the industrialised world, etc

Accept any valid discussion of the significance of the pre-war sections of the novel.

The Secret Scripture – Sebastian Barry

1	7
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 Write about Barry's method of telling the story in Chapter 3.
[21 marks]**Authorial methods need to be related to the story being told in this chapter.****Possible content:**

- narrative perspective: first person narrator of Roseanne's Testimony, stylised address to the reader in the opening paragraph, calm, gentle and reassuring voice of Dr Grene, warm, gentle and slightly tentative voice of Roseanne, her mischievous, slightly flirtatious voice, etc
- setting: place – Roscommon Mental Asylum/time – late 20th century for the story's present, etc.
- feel of autobiography or a diary, testimony, historical realism, human tragedy perhaps, detective fiction of a sort, etc
- structured in this chapter with Roseanne's report of Dr Grene's coming in one morning and her out-manoeuvring him in hiding her diary, description of the conversation that took place and the use of narrative hooks – how long has she been in the asylum, how much does she know and is not revealing, Dr Grene's investigation into Roseanne's past, moves to his recounting of a visit to a zoo and his tender feeling for the beauty of two giraffes, Roseanne's noticing his shedding of a tear, chapter ends with Roseanne's sympathy for Dr Grene as she becomes aware of his needs, etc
- religious imagery, use of humour, use of emotive language, use of natural imagery, use of names, use of questions and answers to further the narrative, use of irony, use of descriptive detail, etc.

1	8
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 A reader has said that the conversations between Roseanne and Dr Grene are "a painful reading experience".

How do you respond to the conversations between Roseanne and Dr Grene?

[21 marks]**Possible content:**

Some will say they are a painful reading experience and focus on

- the reader's retrospective knowledge that Roseanne and Dr Grene are mother and son
- the gentleness of Roseanne's responses to Dr Grene
- the sadness of the various stories that are revealed in their conversations, both those in the narrative present and those of both speakers' pasts
- the confessional quality of the conversations for both speakers
- the simple and haunting beauty of Roseanne's uncritical voice
- the mutual respect and sympathy that they share
- comparisons made between Dr Grene and Roseanne's father, etc.

Some will say the conversations are not a painful reading experience and focus on

- the matter-of-factness of some of their exchanges
- the humour with which Roseanne recounts some of the conversations
- the narrative interest that the conversations create which is more telling than any emotional response

- the historical details that are revealed which are more intriguing than the two speakers themselves perhaps
- the fact that the reader does not know the pair are mother and son until the end, etc.

Accept any valid argument. Barry's use of irony might be discussed to support any viewpoint.

Small Island – Andrea Levy

1	9
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 How does Levy tell the story in Chapter 12?
[21 marks]

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

Possible content:

- narrative perspective/voices: first person narrator of Gilbert, humorous yet reflective tone, self-deprecating, open colloquial style, direct address to reader, use of other voices, etc
- setting: place – the Mother Country, Filey, Hunmanby, RAF training camp ; time – war years, compressed time sequences for Gilbert's reflections
- historical novel and one of social realism, post-colonial, strong links with oral tradition, war story in this chapter, fictive autobiography, some sense of social comedy, etc
- snapshots of details from the larger story of Gilbert's experiences in the RAF, embedded in the structure of Gilbert's larger story, reflections of Gilbert on those experiences with Sergeant Thwaites, the locals in Hunmanby, etc
- use of names, specific places, focus on the word Mother, sustained metaphor, colloquial speech, insulting language, fragmented sentence, grammatical constructions typical of Gilbert, use of slang, sexual innuendo, Yorkshire dialect, etc.

2	0
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 Gilbert calls the Mother Country a 'stinking cantankerous hag'.

To what extent do you think that *Small Island* ultimately presents the Mother Country in a negative way?

[21 marks]**Possible content:**

Some will argue that it does and focus on

- the racism experienced by Gilbert when looking for accommodation
- the lack of respect and appreciation of the West Indian contribution to the war effort
- the hostility Hortense experiences when seeking work as a teacher
- the hostility experienced in day-to-day life
- the way the West Indians are not treated as human beings
- the different locations where negative attitudes are replicated
- the physical state of the country in war-torn Britain
- the lack of friendliness, etc.

