



General Certificate of Education (A-level)
June 2011

English Literature B

LITB1

(Specification 2745)

Unit 1: Aspects of Narrative

Post-Standardisation

Mark Scheme

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

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

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Marking the scripts – basic principles

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

- 1

Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all bullets; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which bullets have been addressed. There will be occasions when an answer hits bullets in different bands; in such cases, the 'best-fit' model applies.
- 2

Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- 3

Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 4

Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- 5

Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all inclusive. In no circumstances should candidates be penalised for failing to make certain points.
- 6

Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates' views which are well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- 7

Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.
- 8

Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

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

Marking the scripts – annotation

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

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

Section A - odd numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	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
Band 5 (15-18)	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
Band 4 (11-14)	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
Band 3 (7-10)	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 straight-forward with some illustration beginnings of a connection between authorial method and the story
Band 2 (4-6)	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
Band 1 (1-3)	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
0 marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task

Section A - even numbered questions

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (19-21)	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
	AO3	evaluation of an interpretation or interpretations with excellently selected references	<ul style="list-style-type: none"> a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated
	AO4	evaluation of relevant contextual factors	<ul style="list-style-type: none"> context is likely to be perceptively analysed as part of the argument
Band 5 (15-18)	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
	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
Band 4 (11-14)	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
	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
Band 3 (7-10)	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
	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
Band 2 (4-6)	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
	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 factors	<ul style="list-style-type: none"> context may be hazy but there will be the beginnings of relevance
Band 1 (1-3)	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
	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			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task

Section A

Selected Poems – W.H. Auden

0 1 Write about Auden's narrative methods in '1st September 1939'.

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

Possible content:

- narrative perspective/ voices: first person narrator who may be Auden, voices of the commuters, self-conscious poetic voice of the seer, etc.
- setting: place - America, precisely a dive on Fifty-second Street, strong European context, classical past/ time setting: precise date, outbreak of 2nd World War, etc.
- nine stanzas of eleven lines, irregular rhyming pattern, significance of the rhyme of the final lines of the stanzas, etc.
- chronology - begins in the present and then becomes reflective, excursions into the future, tentative hope at the end, etc.
- use of military and political imagery, references to different cultures, real historical figures, the classics, snatches of speech, use of Americanisms, use of complex diction, haunting tone, significance of the title, etc.

0 2 "The shadow of death hangs over all of Auden's poetry."

How do you respond to this view?

Possible content:

Some will agree and focus on

- '1st September 1939' death of society/ death linked to war/ death as a warning as in the given quotation
- 'As I Walked ...' – implicit connection between Time and Death ('A lane to the land of the dead' at the centre of the poem)
- 'If I Could Tell You' – implicit connection between Time and Death again/ haunting presence
- 'O Where ...' – significance of the word 'fatal'/ implicit ideas about death
- 'Ode' - connected to ideas about war/ images of death/ idea of Love's being 'hugged to death'
- 'O what is that Sound' – death of love/ sound itself might be the Grim Reaper/ implicit menace of the soldiers' threat of death
- 'Miss Gee' – death the most significant happening for Miss Gee, etc.

Some will challenge the question and focus on the view

- that the poems have other major concerns (accept any valid argument)
- that in 'Miss Gee' death is not haunting but is part of the poem's comedy
- that death is only peripheral and not central, e.g. in 'O Where...' 'there is a sharper focus on fear and abandonment, etc.
- that death is not menacing but more part of an intellectual or philosophical debate, etc.

Selected Poems – Robert Browning

0	3
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 Write about the ways Browning tells the story in 'Porphyria's Lover'.

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

Possible content:

- narrative perspective/voices: first person narrator, use of past and present tenses, calm measured tone disguising the disturbed murderous speaker, voice of a psychopath, significantly no voice is given to Porphyria herself, etc.
- setting: the lover's cottage, a rural landscape, single room/ time – seems to be set in an undefined past, events cover one night, etc.
- dramatic monologue, use of iambic tetrameters, imitation of speaking rhythms, etc.
- linear chronology – story moves from the immediate past into the present, begins with a description and focus on the weather, moves to a focus on Porphyria and their relationship, climactic moment is her murder and then the surprise ending: Porphyria is already dead when the narrative begins and the speaker sits with her dead body/ use of enjambment/ use of controlled though irregular rhyme, significance of couplet at the end, etc.
- colloquial speech, use of contractions, use of Porphyria's name, significance of the title, use of detail, use of pathetic fallacy, use of natural imagery, use of sensual imagery, use of repetition, use of abstract nouns, use of contrast, etc.

0	4
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 How far would you agree with the view that in Browning's poems women are important only because they reveal the characters of men?

Possible content:

Some will agree and focus on:

- the poet's interest in the characters and attitudes of men
- Porphyria and her lover and what we learn of his psychology
- the Duke and the Duchess and his arrogance and need to control
- Fra Lippo Lippi and the unnamed 'sportive ladies' and how his love of life and art are revealed

Some will disagree and focus on:

- the ways that women's characters are revealed in spite of the speakers
- Browning as a subtle portrait painter
- the ways the poems reflect the patriarchal world in which Browning was writing
- the ways the gaps in the narratives invite readers to speculate on the women who are behind the stories, etc.

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

0	5
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 Write about the ways Coleridge tells the story in Part 6 of the poem.

