
AS

English Literature B

LITB1 Aspects of Narrative

Mark scheme

2745

June 2016

Version 1.0: Final Mark Scheme

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

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

Further copies of this mark scheme are available from aqa.org.uk.

Information for Examiners

Marking the scripts – basic principles

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

- Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all 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 descriptors have been met. There will be occasions when an answer hits bullets in different bands; in such cases, the 'best-fit' model applies.
- Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all inclusive. In no circumstances should candidates be penalised for failing to make certain points.
- Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates' views which are well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.

- 8 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
- 9 If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
- 10 Examiners must remember that AO1 tests the technical writing abilities of candidates. Although a well-turned argument is always likely to impress, candidates must not be penalised for technical errors beyond the weighting of AO1.

Marking the scripts – annotation

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

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

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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Explanation	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
Some understanding	AO2	some understanding of how the author's narrative methods work	<ul style="list-style-type: none"> several 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
Some awareness	AO2	some awareness of how the author's narrative methods work	<ul style="list-style-type: none"> several points mentioned; 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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Very little grasp	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 a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated context is likely to be perceptively analysed as part of the argument 	<p>‘Evaluation’ is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument. At the bottom of the band there will be confident analysis with a little evaluation.
	AO3	evaluation of an interpretation or interpretations with excellently selected references		
	AO4	evaluation of relevant contextual factors		

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 in relation to 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 is likely to be built into 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	'Very little grasp' is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate. <ul style="list-style-type: none">At the top of the band students will perhaps make a vague point or two.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 how Auden tells the story in 'James Honeyman'.

[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, ironic, comical, critical, etc/ use of voices of various characters: the teacher, Honeyman, his Tutor, Doreen, the landlady, Mrs Flower, the child, unidentified authoritative voice at the end, etc
- setting: place – Honeyman's first home and vicinity, Great West Road, his marital home and the garden shed, etc/time setting – potted history of Honeyman's life, one particular evening when the 'gentleman' visits, use of extended time for the dropping of the bomb, etc
- use of the ballad form, regular rhyme scheme, comical rhyming, etc
- begins with details of Honeyman as a child, moves through his education, courtship, marriage, his obsession with his experiment, the political ramifications and the attack by the foreign power, ends with Honeyman's death and the judicial voice of God perhaps, etc
- use of names, references to specific place names, time markers, simple language, use of scientific language, colloquialisms, use of contrast, nouns relating to the family, etc.

0 2 “Male characters always provide more interest than female characters in Auden’s narratives.”

How far do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- the fact that it is the male characters who have jobs and power, who are creative, who are passionate, intense, unstable or who have the capacity for intellectual thought and reflection and are therefore interesting, etc
- James Honeyman as the scientist, the gentleman, acting on behalf of the Foreign Power, etc
- the repressed Victor and his father, etc
- the reflective narrator of ‘1st September 1939’ who seems to be male, possibly Auden himself and the other males with power who are embedded into the story, etc
- the narrator of ‘As I Walked Out One Evening’ who again seems to be male, the lover who speaks and the voice of Time, etc
- the rather secretive second voice in ‘O What Is That Sound’ who seems to be male, etc
- the narrator/ art critic of ‘Musée des Beaux Arts’ and Icarus, etc
- Doctor Thomas, the Vicar, Mr Rose and the Oxford Groupers in ‘Miss Gee’, etc
- how Auden perhaps reflects the cultural position of men and women in the 1930s (the men are the scientists, doctors, etc – women have more traditional roles, i.e. wives, mothers, spinsters)
- how Auden seems to be more interested in the lives and behaviour of men, etc.

Some will challenge the question and argue that

- it is precisely because women are marginalised that they are interesting in the stories, etc
- Miss Gee is interesting perhaps because she holds no social position and is marginalised
- Miss Gee is interesting because she is the central focus of the poem
- Anna in ‘Victor’ is interesting because she is sexually alive
- Mrs Flower is interesting because she is a foreign agent
- the anonymous voices and narrators in several of the poems might well be female, etc.

Accept any valid argument.

Selected Poems – Robert Browning

0 3 Write about the ways Browning tells the story in 'The Patriot'.

[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 first person narrator who seems to be a victim of the vicissitudes of fortune, self-pitying, pious, resigned, retrospective in part, reflective, voices of the townsfolk, imagined voice of God, etc
- setting: a city, the centre where executions take place – the Shambles' Gate/time – the sub-title 'AN OLD STORY' makes this seem timeless, covers one year, opens retrospectively with details of 'a year ago' and then moves to the present, etc
- first person narrative in six regular quatrains, measured like his steps perhaps, use of numbers suggesting countdown, etc
- a rather odd story in two parts with significant narrative gaps – story begins with a glance at the past and the way the speaker was applauded and revered by the populace for his deeds, speaker in the present reflects on his arrogance and confidence in his past life, story moves to the present and the change to the speaker's fortune as he is bound by ropes and marched to the scaffold, ends with a reflection and hope that God will judge him fairly, etc
- formal language, romantic imagery, use of specific details of the city, active verbs, use of speech, religious imagery, allusion to Christ's entering Jerusalem, allusion to Icarus, references to power, use of contrast, time references, use of archaic language, significance of the title and sub-title, etc.

0 4 “In Browning’s stories changes of fortune are never for the better.”

How far do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- the patriot and how he was celebrated a year ago and now goes scorned to his death
- how the patriot might represent men with power and how fortune spirals
- the female poisoner who seems to have enjoyed a happier time with her lover in the past
- Fra Lippo’s arrest after his night with the ‘sportive ladies’
- the seeming contentment and happiness of the duchess before she invited the duke’s displeasure and is murdered
- the happiness of citizens of Hamelin when the rats are removed which changes to misery after the piper’s abduction of their children
- Porphyria’s joy at being with her lover ending in her change of fortune when she is strangled, etc.

Some will disagree and focus on:

- the joy the female poisoner has now that her fortune has changed (she enjoys the power of intrigue and murder)
- Fra Lippo’s ‘rescue’ from the streets as an eight-year-old boy and being given sanctity in the monastery, perhaps
- the duke’s looking forward to his new marriage after the change of fortune relating to his last duchess’s seeming lack of respect
- Porphyria’s lover’s anxiety when Porphyria arrives compared to his contentment after he decides what to do, his seeming happiness at the end of the poem
- the piper’s various changes in fortune which result in the increase of his power
- the piper’s taking the children to a better land after the public snub by the town’s mayor, etc.

Accept any valid argument.

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

0 5 Write about the ways Coleridge tells the story in Part 6 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 overarching voice to narrate the events and his feelings at the end of his journey, dialogue between the first and second voices, recreated past voice (in present tense) of the mariner when he sees his own country, his prayer to God, range of moods, etc
- setting: ship, sea, emptiness of the ocean, harbour of his own country/ time – 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 sixth stage of the story after the introduction of the voices the mariner hears when he 'fell down in a swoond', gothic, supernatural sea-faring genre, religious poem in this section perhaps, use of quatrains and the two longer six-line stanzas and their significance, etc
- section begins structurally with a continuation of the two voices (now dramatised) that the mariner hears while he is entranced, his waking in the night and seeing the dead men standing together, his account of his fear, the arrival at the harbour-bay, the angelic spirits standing above the bodies of the dead crew, the arrival of the Pilot, the Pilot's boy and the holy Hermit, the mariner's hope that the Hermit can wash away the blood 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 and the dramatisation of the voices, gothic imagery, natural imagery, religious and cosmic references, use of apostrophe, dream language, descriptive detail, figurative language, repetition, emotive language, etc.

0 6 “ ‘The Rime of the Ancient Mariner’ is simply a traveller’s tale.”

How far do you agree with this view?

[21 marks]

Possible content

Some will respond positively and focus on

- the way that the travels of the mariner are central to and dominate the story
- the interest in travellers’ tales in both the late eighteenth century and beyond
- the mariner’s journey which is central to the poem
- the attention given in the poem to those who listen to the mariner’s tale of travel
- the exotic landscapes which the poem details
- the extraordinary happenings that the mariner relates
- the movement from the known world (the mariner’s own country) to the unknown and back again
- the way the traveller is changed by his travels
- the way the traveller becomes more knowledgeable and wiser, etc.