Some will argue against 'ultimately' and focus on

- the evidence of changing attitudes
- the behaviour and openness of Queenie and Arthur perhaps
- the way that some of the people are not unpleasant but simply blind and victims of ignorance
- the opportunities for work that are present
- the potential that the country offers, etc.

Accept any valid argument. Students will need to deal with 'ultimately'. There might well be comparison with the perception of students' feelings of the Mother Country today.

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

2	1
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 Write about the ways Hosseini tells the story in Chapter 25.
[21 marks]

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, Sohrab, the doctor, Mr Fayyaz, Soraya, General Taheri, remembered voice of Baba, Hassan, etc
- setting: place – Islamabad, hospital, America, park in Fremont/time – 2001 – three days in the hospital, reference to 9/11, 2002 to end, etc
- here a bildungsroman, a confessional, a novel about sin and redemption, fictive autobiography, psychological exploration, a religious text perhaps, etc
- link with the previous chapter and Sohrab's suicide attempt, begins with Sohrab fighting for life, Amir praying for his life and sins, Sohrab's physical recovery, the journey to America, the anticlimax of the return, Amir's outburst to General Taheri, climactic ending of the kite flying, events intersected with flashbacks from Amir's childhood with Hassan, etc
- descriptive detail, emotive language, religious language, language of prayer, use of dialogue, use of Farsi, use of emotive language, time references, variety of sentence length, time references, adverbs, use of dates, single word sentences, signature words of Hassan, language related to kite flying and running, etc.

2	2
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 It has been argued that the ending of *The Kite Runner* is too neat and contrived.

How do you respond to the ending of the novel?

[21 marks]**Possible content:**

Focus might be on any of the following and discussed positively or negatively

- the narrative patterns that are established in the final chapter – the kite flying, reminders of Hassan's words, the reading of the story of Rostam and Sohrab, etc
- the religious conversion of Amir
- the tentative optimism of Sohrab's smile
- the completion of the family unit of Soraya, Amir and Sohrab
- the embedding of the story in real historical events – here the Twin Towers, etc
- the repaying of Amir's debt to Hassan
- Amir's reconnection with his historical past and his heritage
- Amir's contrition and the resolution of the moral argument
- Amir's return to his twelve year old childhood in the flying of the kite, etc.

Accept any valid argument and discussion of the ending of the novel.

Enduring Love – Ian McEwan

2	3
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 How does McEwan tell the story in Chapter 9?
[21 marks]

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

Possible content:

- narrative perspective/voices: first person retrospective view of Joe who imagines the events from Clarissa's point of view, detached assessment for the narrative of Clarissa, voices of Joe and the direct voice of Clarissa in the dialogue, etc
- setting: place – the home of Joe and Clarissa, bathroom, bedroom, the street/time – the afternoon of Clarissa's arrival home, etc
- social realism genre, but with shades of the psychological thriller, crime novel, love story here too, etc
- linear chronology for the main story but containing some flashbacks as Joe imagines Clarissa recalling her day, all retrospective, busy recount of Clarissa's arrival home in the narrative present, moves to the altercation between her and Joe, ends with Joe's storming out leaving the apartment, chapter ends with an omniscient voice describing Joe's avoidance of Parry who is waiting, climactic ending, etc
- use of patterned sentences at the start of the chapter to log Clarissa's day, measured educated language, use of dialogue, references to story-telling and accidents and chance, use of scientific language, use of contrasting language for Joe and Clarissa, language of altercation and warfare, use of expletives, etc.

2	4
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 "For all of Clarissa's insights and good sense, she is of little interest to the reader."

How do you respond to this view?

[21 marks]**Possible content:**

Some will agree and focus on

- the way her sensible deductions are not engaging
- the way her rational responses in comparison to Joe's hysteria are not interesting
- her relaxed manner, which does not excite reader interest
- the way that readers are influenced by Joe and his lack of interest in her
- her not being given a commanding presence by McEwan
- her not being very significant to the main events of the story perhaps
- how she compares in terms of interest with Joe and Jed, etc.

Some will disagree and focus on

- her sense and perception being interesting
- her making wrong deductions which creates interest
- the interest created in some of her less well thought out suggestions perhaps (eg inviting Jed for tea)
- her being interesting as a victim of both Jed and Joe, etc.

Accept any valid argument and challenge to the question.