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

Possible content:

- narrative perspective/ voices: use of mariner's voice to speak directly to the Wedding Guest, to tell his tale and to record the voices of others, the First and Second voices, implied voice of the hermit, etc.
- setting: ship, sea, northern hemisphere, movement towards home/ time unspecified time period, night setting (and the moon), etc
- ballad – quatrains and the longer six-line stanzas and their significance, reference might be made to how this section fits into the longer narrative poem, the sixth stage of the story, sixth of seven parts, gothic/ supernatural/ religious genre, etc.
- dramatic opening of the two voices, the standing and cursing of the dead men, movement of the ship, returning to his own country, the strange sights of the seraphs on each body, the seeing and hearing of the pilot and hermit, reference at the end to the albatross's blood and the need to be shriven, link of albatross to other sections of the poem, use of rhyme and repetition to structure the narrative, use of patterns, etc.
- simple language, use of voices, gothic imagery, religious references, dream language, descriptive detail, figurative language, repetition, apostrophes to God, etc.

0	6
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 How do you respond to the view that 'The Rime of the Ancient Mariner' is "so mystifying, it simply befuddles and confuses the reader"?

Possible content:

Some will agree, responding in a negative sense and focus on

- the bizarre collection of voices, cosmic beings and spirits
- the uncertainty of whether the mariner is alive or dead
- the uncertain divisions between sleep and waking
- the difficulty in piecing together what actually happens
- the strange world that Coleridge creates
- the mariner's arrival at the wedding
- Coleridge's own decision to include a gloss
- what the voyage was all about
- the albatross and its significance, etc.

Some will agree that it is mystifying and see this as the charm of the poem

Some will say the poem is not mystifying and focus on

- how the events of the poem reflect life and the unknown
- how the events reflect the dream landscape
- how the poem reflects the difficulty of recording experiences that are disturbing and terrifying
- the power of the imagination, etc.

Some might refer to Coleridge's drug addictions, etc.

Selected Poems – Thomas Hardy

0	7
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 Write about the ways Hardy tells the story in 'Your Last Drive'.

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

Possible content:

- narrative perspective/ voices: first person narrator who may be Hardy, recreated voice of Emma, strong sense of the addressee whom he calls 'dear ghost', etc.
- setting: place - clearly their home but not specifically identified, location dependent on shared knowledge, detail of moorways, lights of the town, the churchyard/ time – a memory of Emma's last drive, a week before her death, use of the present tense to address the ghost, etc.
- five six line stanzas, personal reflective tone, style of a commentary on a journey, etc.
- clear sense of a journey retraced, begins with the passing of the moorway, seeing the borough as Emma would have seen it on her last drive, moving past the graveyard, Hardy's speculation on what he would have noticed had he journeyed with her, ends with a sense of the pointlessness of his grief since he cannot communicate with her and did not when she was alive/ use of five stanzas to plot the journey, regular structure like the regular march to death, regular rhyming pattern and couplets to conclude each stanza, etc.
- significance of the title, use of pronouns, precise details, use of the subjunctive, use of modal verbs, use of speech, references to time, euphemisms for death, heavy stress pattern of last line, use of questions, language of regret and accusation, figurative language, use of irony, language of grief and consolation, death imagery, use of questions, terms of endearment, etc.

0	8
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 What significance do you think places have in Hardy's poetry?

Possible content:

Candidates might comment on:

- the linking of places to memory
- distinctly personal
- the way places give a sense of actuality
- the way places unite Hardy and Emma
- the way places trigger thoughts as in 'The Darkling Thrush'
- the anonymity of 'The Convergence of the Twain'
- the significance of the inn in 'At an Inn' and the significance of the hill in 'At Castle Boterel'
- the linking of place and time (Castle Boterel –old name for Boscastle), etc.

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

0	9
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 How does Keats tell the story in stanzas 1 - 8 of 'The Eve of St Agnes'?

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

Possible content:

- narrative perspective/ voices: omniscient sympathetic narrator, haunting tone, etc.
- setting: place - Madeline's home, gothic setting, medieval world, sense of fantasy, external landscape/ time – 20th January, medieval times, winter night, etc.
- opening section of a longer narrative poem, use of regular 9-line stanzas with regular rhyme scheme, etc.
- linear chronology, clear framework to the story, movement from the external landscape to the world inside the mansion, focus sharpens to description of Madeline, etc.
- elevated poetic language, descriptive detail, emotive language, use of active verbs, gothic description, religious language, measured pace, references to time, references to death, use of contrast, exotic language of the revelry, use of the legend of St Agnes, etc.

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 What do you think is significant about settings in 'The Eve of St Agnes' as a whole?

Possible content:

Some will focus on

- the contrast between the setting and the passion of Porphyro and Madeline
- the way the setting ill prepares the reader for what is to come
- the importance of the date
- the contrast between the cold of the night and the warmth of Madeline's room
- the religious framework
- the significance of the ancient Beadsman
- the significance of the 'argent revelry'
- the medieval background
- the references to time and place at the end of the poem, etc.

Accept any relevant discussion of time or place and links that are made to the rest of the poem.

Selected Poems – Christina Rossetti

1	1
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 Write about the ways Rossetti tells the story in lines 1 - 54 of 'A Royal Princess'.