Some will consider such a label as limiting and focus on

- the possibility that the poem is actually a ‘*time* traveller’s tale’ since it seems to take readers back in time
- the label of a supernatural tale
- the label of a moral or cautionary tale
- the label of a tragedy
- the label of an eco-critical tale
- the label of an allegorical tale
- the label of a Romantic poem
- the label of a religious poem
- the way the poem can be labelled in many ways at the same time, etc.

Accept any valid argument. At least a third of the answer must be devoted to the traveller’s tale before other suggestions are discussed.

Selected Poems – Robert Frost

0 7 Write about the ways Frost tells the story in 'An Unstamped Letter in Our Rural Letter Box'.
[21 marks]

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

Possible content

- narrative perspective/voices: first person narrator though one with a kind of omniscient overview, seemingly a tramp who addresses an anonymous house holder (who is a farmer) by letter, reflective upbeat, educated voice, conversational tone, etc
- setting: place – outside the house of a farmer, natural rural setting/time – early morning in the narrative present, night time in the account of the previous night, etc
- single verse paragraph to describe the unbroken reflections of the letter writer, mainly in rhyming couplets but with some variations, use of different sentence types, etc
- structural movement from a record of the previous night's events to the tramp's opinions and thoughts in the present, the tramp's offering an explanation of what caused the watchdog to bark – his camping in the householder's pasture, his waking at 2 o'clock and seeing a shooting star, his own epiphany, ends with the tramp's wondering if his involuntary host has himself seen some significance in his life through reflecting on the cosmos, use of contrasts to structure the poem, present tense merging with past tense, etc
- significance of the title, references to time – night and morning, references to work and social position, use of Latin, use of cosmological terms, use of natural imagery, use of sensuous detail, use of image of the ace of spades, use of metaphor etc.

0 8 How far do you agree with the view that in Frost's narratives the human characters are of greater interest than the natural world?

[21 marks]

Possible content

Some will agree and focus on

- the tramp and his philosophy in 'An Unstamped Letter in our Rural Letter Box'
- the boy in 'Out, out –' – or perhaps the omniscient narrator who reflects on the tragic incident
- Baptiste in 'The Ax-Helve' who could 'make a short job long/For love of it', his speech and French accent, Mrs Baptiste
- the central character of 'The Road Not Taken' and his uncertainty or teasing irony perhaps
- the central character of 'Stopping by Woods on a Snowy Evening' and perhaps his longing for oblivion
- the central character in 'The Wood-Pile' whose interest is in the man who cut the maple trees and left them
- the human characters in 'The Draft Horse', the strange man who kills the horse and the couple's strange acceptance of the happening, etc.

Some will disagree and focus on

- the power of the natural world as depicted in 'Out, out –' with the five mountain ranges of Vermont, the sunset which determines human activity
- the yellow woods and undergrowth in 'The Road Not Taken' and what they might symbolise
- the landscape around the frozen swamp in 'The Wood-Pile' which seems to dwarf human life, the bird which has its own life and seemingly own set of thoughts, the way that nature grows over the handiwork of man (the wood-pile) showing man's insignificance perhaps
- the beauty of the snowy woods
- the microscopic speck in which the speaker sees such amazing intelligence, etc.

Accept any valid argument.

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

0 9 How does Keats tell the story of 'The Eve of St Agnes' in stanzas 34 – 42?

[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, reflective mournful tone, overarching sadness, use of Madeline's and Porphyro's voices to tell the story of their love and of their escape, etc
- setting: place – the castle of Madeline's family, fantasy storyworld/time – medieval, night of St Agnes Eve, 20th January, etc
- use of Spenserian stanzas, and the controlled rhyme scheme, part of a longer poem, final stanza returns to the narrative frame established at the start, etc
- linear chronology, Madeline's awakening and sadness at leaving her dream, Porphyro's reassurance and their love-making, the progress of time which alarms Porphyro, his vows to her, their hurried escape as morning comes, the narrator's distancing of the lovers in time with a reminder that their story happened long ago, ending with details of misery, coldness and death, use of crises, climax and anti-climax to drive the narrative, etc
- sensuous language, descriptive detail, emotive language, language of grief and sadness, use of active verbs, gothic description, religious language, references to time, references to death, use of contrast, use of questions, exclamations, use of names, time references, etc.

1 0 “All of Keats’ stories are profoundly sad.”

How do you respond to this view?

[21 marks]

Possible content

Some will agree and focus on

- the ending of ‘The Eve of St Agnes’ which reminds readers that all the characters are now long gone and that time passes throwing the happiness of the story into relief and creating a deep sadness
- Madeline’s sadness which results from her knowledge that the reality of sexual love is not as magical as her dream
- the sadness evoked by the bleak winter setting in ‘The Eve of St Agnes’ which could be said to suggest that Madeline and Porphyro are trapped
- the forlorn image of the knight in ‘La Belle Dame Sans Merci’ who is near to death
- the story of the knight who tells of his love for the *femme fatale* and his entrapment by her
- the fear of Lamia that her secret will be exposed
- the destruction of love and life by cold philosophy
- the death of Lycius and disappearance of Lamia, etc.

Some will disagree and focus on

- the passion and feeling of Porphyro and his depth of love for Madeline which suggest happiness and not sadness
- their escaping the confines of the castle and the family feuds
- the beauty of the love between Lycius and Lamia which is more significant than the outcome of the story
- elements of sadness within the stories, but go on to say that, as these do not overwhelm the stories, they cannot be described as “profoundly sad”.

Accept any valid argument. In the top mark bands students need to engage with “profoundly”.

Selected Poems – Christina Rossetti

1 1 Write about the ways Rossetti tells the story in 'An Apple-Gathering'.

[21 marks]

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

Possible content

- narrative perspective/voices – first person narrator, use of sad and reflective tone, sense of a personal address to Willie but no voice replies, etc
- setting: place – rural, seemingly in a village with a lane and houses and an orchard/ time – autumn though looking back at spring when the apple blossom was pink, movement from day to night on the day of the apple picking, etc
- allegorical, romantic fable, something of the folk tale but one which is ambiguous, story operating on a number of levels, use of the ballad style in quatrains with a regular and simple unrelenting rhyme scheme, irregular metre with a short final line, etc
- retrospective viewpoint and then linear chronology, begins with an account of the past when the narrator plucked pink blossom to adorn her hair, moves to the autumn time when the narrator is disappointed to find no apples on her tree, while all her neighbours with their full baskets mock her for being empty-handed, focus on Willie, her former lover who has abandoned her and now courts Gertrude, sense of sadness at what once was, finally the speaker's lonely reflections as her neighbours pass by and leave her alone with her memories, etc
- use of pastoral imagery, use of names to contrast with the nameless narrator, use of emotive language – 'teazed', 'mocked', 'sweet-voiced', use of parallels, patterns and pairings – 'Lillian and Lillas', Gertrude and Willie, 'Laughing and listening', use of repetition, use of modal verbs, use of sound and song imagery, use of ambiguity, descriptive detail, light/dark, colour imagery, etc.

1 2 “Those who live for the moment are condemned in Rossetti’s narratives.”

How far do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- women who indulge in passion and sexual relations with men before marriage and who had unhappy fates (‘An Apple-Gathering’, ‘Maude Clare’, ‘Sister Maude’, ‘Cousin Kate’, perhaps ‘Goblin Market’)
- the isolation of the speaker of ‘An Apple-Gathering’ who watches others who have an accepted place in the community
- the sense that those who conform to conventional living and show patience and restraint are rewarded
- Laura in ‘Goblin Market’ who gives into her desires and wants to have the fruits now – she looks at the goblin men while Lizzie turns away and is condemned by what happens to her and how she is judged
- Laura’s irresponsibility in pursuing her desire and putting her sister in jeopardy
- the haunting tale of Jeannie which hangs over ‘Goblin Market’
- Lizzie’s being heralded as the story’s heroine for not giving in to temptation and for saving her sister
- Maude Clare’s being abandoned seemingly as a result of her indiscretion and for wading ‘ankle-deep’ with Thomas ‘for lilies in the beck’ in the back story
- the speaker of ‘Cousin Kate’ who was encouraged by her lover to lead a ‘shameless, shameful life’ and whom society condemns
- the tragic results of the ‘shame’ of the speaker in ‘Sister Maude’, etc.