The God of Small Things – Arundhati Roy

2	5
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 How does Roy tell the story in Chapter 9?
[21 marks]

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

Possible content:

- narrative perspective/voices: third person omniscient narrator, consciousness of Rahel, voice of the remembered drunk in Washington, remembered voices of the young Estha and Rahel, the policeman who laughed at Velutha, etc
- setting: place – Ayemenem, ornamental garden, flashback to Washington, flashback to Velutha's home, the pickle factory/time – June, in the overarching 1993 time frame but flashbacks to 1969 etc
- tragedy, postcolonial text, social realism, fairy story elements, sense of a drama unfolding, etc
- non-chronological in terms of the novel, but in this chapter the 1993 story, Rahel in the ornamental garden thinking about stories and previous experiences, imagining herself and Estha curled in a satellite dish, remembering the day she went with Estha and Sophie Mol to Velutha dressed as Mrs Pillai, Mrs Eapen and Mrs Rajagopalan and painted Velutha's nails, story moves to the present and Rahel's noticing Estha in his room, her reflecting on their personal tragedy, chapter ends with her being drawn to the kathakali performance at the temple, pausing to take a look in the pickle factory and remembering the day Sophie Mol came and reflecting on how things can change in a day, structural use of signature phrases and motifs to link to the whole novel – No locusts Stand I, hole in the universe, things can change in a day – etc
- use of single word sentences, use of obscenities, echoes of fairy tales, child language and language play, use of natural imagery, use of pronouns, names and abstract nouns, descriptive detail, echoes of language patterns from earlier in the novel, snatches of dialogue, embedded stories, use of lists, etc.

2	6
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 In Chapter 9, Rahel and Estha are described as two actors trapped in a play that is little understood by them.

How far do you think that characters are 'trapped' in *The God of Small Things*?

[21 marks]**Possible content:**

Some will agree and focus on

- the literal meaning of characters trapped in the narrative of Roy's construction
- the entrapment in internal plays and narratives in the story – as the older Rahel and Estha are in Chapter 9, or the young twins are in the Welcome Home Sophie Mol play or Velutha is when he is beaten, etc
- characters being trapped by their history and political world
- characters being trapped by fate and inevitability
- the twins being trapped by Baby Kochamma at the police station
- Ammu's being trapped in her room
- characters being trapped by time, for the twins always ten to two, etc.

Some will disagree and focus on

- Ammu's breaking out of her entrapment – her parents, her marriage, her relationship with Velutha
- Velutha's transgressing his caste boundaries
- the children's running away, etc.

Accept any valid argument.

The Road – Cormac McCarthy

- | | |
|---|---|
| 2 | 7 |
|---|---|
- Write about some of the ways McCarthy tells the story from page 81 to page 97, beginning: 'In the morning ...' and ending 'an afterimage in the disturbed air.' (Picador 2009 Edition) **[21 marks]**

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

Possible content:

- narrative perspective/voices: detached third person narrator, voices of the man, the boy, haunting, biblical tone, etc
- setting: seems to be America, but an unidentified location, apocalyptic post-nuclear setting/ time – unspecified, the man thinks it is November, etc.
- science fiction genre, human drama, survival story, warning tale, horror story, adventure story, a journey story, sense of religious allegory, a pilgrimage of sorts, etc
- section begins on 'the road', the man carves the boy a flute, they spot a settlement, nothing found of value, a night passes, in the morning the man and boy go up the road to search again, key event – the meeting of the small boy, the crisis – when the father says they can't take him with them, they pass a second night and the next day on the road they see the group of tramping men – the bad guys on the move, on the road, etc
- use of time references, descriptive detail, minor sentences, use of statement sentences, bald unadorned style in places, use of irony, use of questions, pleas of the child, references to fire, use of imagery, references to death, dream images, etc.

- | | |
|---|---|
| 2 | 8 |
|---|---|
- What significance can you find in the title of *The Road*? **[21 marks]**

Possible content:

- the physical road that the man and boy travel on
- the dominant setting
- the use of the road by other travellers who journey south
- the road as a metaphor for a journey – both physical and spiritual, kind of pilgrimage
- the implications of common phrases with the title – lines from songs like 'the end of the road', 'the road to Damascus', 'the road to hell is paved with good intentions', 'the road is long ... he ain't heavy,' etc
- the sense of the road being never ending
- no destination – where do the man and boy end up – nowhere
- a simple title like the simple pared down story and its style
- the road – a metaphor for transience, people always on the move, houses abandoned, cities razed, etc
- used to supply the names of characters – roadrats, roadagents, etc
- the father reaches the end of the road, etc.