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

Possible content:

- narrative perspective/ voices: first person female narrator, royal background, loathing her position, etc.
- setting: place, royal palace, wider social landscape of peasants and deprivation, a minor rebellion/ time – a seeming medieval past, opens with time being generalised, then about a specific night, etc.
- a personal reflective account of unhappiness set against a wider world of conflict and social unrest, political treatise, etc.
- linear chronology moving from the general to a specific moment in time, direct opening with focus on wealth, leads through to story of growing dissatisfaction and political unrest and speaker's growing awareness, some hints of the past – flashbacks- to the king's powerful and belligerent behaviour/ use of triplets and repeated rhymes, regular rhythm, etc.
- formal poetic diction, use of apostrophes, use of repetition, imagery of wealth, imagery of war, use of contrast, references to power, emotive language, use of pronouns, violent images, time references, use of numbers, references to social groups, death images, abstract nouns etc.

1	2
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 How far do you agree with the view that an overwhelming sadness hangs over Rossetti's poems?

Possible content:

Some will agree and focus on

- the sadness of women
- children born or conceived out of wedlock
- the sadness resulting from class divisions
- the personal conflicts in the poems
- human unkindness
- the pain of unrequited love
- guilt and self-recrimination
- the use of the supernatural thwarting human wishes, etc.

Some will disagree and focus on

- the courage of women
- human defiance
- the power of love
- human resourcefulness, etc.

Selected Poems – Alfred Tennyson

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| 1 | 3 |
|---|---|
- How does Tennyson tell the story in lines 99 – 144 of 'The Lotos-Eaters and Choric Song'?

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

Possible content:

- narrative perspective/ voices: first person unspecified narrators (Odysseus's mariners) /self-dramatising, use of first person plural for the choric song, etc.
- setting: place – the Lotos Land, seaside setting, rural inland landscape, seascape/ time – classical Greece, increasing sense of timelessness, etc.
- part of the choric song of the mariners, a looser structure than the first eight stanzas, but lines bound together by rhyme and rhythm, use of verse paragraphs/stanza, imitation of speaking rhythms, sense of song, etc.
- part of a larger narrative, in this section there is a dream like quality/ begins with a eulogy for the dream world and the lotos fruit, moves to memories of the past and self-convincing that everything will have changed so they had better stay and enjoy the dream, more praise for their present state and a desire to live the sensory life, etc. No real progression of thought here, just a succession of arguments for remaining where they are, etc.
- language: formal elevated diction, use of repetition, use of figurative language, use of verbs, sensuous detail, natural imagery, dream imagery, long rolling lines, significant use of 'and', references to time and death, use of contrasts, echoes of the Garden of Eden, classical imagery, etc.

- | | |
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| 1 | 4 |
|---|---|
- How far do you agree with the view that 'The Lotos-Eaters and the Choric Song' is a condemnation of drug taking?

Possible content:

Some will agree and focus on

- the fact that the mariners have abandoned their responsibilities
- the way the mariners have been seduced by the fruit
- the delusionary state of the mariners
- the way the mariners may be deceiving themselves
- the terrifying hypnotic power of the fruit
- the way the mariners have abandoned external reality
- the significance of the recurring word 'seemed'
- the 'hollow' land and the 'hollow' caves
- the disturbing sense that readers may have of events in the poem
- the significance of the opening word of the poem, etc.

Some will disagree and focus on

- the seductiveness of the world without toil
- the holiday atmosphere the power of the imagination
- the subversion of the Garden of Eden story, etc.

Accept other readings of the poem; there might well be extensive psychoanalytical responses. Some discussion must be given to the idea that the poem is a 'condemnation'.

Birdsong – Sebastian Faulks

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|---|---|
| 1 | 5 |
|---|---|
- Write about how Faulks tells the story in the section of Part 2 beginning with the words “STEPHEN’S SECTION OF THE LINE HAD BEEN ...” and ending with the words “ ‘Get this man’s blood off me’ ” (pages 145 - 156 Vintage Edition).

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

Possible content:

- narrative perspective/ voices: third person narration but in places Stephen is the centre of consciousness, variety of voices with their own stories and agendas, etc.
- setting: place - France, Stephen’s section of the line, in a trench, then Stephen’s dugout, imaginative leap to Stephen’s past and his time with Isabelle/time – three days in the trenches but time is condensed at the beginning to account for Stephen’s progress through the ranks, some flashbacks in the conversations to pre-war times, etc.
- war story set in 1916 (in this section) but reference might be made to the wider context of the novel, in some ways ‘formless’ – no chapter headings or numbering of chapters, love story, etc.
- generally a linear chronology, begins with condensed time of Stephen’s progress in the war, moves to three particular days, the crises in the trenches, conversations between the men, the incident at the end with Douglas being rescued and then shelled, stark unnerving end to the section, etc.
- register of war and particular focus on words relating to trench life, use of verbs and emotive language, use of dialogue, use of intimate terms in the conversations, references to blood, use of contrast, use of descriptive detail, etc.

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| 1 | 6 |
|---|---|
- To what extent do you agree with the view that, despite the horror and misery that Stephen suffers, it is difficult for readers to sympathise with him in *Birdsong* as a whole?

Possible content:

Some will agree and focus on

- Stephen’s cruelty to some of the men
- his aloofness
- his being a character full of contradictions
- his being an adulterer
- the way Faulks is muted about Stephen’s feelings even when the narrative is told from Stephen’s perspective, etc.