Some will disagree and focus on

- sympathy rather than condemnation that is shown for ‘fallen women’ (often through the women telling their own stories)
- the way that men who equally live for the moment are seemingly rewarded with virginal brides having indulged their sexual appetites beforehand – Thomas, Willie
- the lack of moral retribution for the goblin men who seemingly live for the moment
- the way that the apparent moral upright characters are condemned by the speakers of the poems and perhaps by Rossetti – sister Maude, cousin Kate, perhaps Nell, etc.

Accept any valid argument. Some students might focus on the condemnation coming from characters or society within the stories. Some will focus on how readers might or might not condemn. Some will focus on Rossetti’s judgements.

Selected Poems – Alfred Tennyson

1 3 Write about the ways Tennyson tells the story in Part 4 of 'The Lady of Shalott'.

[21 marks]

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

Possible content

- narrative perspective/voices: omniscient narrator who is sympathetic to the Lady, one who romanticises her end, use of the voices of the burgher, knight, lord and dame to provide a chorus, use of Lancelot's direct speech to end poem, etc
- setting: place – the rural setting surrounding Camelot, the river and the boat, Camelot itself/time – medieval mythological setting, autumn, evening and night, etc
- final part of a four-part narrative where the number of stanzas has got increasingly longer, use of Spenserian stanzas, regular rhyme scheme, mixture of iambic and trochaic metre, etc
- story begins with the Lady's leaving the tower and descending to the river where she finds a boat, her inscribing her name on the boat and then lying down as the current takes it to Camelot, her singing a mournful song as she is slowly frozen to death, the arrival of her body at Camelot and the fear she inspires in the royal party, Lancelot's comment on her beauty to end the poem, story's structural patterning of Shalott and Camelot, etc
- language: use of romantic sensuous language, use of natural imagery, language of song, use of repetition, use of colour contrasts, use of names, death imagery, references to time, use of questions, etc.

1 4 “In Tennyson’s stories, romantic love is never fulfilling.”

To what extent do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- the Lady of Shalott and her pursuit of Lancelot which ends in her death
- Lancelot’s never knowing of her feelings for him
- his trite comment on her beauty when he sees her dead body
- the sailors’ happy abandoning of their wives as they choose the lotos fruit over their lovers at home
- Ulysses’ boredom with his aged wife and his desire to seek further adventure – or even death
- Tithonus’ desire in the story’s present to die because he is old and cannot bear to live maimed in the ‘presence of immortal youth’
- the Earl’s mockery and bullying of Godiva
- Mariana’s grief at being abandoned by her lover, etc.

Some will disagree and focus on

- the Lady of Shalott’s choice to leave her tower in pursuit of love which could be seen as fulfilling to her (she writes her name triumphantly on the prow of the boat)
- Tithonus’ erotic description of the love he shared with Eos in the story’s past
- Eos’s continuing love for Tithonus and his for her despite their unhappy situation (she still weeps her love for him and he still marvels at her glowing beauty)
- if Mariana is seen to luxuriate in her own misery then romantic love is fulfilling as she devotes her life to waiting for Angelo, etc.

Accept any valid argument.

Birdsong – Sebastian Faulks

- 1 5** How does Faulks tell the story in Part 1 from page 34 to page 47 (Vintage 1994 Edition), beginning with the words 'ISABELLE AZAIRE, BORN Fourmentier ...', and ending with 'brought their beaks towards his face.'?

[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 and use of traditional novel-writing technique to describe Isabelle's background, shift in the novel's present to Stephen's consciousness, use of voices of – Isabelle, Jeanne, Stephen, Bérard, Lisette, etc
- setting: place – France, the water garden and Azaire's home/ time – 1910 summer, one Sunday, etc
- realist romantic novel in this section, but with some allusions to the later war story, a metaphysical surreal quality at the end of the section, in some ways 'formless' – no chapter headings or numbering of chapters, use of this section to act as a prelude to the war section, etc
- a linear chronology, begins with Stephen working at his wooden sculpture, trip to the water gardens, confrontation between Isabelle and Lisette, boat trip and picnic, Stephen's touching of Isabelle's foot, return to the house, Stephen's taking a bath, listening to birdsong and recalling a dream of frenzy and trapped birds, etc
- sensual language, reference to the Somme, references to heat and oppression, register of love, pastoral imagery, use of contrast, use of verbs and emotive language, use of dialogue, use of irony, imagery of birds, descriptive detail, modern late 20th century language in contrast to the historical world being recounted, references to time and decay, etc.

- | | |
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| 1 | 6 |
|---|---|
- “Although Isabelle’s story occupies a similar amount of space as Elizabeth’s, Isabelle is of far greater interest to readers.”

How do you respond to this view?

[21 marks]

Possible content

Some will agree and focus on

- the complexity in Isabelle’s character
- Isabelle’s being given a clear background in a traditional novel-writing way
- her presentation through Stephen’s focalisation as a passionate and sexual woman (his use of the word ‘pulse’ in his thinking about her); her being ‘animated by a different kind of rhythm’
- her being a victim of Azaire’s and her father’s bullying and violence
- Faulks’ presenting her as quietly mysterious
- Isabelle’s preparedness to abandon her family to be with Stephen
- her growing guilt and decision to leave him to save her soul
- her thoughts about the child she bears
- Stephen’s keeping interest in her alive during the war sections
- Elizabeth’s interest only as a recorder of history
- her being a flat character
- there being no mystery about her
- her being contradictory – she seems to promote a feminist view of life but wants marriage and a baby, etc.

Some will disagree and focus on

- Elizabeth’s contradictions making her interesting
- her being a modern woman with work, a social life, a lover, independent views – at least at the start
- her function to unearth history
- her academic interests
- her being used to conclude the narrative
- her connection with the past and Stephen
- possibly her development as a character
- Isabelle’s ultimately being drawn along traditional lines, she transgresses boundaries and must therefore die
- her being idealised perhaps
- Isabelle’s ultimately being shallow, etc.

Some might say that neither is interesting or that both are equally interesting. Comment might be made on Faulks’ ultimately defining both of them by motherhood, etc.

Accept any valid discussion.

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

1 7 Write about Barry's methods of telling the story in Chapter 18.

[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 in the first half of the chapter and Dr Grene's Commonplace Book account in the second half, poetic/lyrical/mystical quality of Roseanne's voice, her struggle to remember suggesting the unreliability of the narrative, direct address to the reader whom Roseanne calls 'God', voice of Fr Gaunt and the younger Roseanne in her story, her despairing tone, etc; Dr Grene's first person introspective account, analytical and measured commentary on Fr Gaunt's story, tone of historical actuality, etc
- setting: place – Roscommon Mental Asylum /time – late 20th century for the story's present but in Roseanne's and Dr Grene's narratives a retrospective account of events in Ireland at the start of the Second World War, etc
- feel of autobiography or a diary, testimony, historical realism, human tragedy perhaps, detective fiction of a sort, etc
- structure in this chapter with Roseanne's reflections on the veracity of her own story and then a jump to the past and her story of the hot summer when Fr Gaunt visited her in her isolated hut, his cruel words to her and his informing her of Tom's being 'freed of marriage' because of her insanity, their altercation and his report that John Lavelle had been shot; use of the parallel story told through Dr Grene, the more formal account with references to Fr Gaunt's document, the final revelation of Roseanne's baby which Fr Gaunt says she killed, etc
- religious imagery, use of humour, use of emotive language, violent language, language of psychology, repetition, use of natural imagery, use of names, use of specific place names, use of questions and answers to further the narrative, use of irony, use of descriptive detail, intertextual references to the Bible, etc.