Accept any valid argument.

The Great Gatsby – F. Scott Fitzgerald

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 5. **[21 marks]**

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

Possible content:

- narrative perspective/voices: first person narrator, self-conscious story-teller and author, use of Gatsby's and Daisy's voices, subdued tone, romantic tone, humorous tone, etc
- setting: place – Nick's home and then Gatsby's mansion, etc/time – summer, one afternoon, the day of Gatsby and Daisy's reunion/mood setting – use of the rain, etc.
- 20th century love story, a novel about writing a novel, etc
- begins with Nick's arrival home and Gatsby's meeting him, moves to Nick's telling Gatsby of the invitation to Daisy, key event is the embarrassed and slightly comical meeting of the two lovers, movement to Gatsby's house and the tour, Nick's leaving/use of narrative gaps to preserve the dignity of Gatsby and Daisy, etc
- poetic prose, descriptive detail, sensual description, romantic language, precise time references, references to light and darkness, use of dialogue, use of colour detail, importance of Clay's *Economics* that Gatsby glances at, use of symbol and metaphor, snatches of song, etc.

3	0
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 "The characters in *The Great Gatsby* have closer relationships with money and the commercial world than with each other." **[21 marks]**

How far do you agree with this view?

Possible content:

Some will agree and focus on

- Gatsby and his valuing Daisy because she represents money (her voice was 'full of money')
- Gatsby's believing he can buy Nick's compliance and cooperation
- the party goers who don't even know the host but enjoy his wealth
- Gatsby's believing he must impress Daisy and buy her interest
- Daisy's valuing Gatsby because of his wealth, his mansion, his shirts and his possessions
- Tom and Daisy's marriage being built on their money
- Tom's relationship with Myrtle and the importance of his money and his purchasing power
- Wolfsheimer's relationship with Gatsby being of commercial interest only
- Wilson and the advertisement which informs his thinking
- There could be close focus on chapter 5 and the way Gatsby stage manages Daisy's tour of his house, the material possessions could be seen as a representation of his love for Daisy and of her love for him, etc.

Some will disagree and focus on

- Gatsby's love for Daisy transcending money, his romantic readiness being more important
- Daisy's love for Gatsby in the back story, given her tears on her wedding day
- George Wilson's love for his wife, etc.
- Nick's disinterestedness, and feelings for Gatsby etc.

Accept any valid argument.

Selected Stories – D. H. Lawrence

3	1
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 Write about the ways Lawrence tells the story in ‘The Horse-Dealer’s Daughter’.

[21 marks]

Authorial methods need to be related to the story being told in ‘The Horse-Dealer’s Daughter’

Possible content:

- narrative perspective/voices: third-person detached narrator, variety of voices in the story, Mabel and her brothers, the doctor, serious tone, etc.
- setting: place – Midlands, the family’s dining room, the churchyard, the meadow with a pond, the kitchen/time – early 20th century, one winter’s day, etc
- short story form which works as an independent entity, social realism, a love story of sorts, etc
- linear chronology, direct opening focus on the family at the kitchen table discussing the family’s loss of income and what they will do, Mabel very quiet despite the conversation being about her, movement towards the doctor’s entrance and more discussion of her state, her growing anxiety and her visit to her mother’s grave and then her suicide attempt in the pond, her rescue by Dr. Fergusson, his taking her home undressing her and wrapping her in a blanket, leads to her discovery of what has happened and her asking him if he loves her, his bewilderment and inability to agree or disagree, her tears and his declaration of love though both know it is not freely given or understood, the dramatic surprise of Mabel’s asking if Dr. Fergusson loves her, etc
- use of economical prose, use of adjectives, descriptive detail, use of speech, contrast of language of Mabel’s working class brothers and the doctor, use of names, references to light and darkness, natural imagery, intense emotional language, use of the words ‘horror’, ‘terrible’, ‘frightened’ in the last paragraph, etc.

3	2
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 “There is little sense of human happiness or optimism at the end of Lawrence’s stories.”

How far do you agree with this view?