Some will disagree and focus on

- Stephen’s relationships with Isabelle and Jack
- the way the reader is reminded of him in the Elizabeth chapters and how we sympathise with him through her
- the way that war anaesthetises Stephen’s feelings but not the reader’s
- his kindness to his men
- the necessity for a cold attitude because of the inhuman conditions that Stephen and the soldiers face
- Stephen’s being the centre of consciousness
- the contrast between what Stephen says and what he thinks, etc.

The Curious Incident of the Dog in the Night-time – Mark Haddon

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 Write about Haddon's method of telling the story in Chapters 73 and 79.

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

Possible content:

- narrative perspective: first person narrator, unemotional and detached, a fifteen-year-old boy who has Asperger's Syndrome, use of the voices of Christopher's father and mother, reflective voice, etc.
- setting: place unspecified in Chapter 73, Chapter 79 in the kitchen/ time – early 21st century, evening, the same day as the events in chapter 61, etc.
- feel of autobiography or a diary (albeit from an unusual perspective), use of lists, like a non-fiction book because of the use of footnotes, like a murder mystery story because of the title, post modern novel, etc.
- linear chronology of Christopher's methodical thought process in chapter 73, flashbacks in the foot notes, intense focus on the conversation between Christopher and his father in chapter 79 – events told in sequence, the way chapters 73 and 79 relate to the structure of the novel, etc.
- use of statement sentences, motif of the dog, Haddon's use of irony, colloquial language, simple language and simple sentence structures, focus on the personal pronoun, explanations, random use of facts to give a sense of an Aspergers's sufferer, sentences which begin with 'And' , 'Then' and 'Also', language of confrontation, use of specific details, use of dialogue, etc.

1	8
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 To what extent is it possible to sympathise with Christopher's parents in *The Curious Incident of the Dog in the Night-time* as a whole?

Possible content:

Some will say it is possible and focus on:

- the difficulty of dealing with a child with Asperger's
- the way that Haddon invites us to see the suffering of both parents
- the positive ending of the novel
- the way the characters learn and apologise
- the way that the parents are a product of the wider ignorant society
- the way that Christopher's behaviour is disturbing for the parents, etc

Some will say it is difficult to sympathise and focus on:

- the abdication of responsibility of Mrs Boon
- the violence of the father
- the threats of violence
- the killing of Wellington
- Mr Boon's telling Christopher that his mother is dead
- the immorality of the parents' affairs
- the way that Haddon encourages us to sympathise with Christopher because it is his narrative and therefore we might condemn the parents as a result, etc.

***Small Island* – Andrea Levy**

1 9 How does Levy tell the story in Chapter 3?

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

Possible content:

- narrative perspective/ voices: first person narrator of Hortense, comic tone, naive speaker, use of other voices, strong sense of audience, narrator negotiates with the reader, self-conscious narration, etc.
- setting: place – Jamaica, house of Mr Philip, henhouse, government school house/ time – before the war, chapter covers Hortense's early years, time here is condensed, her living with her father's cousins and her relationship with Michael, key moment is a specific moment of time during the hurricane, etc.
- historical novel and one of social realism, post-colonial, strong links with oral tradition, love story, fictive autobiography, bildungsroman, etc.
- linear chronology in this chapter, but goes back in time from the previous chapters, prepares the ground for what is to come and the surprise of the last part of the novel, etc.
- colloquial speech, child language, snatches of rhyme, West Indian educated dialect, use of comedy, pantomimic scene in the hen house, painful scene in the school room, use of contrast, intertextual references (*Romeo and Juliet*, Wordsworth, the Bible) use of descriptive detail, use of similes, natural imagery, comic turns of phrase, etc.

2 0 To what extent can *Small Island* be labelled a love story?

Possible content:

Some will argue that it can and focus on

- Hortense's enduring love for Michael Roberts
- the passion felt by Queenie for Michael
- the growing love between Hortense and Gilbert
- the love of humanity
- the significance of the child,
- Bernard for his father
- the love that develops between Bernard and Queenie
- Albert for Queenie, etc.

Love may be interpreted in a variety of ways.

Some will argue that

- love is only a small part of the text and cannot determine its genre
- the novel is best described in other ways – historical fiction, a post-colonial text, a war novel, social realism, a post-modern novel, etc.

Accept any valid argument.

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

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

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

Possible content:

- Narrative perspective/ voices: first person retrospective narrator, use of introspection, serious tone, use of other voices: Ali, Hassan, various children, Sanaubar, older voice of Amir commenting on his younger self, etc.
- Setting: place - Afghanistan, Wazir Akbar Khan scenes, scenes in the countryside, in Amir's mansion and in Ali's hut/ time – references to 1931, 1963 and 1964, projection forward to 1975, various daytime settings, etc.
- here a bildungsroman, a confessional, a novel about sin and redemption, fictive autobiography, psychological exploration, etc.
- a retrospective glance at Amir's childhood, events are disordered, references to Amir's pastoral childhood with Hassan, a factual account of the boys' births and the disappearance of Hassan's mother, snatches of memory in a seemingly random order, etc.
- descriptive detail, use of dialogue, pastoral imagery, use of Afghan words, use of emotive language, variety of sentence length, time references, adverbs, use of dates, use of song, references to winter, specific cultural and religious references (Pashtuns, Hazaras, Sunnis, Shi'as), use of speech, dialogue, use of vulgarisms, etc.