1 8 What significance can you find in the title of *The Secret Scripture*?

[21 marks]

Possible content

- the sense that Roseanne thinks she is recording a story that God knows is true
- the focus on secrets within both Roseanne's story and Dr Grene's
- the sacredness or purity of Roseanne's story (her testimony) and the ordinariness perhaps of Dr Grene's Commonplace Book
- the secret life and thoughts that Roseanne records, hidden under a floorboard
- the religious, scriptural quality of her story
- the links with Roseanne's Presbyterian background and the Catholic world around her
- the suggestion that the novel champions a different kind of religious experience
- Roseanne's pride in her secret writings, the mystery of her record
- the title's link with the subheading 'Roseanne's Testimony of Herself'
- the suggestion of an ancient past in the word Scripture and connections to Roseanne's being a hundred years old
- the link of the title to the river in Sligo – 'the great friend to secrecy' into which bodies were thrown
- Roseanne's desire to leave a record, an account of her life
- the scripture which celebrates her father – the 'celestial-minded Presbyterian man'
- the collection of internal stories that make up *The Secret Scripture*, her own stories, her father's, Fr Gaunt's, Dr Grene's, etc
- the sense that Roseanne is speaking from Paradise – she believes she is in bliss 'so green the grass is burning'
- the confessional nature of the stories
- the irony of there being no secrets left
- the novel as an alternative secret history of Ireland – brutal and beautiful
- Dr Grene's dependence on Fr Gaunt's account – his secret scripture, etc.

Accept any valid argument.

***Small Island* – Andrea Levy**

1 9 How does Levy tell the story in Chapter 24?

[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 Queenie, humorous self-deprecating tone, open colloquial style, Queenie's naivety and reflections on events and people, use of other voices – Mrs Waterfall, Bernard, Auntie Dorothy etc
- setting: place – London, Auntie Dorothy's sweet shop/time – 1930s before the war, the day Bernard goes into the sweet shop, compressed time for their courtship, the final day when Queenie decides to end the relationship but is thwarted, etc
- historical novel and one of social realism, love story genre in this section, strong links with oral tradition, fictive autobiography, some sense of social comedy, etc
- condensed story of Queenie's life in London with Auntie Dorothy at the sweet shop, her elocution lessons, her meeting Bernard, their courtship, her wanting to end the relationship, Auntie Dorothy's stroke, death and funeral, climactic announcement from Queenie to her mother that she is to marry Bernard Bligh, etc
- use of comedy to open the chapter with a flavour of the elocution lessons and Queenie's deportment training, use of alliteration, colloquial language, anti-romantic language (kissing Bernard is like 'kissing a chicken's beak'), focus on names, use of descriptive detail, unintentional comedy from Queenie (Auntie Dorothy's falling on the dog Prudence when she has a stroke), contrast of voices of Bernard and Queenie, etc.

2 0 “It is far easier to sympathise with Queenie than with Hortense.”

How far do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- Queenie’s charm and humanity
- her naivety
- her unassuming character
- her natural kindness
- her ability to laugh at herself
- her preparedness to judge situations according to her own values
- her ability to feel passion and pain in her relationship with Michael
- her honesty
- her affection for Arthur Bligh
- Hortense’s snobbery
- her using Gilbert, marrying him to get to Britain
- her pride and arrogance
- her disrespect for Gilbert
- her ridiculous posturing and altering her speech, etc.

Some will disagree and focus on

- Hortense’s difficulties of being a Jamaican in racist Britain
- the way that Hortense’s dreams are crushed
- her suffering at the hands of Michael whom she loves
- her ability to change and develop respect for Gilbert
- her understanding of Queenie when she has the baby
- her willingness to become a mother to Queenie’s child
- Queenie’s adultery with Michael
- her marrying Bernard even though she does not love him
- her decision to give up her child, etc.

Accept any valid argument. Some may argue that it is possible to sympathise with both women or impossible to sympathise with either.

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

2 1 Write about the ways Hosseini tells the story in Chapter 6.

[21 marks]

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

Possible content

- narrative perspective/voices: first person retrospective narrative voice of Amir, use of introspection, use of the present tense to replicate the winter of childhood, serious tone, use of other voices – the young Amir, Baba, Hassan, etc
- setting: place – Kabul, Wazir Akbar Khan district /time – 1975, winter, four days before the kite tournament, and then the day before the tournament, etc
- bildungsroman, a tribute to Hassan, a confessional, a novel about sin and redemption, fictive autobiography, psychological exploration, a political text perhaps, etc
- use of present tense to describe winter in Kabul, a sort of potted history of winter time, including the memory of when Hassan said he would rather eat dirt than lie to Amir, and then a movement to the specific winter of 1975, Baba's saying that Amir might win this year (the challenge and desire this presents for Amir), chapter begins and ends with reference to card-playing and winning, etc
- use of the sub-heading – WINTER, descriptive detail, language related to kite-flying and running, symbolism of the kite, emotive language, religious language, political opinion, use of dialogue, time references, variety of sentence lengths, adverbs, use of dates, single-word sentences, child language (bratty kid), language of respect and adulation for Hassan, imagery of insects, irony and suggestions, references to winning and losing, etc.

2 2 “Hassan is admired by Amir for being ‘the greatest kite runner’, victimised by Assef for being a Hazara and is presented by Hosseini as a saint.”

How do you respond to the character and role of Hassan in *The Kite Runner*?

[21 marks]

Possible content

Focus might be on

- any of the descriptions in the given quotation
- Hassan as a religious figure, willing to sacrifice himself for his beliefs (references to the lamb, etc)
- Hassan’s skills at running kites, his athleticism, his uncanny knowledge of where kites will fall, as if he is guided by God
- his being defined by his religion and caste as a Hazara and abused by the Pashtuns
- Amir’s elevation of Hassan for himself, the loyal friend, the skilled kite runner, etc
- his self-respect, his stoicism
- Hassan as victim in this tragic novel – victim of Amir, of Assef, Baba’s infidelity, of the political and religious contexts of Afghanistan
- Hassan as a narrative device (his letter to supply his story while the narrative has focused on Amir in America)
- his being an emblem of all that is good about Afghanistan
- his role as a contrast to Amir and Assef
- his role in revealing Amir’s and Baba’s characters
- his representing the beauty of Amir’s childhood
- his representing the cruelty of the Taliban
- his being a moral touchstone – what Hosseini seems to value: patience, humility, courage, loyalty, honour, faith
- the way Hosseini uses him to shape and structure the novel
- the way that Amir mirrors Hassan finally, etc.

Accept any valid argument and discussion of Hassan’s character *and* role. An answer that deals only with character is unlikely to be above Band 4.

Enduring Love – Ian McEwan

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 How does McEwan tell the story in Chapter 24?**[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, reflective humble tone in this chapter, voices of Joe, Clarissa, Jean Logan, Leo, Rachael, Professor Reid, Bonnie Deedes in the dialogue, etc
- setting: place – the Logan house and the picnic location on Port Meadow/time – twelve days after the shooting of Jed, the morning and then lunchtime and afternoon of the final picnic, etc
- social realism genre, but with shades of the love story here too, etc
- linear chronology for the main story but containing the back story of what happened to John Logan on the day of the balloon incident, all retrospective, a recount of Joe's preparations for the picnic, the awkwardness of his collecting Clarissa, the meeting with Jean Logan and the children, the arrival at the meadow, Joe's discussions with Rachael and his telling her a story about the beginning of time, the arrival of Bonnie and Professor Reid, their story of their meeting with John Logan, their story of their affair, Jean's relief and guilt, the possible reuniting of Joe and Clarissa, Rachael's request that Joe retells his story, climax and resolution, echoes of the beginning of the novel, etc
- use of embedded narratives, motif of the picnic, use of metafiction, temporal references, measured educated language, scientific language, use of dialogue, references to story-telling, use of contrasting language for Joe and Clarissa, use of child language, pastoral descriptive language, etc.

2 4 What significance do children have in relation to the narrative of *Enduring Love*?