[21 marks]

Possible content:

Some will agree and focus on

- the painful agony of the doctor in ‘The Horse-dealer’s Daughter’, the mother in ‘The Rocking-Horse Winner’
- the young soldier in ‘The Prussian Officer’
- Elizabeth in ‘Odour of Chrysanthemums’
- the dread and horror of Bertie in ‘The Blind Man’
- Egbert in ‘England, My England’
- the islander in ‘The Man who Loved Islands’, etc.

Some will disagree and focus on

- the expressions of love between the husband and wife in ‘The White Stocking’
- Maurice in ‘The Blind Man’
- perhaps Paul and Oscar and Bassett in ‘The Rocking-Horse Winner’
- the rabbit’s return to the wild in ‘Adolf’, etc.

Any valid argument needs to be credited.

Pride and Prejudice – Jane Austen

3	3
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 How does Austen tell the story in Chapter 56?
[21 marks]

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

Possible content:

- narrative perspective/voices: omniscient narrator, use of authorial commentary, use of voices – Mrs Bennet, Elizabeth, Lady Catherine, etc
- setting: place – the Bennets' house, the garden/time – a week after Bingley's engagement with Jane, one morning, use of elongated time for the altercation between Elizabeth and Lady Catherine etc
- social comedy, sense of melodrama here, social realism, etc
- linear chronology, descriptive opening and then the dramatic arrival of Lady Catherine, use of tension, movement to her request that Elizabeth accompany her into the 'prettyish kind of a little wilderness', her attack on Elizabeth, the ensuing argument, dramatic climax – Elizabeth's refusal to say that she will not enter into an engagement with Darcy, Lady Catherine's fury ('Are the shades of Pemberley to be thus polluted') and abrupt leave-taking, etc
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, language of altercation, use of insults, references to class positions, verbs of saying, use of names, use of questions and exclamations, references to family relationships, etc.

3	4
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 Lady Catherine calls Elizabeth an 'obstinate, headstrong girl', one who is 'unfeeling' and 'selfish'.

Is there any justification for this view of Elizabeth in *Pride and Prejudice* as a whole?

[21 marks]**Possible content:**

Answers may focus on Lady Catherine or Elizabeth in the light of the view given and students may discuss 'justification' accordingly.

- some will focus on the Lady Catherine's manner and arrogance and see the attack as a result of her anger (and therefore justified) at this point in the novel
- there may be discussion of Elizabeth's confrontation with Lady Catherine in chapter 29
- there may be discussion of social class and some may see Lady Catherine as defending the position and power of the aristocracy which is being challenged
- some will focus on the relationship between Elizabeth and Darcy, see the words as being justified and praise her defiance as a sign of the depth of her love for Darcy
- some will focus on Elizabeth's headstrong behaviour at other points of the novel – her rejection of Collins's proposal, her rejection of Darcy's proposal, her decision to walk to Netherfield to see Jane, etc
- some may focus on her unjustifiably being accused of being 'unfeeling' and defend her in the light of her relationship with Jane
- some may focus on her selfishness and argue that she is selfish in refusing Mr Collins and Mr Darcy in the way that either marriage would have helped her family's financial situation
- some will focus on Austen's subtle proto-feminism in endorsing Elizabeth's obstinacy and selfishness, etc.

Accept any valid debate that focuses on 'justification'. Students may focus on some of the accusations levelled at Elizabeth by Lady Catherine, agree with some and not others.

Great Expectations – Charles Dickens

3	5
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 How does Dickens tell the story in Chapter 22?
[21 marks]

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

Possible content:

- narrative perspective/voices: first person narrator – the adult Pip who is reflecting on his experiences and recreating them here, use of various voices, the younger Pip who goes to London to become a gentleman, Herbert who acts as a narrator of sorts to fill in detail of Miss Havisham and Estella, the Pocket family, comical tone, etc
- setting: Barnard's Inn, the counting house, the house of Mr Pocket in Hammersmith, time – early 19th century, one lunch time for the first part of the chapter and then condensed time for a series of days in which the friendship between Pip and Herbert is cemented, etc
- bildungsroman, novel about social realism, social comedy here also perhaps, etc
- linear chronology but told retrospectively with a back story of Miss Havisham in Herbert's narrative, begins with Pip and Herbert in Barnard's Inn and the beginning of their friendship (Herbert's being asked by Pip on how to improve his manners), moves to Herbert's recounting the story of Miss Havisham and Estella, details of Matthew Pocket's relationship with Miss Havisham, moves to discussion of Herbert's expectations and his work in the counting house, chapter ends at the Pockets' house with a comedic sketch of their chaotic family life, etc
- use of formal English with some colloquialisms, use of names, references to food, manners, use of contrast, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, use of questions and answers, use of place names of London, temporal references, references to what it is to be a gentleman, etc.