2	2
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 How far do you agree that the most moving moments in *The Kite Runner* are those that Amir and Hassan spend together as children?

Possible content:

Some will agree and focus on

- the early days of idyllic happiness between the two boys
- the love that Hassan has for Amir
- Amir's natural love for Hassan
- Hassan's loyalty
- the boys' closeness with nature
- Amir's dependence on Hassan because of his father's neglect, etc.

Some will disagree and focus on

- the unhappiness of so much of Amir's childhood with Hassan and the disturbing effect this has on the reader
- the haunting memory for Amir of Hassan's rape and the horror of this event for the reader
- the 'moving' scenes between Amir and Soraya, Amir and Baba, Amir and Sohrab
- the kite runner scene at the end of the novel, etc.

Enduring Love – Ian McEwan

2	3
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 How does McEwan tell the story in Chapter 22?

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

Possible content:

- Narrative perspective/voices: first person retrospective and self-conscious narrator, focused on his own art of story-telling, unreliable narrator foregrounded, use of Johnny, Clarissa and Parry's voices, etc.
- Setting: place – Joe's car, his house, the police station/ time - one afternoon and night, compressed time at the end to the following morning, etc.
- psychological thriller, crime novel, love story, etc.
- linear chronology - journey in the car with Johnny, rudimentary explanation of how to use a gun, climax - the meeting between Joe and Jed and Jed's holding of Clarissa, ends with Parry's asking for forgiveness, his being shot and Joe's despair regarding Clarissa, etc
- measured educated language, use of dialogue, lexical field of guns and criminality, emotive language, use of detail, use of irony, use of time references, religious language, use of questions, hazy description, dramatic action verbs, use of modal verbs to talk about alternative stories, etc.

2	4
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 "It is ridiculous to argue that McEwan makes Jed Parry anything other than terrifying."

What do you think of this view?

Possible content:

Some will agree and focus on

- the disturbing behaviour of the stalker
- his obsession
- his madness
- his illness
- his role in the psychological thriller
- his religious ramblings
- his disturbing speech,
- the lack of closure at the end: Parry is still a threat, etc.

Some will disagree and focus on

- Joe's misreading of the situation
- Parry's being ultimately pathetic
- his illness and sadness
- the unreliability of the narration, etc.

The God of Small Things – Arundhati Roy

2	5
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 How does Roy tell the story in Chapter 12?

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

Possible content:

- narrative perspective/ voices: third person omniscient narrator, consciousness of Rahel, voice of Comrade Pillai, etc.
- setting: place - the temple, at night time/ time – June, night, etc
- love story genre, etc.
- non-chronological in terms of the novel, but in this chapter the 1993 story, Rahel at the temple watching the kathakali dancers, digression of Roy's to give information about the dancers, focus on Estha and Rahel and their renewed understanding, etc.
- lexical field of stories, use of natural imagery, use of pronouns and abstract nouns, descriptive detail, echoes of language patterns from earlier in the novel – poetic prose, reference to Small Things and Big Things, intertextual reference to *The Heart of Darkness*, etc.

2	6
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 Some readers think that, like kathakali, in *The God of Small Things* Roy gives her readers the sense of entering a story already known.

What significance do you think kathakali has in the novel?

Possible content:

Some might focus on

- the ideas set up in the given quotation, that all stories are in a sense familiar and known
- the interest in the dance drama itself
- what kathakali teaches us about Indian epic stories
- the link between kathakali and the open-ended structure of the novel
- the way Roy comments on her own fiction, metafiction
- the cultural significance
- how kathakali has changed as a result of tourist requirements
- how Rahel and Estha are united by the old stories
- how kathakali contributes to the theme of identity and gender
- how kathakali is being destroyed by the modern world like the characters in Roy's story, etc.

Digging to America – Anne Tyler

2	7
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 Write about some of the ways Tyler tells the story in Chapter 10.

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

Possible content:

- narrative perspective/ voices: third person narrator, Maryam is the centre of consciousness, almost like a stream of consciousness at times/ use of different voices, etc
- setting: place - the Ballet School, Maryam's house/time – 21st century America, the day of the party, etc.
- social comedy, social realism, love story, etc.
- time jump from last chapter, condensed time to reflect Maryam's daily routine, leads to the dramatic centre of the party, ends with Maryam avoiding the party and then embracing the Donaldsons' friendship, renewed expectation of a love story. etc.
- use of questioning, snatches of letters, obituaries, use of dialogue, food imagery, use of humour, use of irony, use of names, reflective language, introspection of Maryam, etc.

2	8
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 Some readers think that the ending of the novel "catches you by the throat, ambushes your emotions".

What do you think about this view?

Possible content:

Some will agree and focus on

- the unexpectedness of the events
- the way Tyler moves the focus away from the children to the grandparents to end the novel
- the way the reader has come to sympathise with Maryam and Dave and Bitsy
- the way the mood of the novel has changed to be more serious, more sentimental
- the way that Bitsy has become a tragic figure
- the way that Tyler has developed Maryam's inner life/consciousness
- the way that the genre has become that of a love story with a potentially happy ending, etc

Some will disagree and focus on

- the sentimentality
- the way that the ending is predictable
- the way that the characters do not engage the interest of the reader – perhaps because the novel is more interesting in what it reveals of cultures or what it reveals of narrative itself, etc.
- the way readers do not have to respond on an emotional level to enjoy the novel, etc.