[21 marks]

Possible content

- use of Rachael and Leo to reveal the characters of Joe, Clarissa, Jean Logan
- children used to foreground the loss or absence of fathers
- used (in their absence) to suggest the emptiness of Joe and Clarissa's relationship
- suggestion that Clarissa's childlessness makes her less than complete
- used finally to signal reconciliation
- Harry Gadd, used to begin the story of the balloon incident
- used to shape and frame the narrative – children occur at crucial points in the story
- the later adoption of a child by Joe and Clarissa to suggest that there is a happy ending
- the self-centredness of children (Harry, Rachael, Leo) to show the regression to child behaviour of Jed, Joe and Clarissa perhaps
- Rachael is used to conclude the narrative, to ask Joe to tell his story again, 'that thing about the river'
- used to foreground story-telling
- the story Joe tells to Rachael about atoms, joining together and the mysterious force being analogous to love and the begetting of children
- the emptiness of the room in Joe and Clarissa's home (the child's room) for other people's children
- used as a prompt for Joe in solving the curtain's significance to the de Clérambault's syndrome, etc.

Accept any valid discussion and interpretation.

The God of Small Things – Arundhati Roy

2 5 How does Roy tell the story in Chapter 8?

[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, voices of Mammachi, Margaret, Rahel, Chacko, Sophie Mol, Velutha, etc
- setting: place – Ayemenem, the house of the Ipe family/time – December 1969 the day that Sophie Mol arrives in Ayemenem, some flashbacks in Mammachi's memories to earlier times, etc
- non-chronological in terms of the novel, here the story of Sophie Mol's arrival in the 1969 time-frame but intersected with flashbacks and flash forwards, begins with a potted back story of Mammachi, incorporating repeated ideas from earlier in the novel, flash forwards in time to when Kochu Maria will become addicted to TV adverts, the arrival of the airport party, the welcome of Sophie Mol, Rahel's escape to greet Velutha in her own 'Greeting' drama, Ammu's watching, giving Sophie Mol the welcome cake, Margaret's cultural mistake re kissing, Ammu's sarcastic reply, flashback to Ammu's past, Chacko's anger at Mammachi's violin playing, Baby Kochamma's anger at Velutha, Kochu Maria's provoking of Rahel and her angry outburst, Rahel's retreat into her imagination and watching the ants, Sophie Mol's attempt to talk to Rahel, framing of the chapter with references to Mammachi's violin, etc
- significance of the sub-heading, descriptive detail of the house and clothes worn by characters, use of the metaphor of the Play, use of child language, reference to 'small things', use of single-word sentences, use of compound adjectives (the Sad-About-Joe silence), echoes of fairy tales, language play, use of natural imagery, use of sensual language for the description of Velutha, motifs of the 'love laws', 'Love-in Tokyos', things can change in a day, language of altercation, use of pronouns, names and abstract nouns, use of the word 'damn', echoes of language patterns from earlier in the novel, snatches of dialogue, embedded stories, use of lists, intertextual references to 'Rumpelstiltskin' and 'The Scarlet Pimpernel', Rahel's child's story of the Ants, etc.

2 6 “In a purely practical sense it would probably be correct to say that it all began when Sophie Mol came to Ayemenem.”

How far do you think Roy presents Sophie Mol's arrival in Ayemenem as the beginning of family conflict?

[21 marks]

Possible content

Some will agree and focus on

- the way that Roy in her narrative suggests there is a need to establish a beginning
- the way that Sophie Mol's arrival is used to show how 'things can change in a day'
- the way that the novel is structured to foreground the significance of Sophie Mol's arrival
- the way her arrival fuels the jealousy of Ammu
- the way her arrival intensifies the favouritism bestowed on Chacko and his child by Baby Kochamma, Mammachi and Kochu Maria
- the way her arrival marginalises Estha and Rahel
- the way that her arrival causes Rahel to misbehave and to rebel
- the way that her arrival causes Estha to rebel by being absent when she arrives 'home', etc

Some will disagree and focus on

- Roy's self-conscious postmodern novel where beginnings are questioned
- how Roy suggests that the beginning is much more complex
- how it really begins 'in the days when the Love Laws were made. The laws that lay down who should be loved, and how. And how much'.
- how Roy presents British imperialism to haunt the novel and to be the real 'beginning' of the conflict (Pappachi's feeling of inferiority resulting from the naming of his moth, etc)
- the violence of Pappachi towards Mammachi which predates Sophie Mol's arrival
- the jealousy Mammachi harbours for Margaret Kochamma for marrying her son
- the ambivalent attitudes of the family members towards the English – their adulation of Sophie Mol as an English goddess
- the political situation of India and the caste system
- the significance of historical forces, etc.

Accept any valid argument.

***The Road* – Cormac McCarthy**

2 7 Write about the ways McCarthy tells the story from page 187 to page 202, beginning: ‘The day following they trekked on ...’ and ending ‘A blackened jackstraw land.’ (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, day and night, condensed time, 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, a kind of anti-story in this section, etc
- section begins on ‘the road’ and occurs the day after the man and boy leave Ely, the man discovers they have no fuel, he protects the boy who knows it is his fault as he forgot to turn off both valves, they continue their bleak and terrible journey, the next day they discover a train which has already been rifled, the journey continues; they are two to three weeks from the sea, they find a shed to sleep in, the boy has a dream of his father’s not waking up, the man remembers a scene in a drugstore where they discovered a human head, later three men step out into the road to threaten them, wanting their cart, the man threatens them with a gun, the man becomes ever more sick, the boy wonders if he will die, the man dreams of a happier past, the boy has another bad dream, they continue on their journey and look at the blackened land, there are events here but they all come to nothing, climaxes become anticlimaxes in the narrative, use of page breaks, flashbacks to the past – the early days after the disaster, etc
- use of time references, descriptive detail, minor sentences, use of statement sentences, bald unadorned style in places, use of irony, use of questions, use of imagery from the reader’s known world – ‘like an addict’, dream references, pleas of the child, references to fire, light and darkness, references to death, etc.

2 8 What is the significance of dreams and dreaming in *The Road*?

[21 marks]

Possible content

- to shape the narrative
- to reveal the relationship between the man and boy
- to reveal the characters of the man and boy
- to show the connection of imagination, memory and stories (p 287)
- to give a purpose for the man and boy to continue (p 17)
- to suggest the differences between men and women – (They say that women dream of danger to those in their care and men of danger to themselves)
- to contribute to the horror genre, for example the boy's dream of the toy penguin which moves without being wound up and is 'really scary'
- to characterise the man's wife and their relationship
- to contrast with the life on the road from which there was no waking
- to presage death
- the man's dream of monsters which makes him reflect that to his son he himself might be an alien
- a way of recreating the lost world – dreams of cats, libraries, burning lamps, etc
- to enliven the narrative
- to act as warnings
- to develop the philosophical ideas in the novel ('When your dreams are of some world that never was ... and you are happy again, then you will have given up')
- the rich dreams which the man is loath to wake from, suggesting the lure of death.

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 6.**[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, Nick entering into Gatsby's consciousness, use of Gatsby's, Tom's, the Sloanes', Daisy's and the various partygoers' voices, melancholic, sentimental tone for parts of the narrative, etc
- setting: place – Gatsby's mansion, the south shore of Lake Superior, Little Girl's Bay in the back story with Dan Cody, etc/time – summer, one night at Gatsby's party, condensed time in the back stories – Gatsby's youth and his encounter with Daisy Fay five years before, etc
- 20th century love story, a novel about writing a novel, modern tragedy, etc
- begins with Nick supplying information about Gatsby's past – the back story of Gatsby's creating himself, his encounter with Dan Cody, movement forward to Tom's arrival at Gatsby's mansion with the Sloanes, then to Gatsby's party which Daisy and Tom attend, Nick's conversation with Gatsby at the end of the evening about Daisy – firstly Gatsby's impression of her not liking his party and then his account of their relationship five years before/use of narrative gaps, time jumps to romanticise Gatsby's past, etc
- poetic prose, descriptive detail, sensual description, romantic language, precise time references, references to light and darkness, use of dialogue, use of specific place names, use of contrast, use of symbol and metaphor, religious imagery, birth imagery, etc.