3	6
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 To what extent do you agree with the view that Herbert Pocket is the only real gentleman in *Great Expectations*?
[21 marks]**Possible content:**

Some will agree and focus on

- Herbert's good breeding and good manners
- Herbert's relaxed and natural manner
- Herbert's ability to empathise
- Herbert's courage and willingness to help to do good to others
- Herbert's moral integrity
- his not being rich
- the pretentiousness and bad behaviour of Pip who so much wants to be a gentleman
- the stupidity and cruelty of Drummle
- the ambiguity around Jaggers
- Compeyson who is apparently a gentleman but who is the source of so much evil, etc.

Some will challenge the view and focus on

- the adult Pip who narrates the story finally learning what it is to be a gentleman
- the gentle Christian Joe who is an instinctive gentleman (who can deal with evil and bullying when he has to but is sympathetic and kind)
- Wemmick perhaps

- Matthew Pocket
- others who are born gentlemen – Drummle, the Finches of the Grove, etc.

There may be discussion of what being a gentleman means. Discussion could focus on social class and status and students might argue that there is nothing worthy about belonging to the gentleman class. Accept any valid argument.

SECTION B

3	7
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 Write about the significance of key events in the narratives of the **three** writers you have studied. **[42 marks]**

Key events need to be clearly identified in relation to the overarching story.

The ‘key’ events must be main events that have a bearing on the story.

Possible content:

Focus might be on

- key event in relation to the plot (eg Hosseini – the rape of Hassan, Austen – the proposal of Mr Darcy, Tennyson – the arrival of Sir Lancelot in ‘The Lady of Shalott’)
- key event in relation to character development (Germany’s invasion of Poland for the reflections of the narrator in ‘1st September 1939’, the smiling of the Duchess in ‘My Last Duchess’ and its effect on the jealous Duke, the late-night phone call of Jed and its effect on Joe in *Enduring Love*, etc)
- key event in terms of its structural position in the narrative (the balloon accident in chapter 1 of *Enduring love*, the shooting of the albatross at the end of the Part 1 of ‘The Rime of the Ancient Mariner’, the love-making of Ammu and Velutha in the last chapter of *The God of Small Things*)
- key event in terms of creating suspense for the reader (the birth of the baby in *Small Island*, the attack on Pip by Orlick in *Great Expectations*, the goblins’ attack on Lizzie in ‘Goblin Market’)
- the key event which takes place outside the narrative present of the story (the stopping of the Duchess’s smiles in ‘My Last Duchess’, the early love affair between Daisy and Gatsby in *The Great Gatsby*, the seduction of the knight by the faery child in ‘La Belle Dame Sans Merci’, the incarceration of Roseanne in *The Secret Scripture*)
- the key event which gives way to dramatic excitement (Lydia’s elopement with Wickham, the battle in the tunnel in *Birdsong*, Jed’s taking Clarissa hostage in *Enduring Love*, Paul’s riding of the rocking-horse on the final night in ‘The Rocking-horse Winner’)
- the key event which is understated or anti-climactic (the falling from the sky of Icarus in ‘The Musée des Beaux Arts’, the death of Sophie Mol in *The God of Small Things*, the boy’s death in ‘Out, out –’)
- the key event which is a narrative gap (the abandonment of Mariana by Angelo, Miss Gee’s moment of death) etc.

Accept any valid discussion about key events in texts but there needs to be specific illustration and students need to show why the events are key.

Accept any valid discussion about different interpretations of key events.

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 key events; excellent understanding of what key events might mean textual support is likely to be excellently selected and integrated 	<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 key events evaluation of other narrative methods in relation to key events	<ul style="list-style-type: none"> integrated evaluation of where key events appear structurally and evaluation of the writers’ crafting in relation to the key events 	
	AO3	evaluation of how key events work across the three texts evaluation of the significance of those key events evaluation of well chosen supportive references.	<ul style="list-style-type: none"> evaluative discussion of meanings that arise from key events; evaluation of the 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. 	