Accept any valid argument.

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

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 1.

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

Possible content:

- narrative perspective/ voices: first person narrator, self-conscious story-teller and author, use of choric voices and rumour, voices of Tom, Daisy, Jordan, naive reflections of the participant narrator, etc.
- setting: New York, West Egg and East Egg, the Buchanan house, Gatsby's lawn and the dock, etc.
- 20th century tragedy, a novel about writing a novel, a domestic drama, an allegory, etc.
- begins with a generalised reflection of Nick about himself, introduction to Gatsby's mansion but not Gatsby, visit to Tom and Daisy's, return home and mysterious sighting of Gatsby, etc.
- educated prose, moralising sententiousness of the start, use of poetic prose, use of dialogue, intertextual references, references to American history, use of dates, places descriptive detail, sensual description of the women, use of colour, use of irony, significance of names, etc.

3	0
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 Some readers are irritated by Nick Carraway as a narrator.

What is your view of Fitzgerald's use of Nick Carraway as a narrator.

Possible content:

Comment might be made about

- Nick's unreliability
- the way Nick filters the story
- the focus that Fitzgerald's use of Nick places on narratives themselves
- the interest Nick creates as a participant narrator
- the way Nick reveals Gatsby
- the way Nick romanticises Gatsby
- the way Nick acts as a commentator on the other characters
- the way Nick acts as a moraliser on the American Dream
- the way Nick is used to create the illusion that we are reading about the people, etc

Good answers will have a clear sense that Fitzgerald has chosen this particular narrator who is Nick Carraway.

Dubliners – James Joyce

3	1
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 Write about the ways Joyce tells the story in 'The Dead'.

Authorial methods need to be related to the story being told in 'The Dead'.

Possible content:

- narrative perspective/ voices: third person narrator, variety of voices in the story, moves into the consciousness of Gabriel, etc.
- setting: place – Ireland, Dublin, the home of Gabriel's aunts, the street outside, the hotel room/time - early twentieth century, the night of the party and later in the hotel room, etc.
- short story form which works as an independent entity, but also has a function in the wider context of the collection, etc.
- linear chronology, with some flashbacks, direct opening with preparation for the party, key moments of intensity and altercations, Gabriel's self-conscious and studied speech, climax the revelation of Gretta's love for Michael Furey, Gabriel's epiphany, etc.
- use of condensed, economical prose, colour symbolism, detailed description of the food, extensive use of dialogue and snatches of song, death imagery, religious language, significance of title, lyrical prose, romantic prose, use of names, references to light and darkness, symbolism of the snow, references to the Aran Isles and 'West Briton' and their political significance, etc.

3	2
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 To what extent do you agree with the view that 'The Dead' is primarily about Irish hospitality?

Possible content:

Some will agree and focus on

- the amount of space given to the account of the entertainment
- the joy of people being together
- the happiness of Miss Kate, Miss Julia and Mary Jane
- the joy of song and dance
- the great sense of giving
- eating and drinking
- the way the happiness of the majority of characters sets the story apart from other stories in *Dubliners*
- how the story represents Irish culture, etc

Some will disagree and focus

- the personal torment and unhappiness of individuals
- the sadness of Gretta
- Gabriel's epiphany
- the significance of the snow covering Ireland
- the importance of love
- the importance of the past rather than the present
- the significance of the title in relation to the story
- the significance of Michael Furey and the song that excites Gretta's memory, etc.

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

3	3
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 How does Austen tell the story in Chapter 13?

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

Possible content:

- narrative perspective/ voices: omniscient narrator, use of authorial commentary, use of voices, comic tone, Mr Collins's self-conscious voice in his letter, etc.
- setting: place - the Bennets' house, the dining room/ time – the day after Jane and Elizabeth's return from Netherfield, focus on breakfast, four o'clock and the summons to dinner, use of condensed time, etc.
- form: social comedy, romance, epistolary novel, etc.
- linear chronology, direct opening of the announcement of Mr Collins's letter, the family's reaction to him and the letter, the dramatic centre – his arrival and his proving to be a fool, comic ending, etc.
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, verbs of saying, etc.

3	4
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 Like Mr Bennet, some readers delight in Mr Collins's stupidity.

How do you respond to the character and role of Mr Collins in *Pride and Prejudice* as a whole?

Possible content:

Some will focus on

- his comic role and his treatment by Mr Bennet
- his importance to the theme of marriage
- his importance to the theme of money and property
- how he reveals attitudes to social class
- how he reveals moral attitudes
- how he is irritating and verbose
- how he can be pitied
- how he reveals other characters
- how he is a foil to Darcy, etc.
- his contribution to the themes of prejudice and the changing values of society,
- how he is used to structure the novel
- how he is used to pattern the novel, etc.

***Great Expectations* – Charles Dickens**

3	5
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 How does Dickens tell the story in Chapter 58?