3 0 How far do you agree with the view that Fitzgerald presents Gatsby's life as pitiful rather than inspiring?

[21 marks]

Possible content

Some will agree and focus on

- Gatsby's artificiality
- his great dream being founded on a fairy's wing
- his lacking cultivation and sophistication
- his naivety
- his breaking up against Tom's hard malice
- Daisy's being a worthless recipient of his extraordinary love
- his failure to see the true nature of the Sloanes
- his pitiful death at the hands of a crazed Wilson
- Gatsby as tragic hero, etc.

Some will disagree and focus on

- Gatsby's dream and his capacity to believe making him inspirational to Nick and readers
- Gatsby's Platonic conception of himself – his belief that his life reflects an ideal other world
- Gatsby's rags to riches story – his self-improvement and his raising himself from an impoverished background
- Gatsby's obsessional love for Daisy
- Gatsby as a representation of the democratic notion that anyone can achieve in America
- Gatsby's ultimate human decency
- Nick's idolisation and idealisation of Gatsby
- Nick's belief that Gatsby is better than the whole damn bunch put together, etc.

Some will argue that Gatsby is **both** pitiful and inspiring.

Some will argue that he is neither pitiful nor inspiring.

Accept any valid argument.

Selected Stories – D. H. Lawrence

3 1 Write about some of the ways Lawrence tells the story in 'Odour of Chrysanthemums'.
[21 marks]

Authorial methods need to be related to the story being told in 'Odour of Chrysanthemums'.

Possible content

- narrative perspective/voices: third person detached narrator, serious tone, focalisation of Elizabeth, variety of voices in the story – Elizabeth, her father, John, Annie, Mrs Rigley, Rigley, the man who brings news of Walter's death, Mrs Bates, use of Nottinghamshire dialect, etc
- setting: place – Midlands, Brinsley, Elizabeth's house and yard near the railway line, in sight of the colliery, the kitchen, the parlour /time – early twentieth century, one winter's afternoon, moving to ten o'clock at night, etc
- short story form which works as an independent entity, social realism, a tragic story of family loss, an anti-love story, etc
- linear chronology, direct opening, focus on the setting and the character of Elizabeth Bates, arrival of father on a train who tells her of his forthcoming marriage and comments on her husband's entering a period of drunkenness, the waiting for Walter Bates to return from work, his lateness, the anxiety in the family and the assumption he has gone to the 'Prince o' Wales', Elizabeth's search for him, the arrival of her mother-in-law with news of his accident at the pit, later news from a miner that he is dead, the bringing home of the body, the washing and laying-out of the body, Elizabeth's realisation that she has never known him, that they have always been separate, story separated into two parts, use of tension, crises and climaxes, etc
- use of economical prose, descriptive detail, use of speech, use of natural and industrial imagery, use of names, use of temporal references, references to light and darkness, death imagery, intense emotional language, use of religious language, child language, use of irony, symbolism of the chrysanthemums, etc.

3 2 How far is it possible to see Elizabeth Bates as the main victim in ‘Odour of Chrysanthemums’?

[21 marks]

Possible content

Some will agree and focus on

- the way the story is told through the consciousness of Elizabeth
- the focus on her suffering as a wife who is lonely
- Walter’s seeming lack of respect for her
- her hardships in the Nottinghamshire town
- her being a victim of a harsh industrial world
- her being a victim of a patriarchal world
- the heavy responsibility she feels for her children
- her lack of fulfilment and feeling of entrapment
- her being told of Walter’s drunkenness in a matter-of-fact way by her father
- the misery of her life
- her anxiety and bitterness as she waits for her husband to come home from work
- her embarrassment and anger when she thinks he is drinking
- her guilt when she learns of his accident
- her loneliness as she realises she has never truly known him and that he has never known her
- the significance of chrysanthemums in relation to the sadness of her life, etc.

Some will disagree and focus on

- the lonely death of Walter Bates
- his death by asphyxiation
- his being misrepresented by his wife
- his not being given a voice to show his feelings and thoughts
- the suggestion through Elizabeth that he must have suffered in their marriage through being isolated
- the children, who have suffered living with unhappy parents
- the unborn child who will be born fatherless
- Walter’s mother who can think of her son only as a child, and has to wash his dead body
- Elizabeth’s strength, courage and determination which makes her anything but a victim, etc.

Any valid argument needs to be credited. Some may argue that all the family members are victims – victims of an unhappy home, victims of their environment, of a cruel industrial world, victims of their poverty and the time in which they apparently live, etc.

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

3 3 How does Austen tell the story in Chapter 11?

[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 and ironic voice, voice of Elizabeth merging with that of the narrator, use of character voices – Caroline Bingley, Mr Bingley, Darcy, Elizabeth, use of indirect speech for Mrs and Mr Hurst, etc
- setting: place – Netherfield, the drawing room/time – the fourth day of Jane's illness and stay at Netherfield, the evening, after dinner, etc
- social comedy, social realism, developing love story, etc
- linear chronology, descriptive opening, contrast of the situation with the Bingley sisters before and after the arrival of the men, Caroline Bingley's attempt to win Darcy 'to any conversation' by reading the same book, her asking Elizabeth to take a turn around the room, their tense conversation about laughter and Darcy, Darcy's confession of his resentful temper, the musical end to the evening and the author's telling us that Darcy realises he has given too much attention to Elizabeth, etc
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, language of altercation and insult, references to society, women and reading, verbs of saying, use of names, use of questions and exclamations, etc.

3 4 How far do you think that *Pride and Prejudice* celebrates laughter?

[21marks]

Possible content

Some will agree and focus on

- Elizabeth as the novel's heroine who 'dearly' loves to laugh and who contributes to the novel's sparkling wit
- the lessons to be learned from Elizabeth's ability to laugh at herself
- the triumph of laughter – Elizabeth secures happiness with the novel's hero
- the way that laughter (as displayed by Elizabeth) is a way to show human fellowship and warmth
- the link between happiness and laughter: Elizabeth says she is happier than Jane as Jane only smiles, she laughs
- the tone set by the novel's opening sentence where readers are invited to laugh at the folly of human expectation
- Mr Bennet's laughter as he delights in the folly of Mr Collins, his wife and daughters, Mr Wickham, etc
- Lydia who might be seen as a source of delight, a young woman who challenges the society in which she lives and remains cheerful
- the way that Elizabeth's laughter changes during the course of the novel – from amusement to satisfaction, perhaps
- the way that Elizabeth's laughter helps to cement the good relationship she has with Darcy (she addresses him in a 'lively sportive manner', she sets out to teach him to 'learn to be laughed at')
- the way that Elizabeth's laughter can be seen to be linked to her sexual charm and power
- the way that Elizabeth's laughter challenges social decorum and the control that is placed upon women in ways endorsed by Austen, etc.

Some will disagree and focus on

- the way that laughter can be limiting and uncomfortable for readers – Mr Bennet's laughter is closely linked to his irresponsible parenting, his ignoring of his wife, etc
- Mr Bennet's irresponsibility as a citizen which could threaten the status quo and his family – he believes that life is 'to make sport of our neighbours, and laugh at them in our turn', etc
- the laughter of Lydia (the character who laughs the most in the novel) which is linked to her stupidity, lack of moderation, uncontrolled behaviour and transgressions
- the superiority of smiling over laughter because it is more dignified (Darcy smiles to show his happiness)
- the fact that laughter cannot mask the serious issues that the novel exposes, Lydia's elopement, Wickham's dissolute behaviour, the position of women
- the way that the laughter of Caroline Bingley and her sister is often cruel and suggests that 'polite society' has the licence to be mean-spirited, etc.

Accept any valid debate. Some will differentiate between the different types of laughter.

Great Expectations – Charles Dickens

3 5 How does Dickens tell the story in Chapter 32?