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 key events in a confident way; very good understanding of what key events might mean 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 key events analysis of other narrative methods in relation to key events	<ul style="list-style-type: none"> secure understanding of where the key events appear structurally and a secure analysis of the writers’ crafting in relation to the key events 	
	AO3	analysis of how key events works across the three texts analysis of the significance of key events analysis of well chosen supportive references	<ul style="list-style-type: none"> detailed discussion of meanings that arise from key events; 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 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 key events in three texts and develop points in a clear way; clear understanding of what key events might mean 	<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 key event explanation of other narrative methods in relation to key events	<ul style="list-style-type: none"> textual support is likely to be relevant and appropriately chosen clear sense of where the key events appear structurally and a clear understanding of the writers’ crafting in relation to key events 	
	AO3	explanation of how key events work across the three texts explanation of the significance of those key events explanation of textual support	<ul style="list-style-type: none"> clear discussion of meanings that arise from key events; explanation of potential meanings, evidence of a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of depth 	

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 key events in each of the three texts and develop points in a fairly straightforward way; some understanding of what key events might mean textual support is likely to be integrated and relevant but not always consistent some understanding of where the key events appear structurally and some understanding of the writers’ crafting in relation to the key events some discussion of meanings that arise from key events; 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 key events some understanding of other narrative methods in relation to key events <hr/> some understanding of how key events work across the three texts some understanding of the significance of those key events 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 key events or produce some discussion of one or two; beginnings of an understanding of what key events might mean textual support is likely but it may not be integrated or carefully chosen 	<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 key events some awareness of other narrative methods in relation to the key events	<ul style="list-style-type: none"> some sense of where the key events appear structurally and some sense of the writers’ crafting in relation to the key events 	
	AO3	some awareness of how key events works across the three texts some awareness of the significance of those key events some awareness of how to use textual support	<ul style="list-style-type: none"> beginnings of some discussion about meanings that might arise from the key event; 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 	

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 key events in one or two authored works; very little understanding of what key events might mean 	<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 key event very little grasp of key events in relation to other narrative methods	<ul style="list-style-type: none"> likely to produce some writing about the texts, unlikely to be focused 	
	AO3	very little grasp of how the key event works across the three texts very little grasp of the significance of those key events little textual support	<ul style="list-style-type: none"> little sense of where the key events appear structurally and little sense of the writers’ crafting in relation to the key events little sense of any meaning arising from the key events argument unlikely to be shaped thin coverage of any text 	
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 	

3	8
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The ways that writers choose to structurally divide their stories are always significant. They might, for example, choose to use chapters, page breaks, parts, stanzas, etc.

Write about the significance of the structural divisions used in the narratives of each of the **three** writers you have studied. **[42 marks]**

Structural divisions need to be clearly identified in relation to the overarching story.

Possible content:

- in poetry stanzas can be used to define movements in the story, eg 'The Eve of St Agnes' (rhyme might be discussed in relation to stanza division)
- use of conventional chapters in *Pride and Prejudice* in the chronological telling of the story
- the nine chapters in the novella *The Great Gatsby* and how they are used to release the story (Gatsby not introduced until chapter 3, backstory told intermittently, chapters 1 and 9 framing the narrative, etc)
- the use of 59 chapters in *Great Expectations* – the number relating to the multiple stories and characters, the serialisation of production, etc
- the use of 'Parts' and page breaks in *Birdsong* to move across time settings or to shift time
- the use of quatrains in 'Victor', 'Miss Gee' and 'James Honeyman', the typical nursery-rhyme style contrasting with the darker stories that are told
- the use of single verse paragraphs for 'Porphyria's Lover' and 'My Last Duchess', perhaps to suggest the command of the speakers and the rush of feeling and intent
- the use of twelve numbered quatrains for 'The Laboratory' perhaps to represent time relentlessly moving forward, the Roman numerals giving a sense of a time long ago
- the use of XV numbered uneven verse paragraphs in 'The Pied Piper of Hamelin', to suggest the story's being set in the past
- the use of regular eight line stanzas in 'Cousin Kate' perhaps to suggest a systematic attack and control of the speaker
- the use of 7 Parts in 'The Rime of the Ancient Mariner' – perhaps with biblical echoes and 4 and 6 line stanzas, the breaking of the conventional ballad form
- the use of two parts in 'Lamia', signalling two clear movements in the story
- the use of Spenserian stanzas in the first part of 'The Lotos Eaters and Choric Song' which become broken as the mariners lose their will to continue
- the use of chapters with distinct titles for Dr Grene's Commonplace Book and Roseanne's Testimony in *The Secret Scripture*, replicating the two internal stories that are being told concurrently
- the use of 'Sections' with dates and time references, and chapters, in *Small Island* to clearly separate the different voices telling the story
- the use of chapters and appendices in *Enduring Love*
- the use of 21 chapters and page breaks in *The God of Small Things* perhaps to suggest the coming of age in reverse or the anti-bildungsroman
- the use of page breaks signalled by '...' in *The Road*, extended spacing between paragraphs, and no chapters to suggest that all organisation has broken down
- the use of IV sections in 'The Prussian Officer' and II sections in 'Odour of Chrysanthemums' to indicate clear movements in the stories, etc.