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

Possible content:

- narrative perspective/ voices: first person narrator, dual narration – the younger and the older Pip, who commentates; use of various voices, Pumblechook, Biddy, Joe, solemn, subdued tone which changes to one of joy, sentimental tone at times, etc.
- setting: The Blue Boar, the High Street, the natural world, the forge/ time – early 19th century but moves forward at the end when 11 years pass, focus on the particular day of Joe and Biddy's wedding, etc.
- bildungsroman, novel about social realism, etc.
- linear chronology but told retrospectively, begins with Pip arriving back in his old neighbourhood as he had promised in chapter 57, meeting with Pumblechook, discovery of the wedding, Pip's bidding his old friends goodbye, Pip's leaving England, his working with Herbert, structured around journeys, etc.
- use of contrast, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, Joe's colloquial speech, use of endearments, etc.

3	6
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 Some readers think the marriages that take place in the novel merely highlight Pip's isolation.

What significance do you think these marriages have in *Great Expectations* as a whole?

Possible content:

Some will pursue the idea of Pip's isolation in relation to the marriages.

Other comments might be on:

- the celebration of love and patience for Joe and Biddy
- Wemmick and Miss Skiffins – a reward for Wemmick's kindness/ to show his divided self
- Herbert and Clara – loyalty, patience and endurance
- Miss Havisham's non-marriage – an impetus for her plot and character/ comment might be made on the position of women
- Drummle and Estella – the revenge plan and a terrible illustration of cruelty
- Pip and Estella – a tantalising possibility at the end of the novel, etc.

SECTION B

3	7
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“In narratives, what we are not told is just as important as what we are told.”

Write about the significance of the gaps or of the untold stories in the narratives of the **three** writers you have studied.

Gaps in the narratives or the untold stories need to be clearly identified in relation to the over arching story.

Possible content:

Focus might be on:

- the ways gaps leave unanswered questions (eg Austen – who told lady Catherine that Darcy intended to marry Elizabeth?)
- the ways readers are invited to fill the gaps or speculate (eg Coleridge – why did the mariner shoot the albatross?)
- the choices writers make in what they include at the expense of what is not included (eg Hardy – ‘At Castle Boterel’ – what was said by the 2 lovers as they climbed the hill?)
- the way gaps can lead to irony and ambiguity (eg Auden – ‘Miss Gee’ – no detailing of the moment of her death)
- the form or genre of the text in relation to the gaps (eg Tennyson – ‘Ulysses’ – what happens on Ulysses’ voyage of adventure?)
- the ways texts are structured and where the gaps occur, etc. (eg Roy – what happens to Rahel and Estha in the 1992 story?)

Accept any valid discussion about gaps in texts but there needs to be specific illustration.

Accept any valid discussion about different interpretations.

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	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 gaps; excellent understanding of what gaps or untold stories might mean textual support is likely to be excellently selected and integrated integrated evaluation of where gaps appear structurally and evaluation of the writers' crafting in relation to the gaps evaluative discussion of meanings that arise from gaps; 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
	AO2	evaluation of gaps within narratives or untold stories evaluation of other narrative methods in relation to gaps in narratives	
	AO3	evaluation of how gaps in narratives work across the three texts evaluation of the significance of those gaps evaluation of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> likely to analyse the gaps in a confident way; very good understanding of what gaps or untold stories might mean textual support is likely to be very well chosen and wide ranging secure understanding of where the gaps appear structurally and a secure analysis of the writers' crafting in relation to the gaps detailed discussion of meanings that arise from gaps; 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
	AO2	analysis of gaps within narratives or untold stories analysis of other narrative methods in relation to gaps in narratives	
	AO3	analysis of how gaps in narratives work across the three texts analysis of the significance of those gaps analysis of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify gaps in three texts and develop points in a clear way; clear understanding of what gaps or untold stories might mean textual support is likely to be relevant and appropriately chosen clear sense of where the gaps appear structurally and a clear understanding of the writers' crafting in relation to the gaps clear discussion of meanings that arise from gaps; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of depth
	AO2	explanation of gaps within narratives or untold stories explanation of other narrative methods in relation to gaps in narratives	
	AO3	explanation of how gaps in narratives work across the three texts explanation of the significance of those gaps explanation of textual support	

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	AO1	generally clear expression; some understanding of critical vocabulary; generally accurate writing; relevant to task	<ul style="list-style-type: none"> likely to identify gaps in each of the three texts and develop points in a fairly straight forward way; some understanding of what gaps or untold stories might mean textual support is likely to be integrated and relevant but not always consistent some understanding of where the gaps appear structurally and some understanding of the writers' crafting in relation to the gaps some discussion of meanings that arise from the gaps; 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
	AO2	some understanding of gaps within narratives or untold stories some understanding of other narrative methods in relation to gaps in narratives	
	AO3	some understanding of how gaps in narratives work across the three texts some understanding of the significance of those gaps some understanding of how to use textual support	
Band 2 (8-14)	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 gaps or produce some discussion of one or two; beginnings of an understanding of what gaps or untold stories might mean textual support is likely but it may not be integrated or carefully chosen some sense of where the gaps appear structurally and some sense of the writers' crafting in relation to the gaps beginnings of some discussion about meanings that might arise from the gaps; 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
	AO2	some awareness of gaps within narratives or untold stories some awareness of other narrative methods in relation to gaps in narratives	
	AO3	some awareness of how gaps in narratives work across the three texts some awareness of the significance of those gaps some awareness of how to use textual support	
Band 1 (1-7)	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 gaps in one or two authored works; very little understanding of what gaps or untold stories might mean likely to produce some writing about the texts, unlikely to be focused little sense of where the gaps appear structurally and little sense of the writers' crafting in relation to the gaps little sense of any meaning arising from the gaps argument unlikely to be shaped thin coverage of any text
	AO2	very little grasp of any gaps in narratives or untold stories very little grasp of narrative methods in relation to gaps in narratives	
	AO3	very little grasp of how the gaps work across the three texts very little grasp of the significance of those gaps little textual support	
0 marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with texts or task

3	8
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Write about the significance of descriptive language as it is used by each of the **three** writers you have studied.