[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, some mockery of his younger self and the ridiculousness of his adulation of Estella, use of various voices, the younger Pip who is in London learning to be a gentleman, Wemmick, the ‘Colonel’, the turnkey, comical tone in places, etc
- setting: coach office at Cheapside, Newgate prison/time – one day during Pip’s time in London in the 1820s, an hour for the tour of Newgate, etc
- bildungsroman, novel about social realism, crime fiction in this chapter, etc
- linear chronology but told retrospectively, begins with Pip’s receiving a letter from Estella telling him she is to meet him in London, Pip’s plan to wait for her five hours earlier than he needs, his meeting with Wemmick who asks if Pip would like to accompany him to Newgate, the tour of Newgate, Pip’s return to the coach-office to wait for Estella, reflecting on his experience, use of narrative frame of the Estella story to sandwich the Newgate section, the reflective ending where Pip thinks about crime, the marshes and Estella, the significance of the final question, etc
- use of formal English with some colloquialisms, use of names, use of contrast, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, imagery of gardening, use of euphemisms, use of questions and answers, use of London place names, temporal references, references to criminality, etc.

3 6 “In *Great Expectations* there is no clear dividing line between the criminal and the respectable citizen.”

How far do you agree with this view?

[21 marks]

Possible content

Some will agree and focus on

- what being ‘criminal’ might mean in this novel – a felon, like Magwitch; a breaker of moral laws as in psychologically abusing children, like Miss Havisham, etc
- what being a ‘respectable citizen’ might mean in this novel – those who are not felons, those who are in the ruling classes, etc
- the ambiguous character and position of Jaggers, the respectable lawyer, who happily makes money out of portable property and one who can use his abilities to change ‘murder’ to ‘manslaughter’
- Jaggers’ benefiting from the criminals in his charge, his life steeped in the criminal world, and yet his sense of right (at the end of the novel)
- the double life Wemmick leads in a similar way to Jaggers
- Magwitch’s nobility while being a self-confessed felon (one who makes no excuses for his behaviour)
- Compeyson with his privileged upbringing who is a scheming villain
- Drummle – as representative of the privileged class, who is deceitful and violent
- Miss Havisham, perhaps, a member of the privileged class who mentally abuses Pip and Estella
- Pip who commits a number of criminal acts in his life – stealing the pie, harbouring an escaped convict, helping a convict to escape capture, yet one who purports to be a gentleman and one who has a moral conscience
- Pip who, as a ‘gentleman’, is ‘capable of almost any meanness towards Joe’, etc.

Some will challenge the view and focus on

- Herbert’s being very clearly divided from criminality
- his being an exemplary respectable citizen, one who is courageous and willing to help and do good to others
- Matthew Pocket’s respectability and integrity
- Joe’s being utterly respectable
- the very clear line between Joe and Orlick
- Biddy as a respectable citizen, one who upholds values and one who helps others
- Orlick who is a stereotypical criminal and has nothing to connect him with respectability, etc.

There may be discussion of what being a respectable citizen and a criminal means. There may also be discussion of ‘clear dividing line’. Some will discuss how criminal acts in the times the novel was written and set are regarded differently from the way they are regarded now. Accept any valid argument.

3 7 “The final sentence of a narrative is always significant.”

Write about the significance of the final sentence to the narratives of the **three** writers you have studied.

[42 marks]

Final sentences need to be clearly identified in relation to the overarching story.

Possible content

Focus might be on:

- final sentences in relation to the plot (the ‘Good-bye.’ at the end of ‘In the Round Tower at Jhansi, June 8, 1857’, to signal the death of Skene and his wife, the death of Lycius at the end of ‘Lamia’, etc)
- final sentences to contribute to the mood (the upbeat cheerful mood at the end of *Pride and Prejudice*, the chilling final sentence of ‘Porphyria’s Lover’ suggesting that God is either absent or complicit in the lover’s actions, the veiled hope at the end of ‘1st September 1939’, the tentative optimism at the end of *Great Expectations*, the ominous final sentence in *Enduring Love* to suggest that Jed is still a possible threat, the low-key sense of contentment and expectation at the end of *The Secret Scripture* as Dr Grene decides to propagate the rose, etc)
- final sentences in relation to character development (the good heartedness and resilience of Hortense who is given the final word in *Small Island*, the Duke’s imperative to the envoy in ‘My Last Duchess’, Nell’s retort to Maude Clare, etc)
- final sentences in terms of their structural position in the narratives (the decisive final sentence of ‘The Lotos-eaters and Choric Song’ which pulls together and repeats ideas from earlier, the minor sentence ‘Tomorrow’ in *The God of Small Things* to link with the ‘tomorrow’ story which has already been told, the short sentence of ‘I ran’ in *The Kite Runner* to connect with other acts of running in the novel, the use of imagery of birds and war to connect with other sections of *Birdsong*, etc)
- final sentences to act as rousing conclusions (the six-line final sentence of ‘Ulysses’ which has an aphoristic quality, the Royal Princess who asserts her faith and purpose, etc)
- the final sentence as commentary (the whole of the final stanza of ‘The Lady of Shalott’, incorporating Lancelot’s reflections, the imagined voice of the rabbit in ‘Adolf’ which says ‘*bien emmerdés!*’, etc)
- final sentences to displace the importance of the story, to place them in the context in time (the lovers being gone and the deep river running on in ‘As I Walked Out One Evening’, the returning to their affairs of the family and other characters in ‘Out, out –’, Nick’s connecting Gatsby’s pursuit of the dream with the past and future, the reference to all things being old and mysterious in *The Road*, the focus on Angela and the Beadsman’s deaths at the end of ‘The Eve of St Agnes’, etc)
- the final sentence to establish morals and truths (the instruction at the end of ‘The Pied Piper’ to keep promises, the sentence in ‘Goblin Market’ which begins ‘For there’s no friend like a sister’, etc)
- final sentences to offer philosophical comment (the musings in the eight-line final sentence of the speaker/art critic in ‘Musée des Beaux Arts’, etc)
- final sentences which offer ironic, ambiguous and uncertain ends to narratives (the final stanza of ‘The Road Not Taken’, ‘After Apple-picking’ and the suggestion that the woodchuck would be able to provide an answer to life and death ‘Were he not gone’, etc)
- final sentences as statements of defiance and challenge (the speaker’s triumph over the childless cousin Kate about her fair-haired son, etc).

Accept any valid discussion and interpretation of final sentences in texts but there needs to be specific illustration.

Accept comment on final sentences in any of the four stories in *Small Island*, on either Dr Grene’s narrative or Roseanne’s in *The Secret Scripture* or the three endings of *Enduring Love*.

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 final sentences; excellent understanding of what final sentences might mean textual support is likely to be excellently selected and integrated integrated evaluation of where final sentences appear structurally and evaluation of the writers' crafting in relation to final sentences evaluative discussion of meanings that arise from final sentences; 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. 	<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 final sentences evaluation of other narrative methods in relation to final sentences		
	AO3	evaluation of how final sentences work across the three texts evaluation of the significance of those final sentences evaluation of well chosen supportive references.		