Accept any relevant comment on how stories are divided.

Accept any valid interpretation arising from structural divisions.

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 use of structural divisions; excellent understanding of what the structural divisions might signify textual support is likely to be excellently selected and integrated 	<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.
	AO2	evaluation of structural divisions evaluation of other narrative methods in relation to structural divisions	<ul style="list-style-type: none"> integrated evaluation of where the structural divisions appear in the story line and evaluation of the writers' crafting in relation to the structural divisions 	<ul style="list-style-type: none"> At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO3	Evaluation of how structural divisions work across the three texts evaluation of the significance of those structural divisions evaluation of well chosen supportive references	<ul style="list-style-type: none"> evaluative discussion of meanings that arise from the use of structural divisions; 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 	

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 structural divisions in a confident way; very good understanding of what structural divisions 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 structural divisions analysis of other narrative methods in relation to structural divisions	<ul style="list-style-type: none"> • secure understanding of where structural divisions appear in the story line and a secure analysis of the writers’ crafting in relation to structural divisions 	
	AO3	analysis of how structural divisions works across the three texts analysis of the significance of structural divisions analysis of well chosen supportive references	<ul style="list-style-type: none"> • detailed discussion of meanings that arise from structural divisions; 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 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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Explanation	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify examples of structural divisions in three texts and develop points in a clear way; clear understanding of what the structural divisions might signify textual support is likely to be relevant and appropriately chosen clear sense of where structural divisions appear in the story line and a clear understanding of the writers’ crafting in relation to structural divisions clear discussion of meanings that arise from uses of structural divisions; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of 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 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 structural divisions explanation of other narrative methods in relation to structural divisions		
	AO3	explanation of how structural divisions work across the three texts explanation of the significance of those structural divisions 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 structural divisions in each of the three texts and develop points in a fairly straightforward way; some understanding of what structural divisions might signify textual support is likely to be integrated and relevant but not always consistent some understanding of where structural divisions appear in the story line and some understanding of the writers’ crafting in relation to structural divisions some discussion of meanings that arise from structural divisions; 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 critical vocabulary; generally accurate writing; relevant to task		
	AO3	some understanding of structural divisions some understanding of other narrative methods in relation to structural divisions		

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 structural divisions or produce some discussion of one or two uses; beginnings of an understanding of what structural divisions might signify textual support is likely but it may not be integrated or carefully chosen some sense of where structural divisions appear in the story line and some sense of the writers’ crafting in relation to structural divisions beginnings of some discussion about meanings that might arise from structural divisions; 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 structural divisions some awareness of other narrative methods in relation to structural divisions		
	AO3	some awareness of how structural divisions work across the three texts some awareness of the significance of those structural divisions 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 structural divisions in one or two authored works; very little understanding of what meanings might arise likely to produce some writing about the texts, unlikely to be focused little sense of where structural divisions occur in the story line and little sense of the writers’ crafting in relation to the structural divisions little sense of any meaning arising from structural divisions argument unlikely to be shaped thin coverage of any text 	<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 structural division very little grasp of narrative methods in relation to structural divisions		
	AO3	very little grasp of how the structural divisions work across the three texts very little grasp of the significance of those structural divisions 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