Descriptive language needs to be clearly identified in relation to the over arching story.

Possible content:

comments might be about:

- descriptive language to reveal character (eg Fitzgerald – description of introduction of Daisy possible significance: to show Nick's romanticism and unreliability)
- descriptive language to reveal places (eg Keats – 'Eve of St Agnes' – description of Madeline's room to reveal Porphyro's sexual desire)
- descriptive language to reveal events (eg Tyler – the description of Baltimore airport for the first arrival to suggest the absurdity of the families behaviour)
- descriptive language to reveal historical information (eg Roy – opening of novel, description of Ayemenem to reveal the exotic potential of India)
- descriptive language to reveal actions (eg Dickens – description of Magwith's turning Pip upside down: to show Pip's vulnerability, to foreshadow the way Pip's life is turned upside down)
- descriptive language to reveal objects, etc (eg Browning 'My Last Duchess' -description of the painting: to reveal the relationship between the Duke and the Duchess in which she is objectified)

Accept comment on any kind of descriptive language – figurative; lyrical; ironic; childish; through dialogue; stark; minimalist.

Accept any valid discussion of descriptive language and its significance in relation to the stories being told.

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 6 (36-42)	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 descriptive language; excellent understanding of what the descriptive language might signify textual support is likely to be excellently selected and integrated integrated evaluation of where the descriptive language appears structurally and evaluation of the writers' crafting in relation to the descriptive language evaluative discussion of meanings that arise from the use of descriptive language; 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
	AO2	evaluation of descriptive language in relation to the stories evaluation of other narrative methods in relation to the descriptive language	
	AO3	evaluation of how descriptive language works across the three texts evaluation of the significance of the descriptive language evaluation of well chosen supportive references	
Band 5 (29-35)	AO1	confident and assured expression; appropriate use of critical vocabulary; accurate and generally fluent writing; assured argument	<ul style="list-style-type: none"> likely to analyse the descriptive language in a confident way; very good understanding of what the descriptive language might signify textual support is likely to be very well chosen and wide ranging secure understanding of where the descriptive language appears structurally and a secure analysis of the writers' crafting in relation to the descriptive language detailed discussion of meanings that arise from descriptive language; 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
	AO2	analysis of descriptive language in relation to stories analysis of other narrative methods in relation to descriptive language	
	AO3	analysis of how descriptive language works across the three texts analysis of the significance of the descriptive language analysis of well chosen supportive references	
Band 4 (22-28)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument	<ul style="list-style-type: none"> likely to clearly identify examples of descriptive language in three texts and develop points in a clear way; clear understanding of what the descriptive language might signify textual support is likely to be relevant and appropriately chosen clear sense of where the descriptive language appears structurally and a clear understanding of the writers' crafting in relation to the descriptive language clear discussion of meanings that arise from uses of descriptive language; explanation of potential meanings with a clear personal voice argument likely to be clear and consistent clear coverage of three texts in terms of depth
	AO2	explanation of descriptive language in relation to the stories explanation of other narrative methods in relation to the descriptive language	
	AO3	explanation of how descriptive language works across the three texts explanation of the significance of the descriptive language explanation of textual support	

	AO	Performance Descriptors	Typical answers might be characterised by the descriptors below
Band 3 (15-21)	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 descriptive language in each of the three texts and develop points in a fairly straight forward way; some understanding of what descriptive language might signify textual support is likely to be integrated and relevant but not always consistent some understanding of where the descriptive language appears structurally and some understanding of the writers' crafting in relation to the descriptive language some discussion of meanings that arise from the descriptive language; 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 text; thinner coverage of the third perhaps
	AO2	some understanding of descriptive language in the stories some understanding of other narrative methods in relation to descriptive language	
	AO3	some understanding of how descriptive language works across the three texts some understanding of the significance of the descriptive language some understanding of how to use textual support	
Band 2 (8-14)	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 descriptive language or produce some discussion of one or two uses; beginnings of an understanding of what descriptive language might signify textual support is likely but it may not be integrated or carefully chosen some sense of where the descriptive language appears structurally and some sense of the writers' crafting in relation to the descriptive language beginnings of some discussion about meanings that might arise from the descriptive language; 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
	AO2	some awareness of descriptive language in the stories some awareness of other narrative methods in relation to descriptive language	
	AO3	some awareness of how descriptive language works across the three texts some awareness of the significance of the descriptive language some awareness of how to use textual support	
Band 1 (1-7)	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 descriptive language 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 the descriptive language appears structurally and little sense of the writers' crafting in relation to the descriptive language little sense of any meaning arising from the descriptive language argument unlikely to be shaped thin coverage of any text
	AO2	very little grasp of any descriptive language in the stories very little grasp of narrative methods in relation descriptive language	
	AO3	very little grasp of how descriptive language works across the three texts very little grasp of the significance of the descriptive language little textual support	
0 marks			<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