Generic Introduction to Band ‘analysis’

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

Band 5 (29-35) Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> likely to analyse final sentences in a confident way; very good understanding of what final sentences 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.
	AO2	analysis of final sentences analysis of other narrative methods in relation to final sentences	<ul style="list-style-type: none"> secure understanding of where the final sentences appear structurally and a secure analysis of the writers’ crafting in relation to the final sentences 	<ul style="list-style-type: none"> 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.
	AO3	analysis of how final sentences work across the three texts analysis of the significance of final sentences analysis of well chosen supportive references	<ul style="list-style-type: none"> detailed discussion of meanings that arise from final sentences; 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 final sentences in three texts and develop points in a clear way; clear understanding of what final sentences 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 final sentences explanation of other narrative methods in relation to final sentences	<ul style="list-style-type: none"> textual support is likely to be relevant and appropriately chosen clear sense of where the final sentences appear structurally and a clear understanding of the writers' crafting in relation to final sentences 	
	AO3	explanation of how final sentences work across the three texts explanation of the significance of those final sentences explanation of textual support	<ul style="list-style-type: none"> clear discussion of meanings that arise from final sentences; 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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some Understanding	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify final sentences in each of the three texts and develop points in a fairly straightforward way; some understanding of what final sentences might mean textual support is likely to be integrated and relevant but not always consistent some understanding of where the final sentences appear structurally and some understanding of the writers’ crafting in relation to the final sentences some discussion of meanings that arise from final sentences; 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 final sentences some understanding of other narrative methods in relation to final sentences		
	AO3	some understanding of how final sentences work across the three texts some understanding of the significance of those final sentences 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 final sentences or produce some discussion of one or two; beginnings of an understanding of what final sentences might mean textual support is likely but it may not be integrated or carefully chosen some sense of where the final sentences appear structurally and some sense of the writers' crafting in relation to the final sentences beginnings of some discussion about meanings that might arise from the final sentence; 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 final sentences some awareness of other narrative methods in relation to the final sentences		
	AO3	some awareness of how final sentences work across the three texts some awareness of the significance of those final sentences 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 final sentences in one or two authored works; very little understanding of what final sentences 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 final sentence very little grasp of final sentences 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 final sentences work across the three texts very little grasp of the significance of those final sentences little textual support	<ul style="list-style-type: none"> little sense of where the final sentences appear structurally and little sense of the writers’ crafting in relation to the final sentences little sense of any meaning arising from the final sentences 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** Characterisation can be defined as the narrative methods used by writers when creating and developing characters.

Write about the significance of characterisation in the narratives of each of the **three** writers you have studied.

[42 marks]

Possible content

Focus might be on:

- the narrator who is doing the telling (the omniscient narrator as in *Pride and Prejudice* or the first person narrator [who is himself created] as in *The Kite Runner* who shapes the other created characters and himself)
- the use of physical description (the description of Isabelle in *Birdsong* with her 'strawberry chestnut hair', the description of her clothes – the 'white lace blouse with a dark red stone at the throat' to suggest her sensuality, Parry in *Enduring Love*, who is 'tall and lean, all bone and sinew' who wears 'jeans and box-fresh trainers tied with red laces' to mark his being needy and wanting attention perhaps)
- the use of synecdoche (Paul's 'big, hot blue staring eyes' in 'The Rocking Horse Winner', Mrs Joe's hands)
- the use of biographical and authorial summary, the author's 'telling' which may incorporate irony (Austen's description of Mrs Bennet as a woman of 'mean understanding, little information and uncertain temper', the account of Paul's mother and father's lives at the start of 'The Rocking Horse Winner', the omniscient narrator at the end of 'The Rime of the Ancient Mariner')
- the characters' behaviour and actions (Queenie's caring for Arthur Bligh in *Small Island*, Magwitch's threats to Pip at the start of *Great Expectations*, the shooting of the albatross by the Mariner reflecting his arrogance perhaps)
- the scenic method of characterisation – dramatisation, the sense of a movie camera present (the lens which follows Godiva as she prepares for and takes her naked journey through Coventry, the following of Nell and Thomas by Maude Clare as they leave the church)
- 'showing' – through direct speech (the gentle and sometimes mysterious speech of Roseanne in her conversations with Dr Grene in *The Secret Scripture*, Mariana's speech used in the refrain to signal her desire for death, the use of broken English and the French accent of Baptiste in 'The Ax-Helve')
- use of free indirect speech in which authorial speech and characters' speech are fused together (the merging of narrator and the man's voices in *The Road*, the merging of Austen narration and Elizabeth's consciousness in *Pride and Prejudice*)
- through their apparent written discourse (the stories Nick and Amir tell as apparent story writers, the letters sent by Jed in *Enduring Love* and the tramp in 'An Unstamped Letter in our Rural Letter Box')
- through what other characters say of them (Mr Bennet's observations of Collins and Wickham, Rahim Khan's comments on Baba and Hassan)
- use of contrast (Darcy's contrasting with Collins in their proposals, the contrast of the Pied Piper and the mayor)
- through symbolism and motifs (the symbolism of Miss Havisham's house in the revelation of her stagnating character, the green light reflecting Gatsby's dream and desire for Daisy, Estha Alone and his Elvis puff and Rahel's 'Love-in-Tokyo')
- through allusion to other texts or real historical people (the connection of the Mariner and Cain, Assef and Hitler)
- through internal consciousness (Joe in *Enduring Love* trying to articulate his feelings and dilemmas, Tithonus and Ulysses in Tennyson's dramatic monologues)

- through their names and how characters are referred to (Miss Gee, an example of a lonely woman; Estella, star, remote; the man and boy in *The Road* and their anonymity)
- through their constructed historical and cultural contexts (Roseanne in the constructed Ireland of the 20th century, Pip in early 1830s London)
- through the places associated with them (dive on Fifty-second street for the speaker of 1st September 1939, Magwitch and the Kent marshes, Velutha and the river)
- through temporal limitations imposed upon them, characters' stories happen at a particular point in their lives, they are created by the writers to be already at specific ages, readers do not see every minute of their lives, just snapshots at specific times (Angela and the Beadsman in 'The Eve of St Agnes' who are already old at the start of the story, Mariana whose story happens when she is in the lonely moated grange, Victor who is tracked from his babyhood but whose adult life is the focus of the story)
- through unreliability of narration – writers allow readers to see more than the narrators intend (the Duke in 'My Last Duchess', Nick in *The Great Gatsby*, Joe in *Enduring Love*), etc.

Accept any relevant comment on how characters are created.

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 characterisation; excellent understanding of what the characterisation 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. At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of characterisation evaluation of other narrative methods in relation to characterisation	<ul style="list-style-type: none"> integrated evaluation of where the characterisation appears in the story line and evaluation of the writers’ crafting in relation to characterisation 	
	AO3	Evaluation of how characterisation works across the three texts evaluation of the significance of that characterisation evaluation of well chosen supportive references	<ul style="list-style-type: none"> evaluative discussion of meanings that arise from the use of characterisation; 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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Analysis	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 characterisation in a confident way; very good understanding of what characterisation might signify • textual support is likely to be very well chosen and wide ranging • secure understanding of where characterisation appears in the story line and a secure analysis of the writers’ crafting in relation to characterisation • detailed discussion of meanings that arise from characterisation; 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 	<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 characterisation analysis of other narrative methods in relation to characterisation		
	AO3	analysis of how characterisation works across the three texts analysis of the significance of characterisation analysis of well chosen supportive references		

Generic Introduction to Band: ‘explanation’

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

Band 4 (22-28) Explanation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify examples of characterisation in three texts and develop points in a clear way; clear understanding of what the characterisation might signify textual support is likely to be relevant and appropriately chosen clear sense of where characterisation appears in the story line and a clear understanding of the writers’ crafting in relation to characterisation clear discussion of meanings that arise from uses of characterisation; 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 	<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 characterisation explanation of other narrative methods in relation to characterisation		
	AO3	explanation of how characterisation works across the three texts explanation of the significance of that characterisation 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)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some Understanding	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 characterisation in each of the three texts and develop points in a fairly straightforward way; some understanding of what characterisation might signify textual support is likely to be integrated and relevant but not always consistent some understanding of where characterisation appears in the story line and some understanding of the writers' crafting in relation to characterisation some discussion of meanings that arise from characterisation; 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 characterisation some understanding of other narrative methods in relation to characterisation		
	AO3	some understanding of how characterisation works across the three texts some understanding of the significance of characterisation 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 examples of characterisation or produce some discussion of one or two uses; beginnings of an understanding of what characterisation might signify textual support is likely but it may not be integrated or carefully chosen some sense of where characterisation appears in the story line and some sense of the writers’ crafting in relation to characterisation beginnings of some discussion about meanings that might arise from characterisation; 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 characterisation some awareness of other narrative methods in relation to characterisation		
	AO3	some awareness of how characterisation works across the three texts some awareness of the significance of that characterisation 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 characterisation 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 characterisation occurs in the story line and little sense of the writers’ crafting in relation to the characterisation little sense of any meaning arising from characterisation 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 characterisation very little grasp of narrative methods in relation to characterisation		
	AO3	very little grasp of how the characterisation works across the three texts very little grasp of the significance of that characterisation 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