



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

**English Literature B**

**LITB1**

**(Specification 2745)**

**Unit 1: Aspects of Narrative**

***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 students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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

Further copies of this Mark Scheme are available from: [aqa.org.uk](http://aqa.org.uk)

Copyright © 2012 AQA and its licensors. All rights reserved.

**Copyright**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

---

**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 descriptors; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the 'best-fit' model applies.
- 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 – **provided of course, that it is relevant to the question being asked.**
- 6 Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- 7 Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.
- 8 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.

- 9 If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
- 10 Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

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

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

### **Marking the scripts – annotation**

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

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

## Section A - odd numbered questions

|                | AO  | Performance Descriptors  | Typical answers might be characterised by the following descriptions  |
|----------------|-----|--|---|
| Band 6 (19-21) | AO2 | <b>evaluation</b> of how the author's narrative methods work         | <ul style="list-style-type: none"> <li>several points fully developed and evaluated; structure/voice evaluated; excellent illustration integrated into the answer</li> <li>integrated evaluation of the story and authorial method</li> </ul>   |
| Band 5 (15-18) | AO2 | <b>analysis</b> of how the author's narrative methods work           | <ul style="list-style-type: none"> <li>several points fully developed and analysed; likely to be good analysis of structure/voice; well-illustrated in connection with the answer</li> <li>very good sense of the writer constructing the story</li> </ul>  |
| Band 4 (11-14) | AO2 | <b>explanation</b> of how the author's narrative methods work        | <ul style="list-style-type: none"> <li>several points clearly developed and explained; likely to be some explanation of structure/voice; clear illustration in connection with the answer.</li> <li>clear explanation of how the writer constructs the story</li> </ul>                                   |
| Band 3 (7-10)  | AO2 | <b>some understanding</b> of how the author's narrative methods work | <ul style="list-style-type: none"> <li>some points developed; points likely to be more than just language; development is likely to be straight-forward with some illustration with some connection with the answer</li> <li>beginnings of a connection between authorial method and the story</li> </ul> |
| Band 2 (4-6)   | AO2 | <b>some awareness</b> of how the author's narrative methods work     | <ul style="list-style-type: none"> <li>some features identified; possibly some vague or simple illustration; <b>or</b> 1 or 2 points identified with some discussion/some simple illustration</li> <li>some awareness of the over-arching story with some awareness of the writer's craft</li> </ul>      |
| Band 1 (1-3)   | AO2 | <b>very little grasp</b> of how the author's narrative methods work  | <ul style="list-style-type: none"> <li>1 or 2 points mentioned; likely to be at word level; possibly some vague or simple illustration</li> <li>some bits of plot or character are mentioned</li> </ul>   |
| 0 marks        |     |  | <ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with text or task</li> </ul>  |

## Section A - even numbered questions

|                   | AO  | Performance Descriptors  | Typical answers might be characterised by the following descriptions   |
|-------------------|-----|--|--|
| Band 6<br>(19-21) | AO1 | sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped argument relevant to the task | <ul style="list-style-type: none"> <li>argument or debate is likely to be coherently structured and sustained; the question is likely to be fully integrated; argument is likely to be noticeable for its depth and perception</li> <li>a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated</li> <li>context is likely to be perceptively evaluated as part of the argument</li> </ul> |
|                   | AO3 | <b>evaluation</b> of an interpretation or interpretations with excellent textual support   |  |
|                   | AO4 | <b>evaluation</b> of relevant contextual factors   |  |
| Band 5<br>(15-18) | AO1 | confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task  | <ul style="list-style-type: none"> <li>argument or debate is likely to have a shape and purpose; several points are likely to be well developed and explored</li> <li>a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging</li> <li>context is likely to be analysed and integrated into the argument</li> </ul>   |
|                   | AO3 | <b>analysis</b> of an interpretation or interpretations with well chosen textual support   |  |
|                   | AO4 | <b>analysis</b> of relevant contextual factors   |  |
| Band 4<br>(11-14) | AO1 | accurate expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task                                   | <ul style="list-style-type: none"> <li>a clear consistent line of argument is likely; several points are likely to be developed with some depth</li> <li>a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen</li> <li>context will be clear within the argument</li> </ul>  |
|                   | AO3 | <b>explanation</b> of an interpretation or interpretations with clear textual support  |  |
|                   | AO4 | <b>explanation</b> of relevant contextual factors  |  |
| Band 3<br>(7-10)  | AO1 | generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task              | <ul style="list-style-type: none"> <li>writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent</li> <li>a view or views are developed in a simple way; textual support is likely to be integrated and relevant but not always consistent</li> <li>context as set up in the question is likely to be in focus</li> </ul>  |
|                   | AO3 | <b>some understanding</b> of an interpretation or interpretations with textual support   |  |
|                   | AO4 | <b>some understanding</b> of relevant contextual factors   |  |
| Band 2<br>(4-6)   | AO1 | simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument with some relevance to the task       | <ul style="list-style-type: none"> <li>some words from the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting</li> <li>a view or views are mentioned in relation to the argument; there is likely to be textual support but it may not be integrated or carefully chosen</li> <li>context may be hazy but there will be the beginnings of relevance</li> </ul>   |
|                   | AO3 | <b>some awareness</b> of an interpretation or interpretations with some reference to the text  |  |
|                   | AO4 | <b>some awareness</b> of relevant contextual factors   |  |
| Band 1<br>(1-3)   | AO1 | quality of writing hinders meaning; little sense of argument with little relevance to the text   | <ul style="list-style-type: none"> <li>a word or two from the question is likely to be included in the writing; argument unlikely to be shaped</li> <li>some vague writing about the text with little connection to the task</li> <li>context as set up in the question is likely to be absent; there may be irrelevant contextual material</li> </ul>   |
|                   | AO3 | <b>very little grasp</b> of an interpretation or interpretations; little reference to the text   |  |
|                   | AO4 | <b>very little grasp</b> of contextual factors   |  |
| 0 marks           |     |  | <ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with text or task</li> </ul>   |

## Section A

### *Selected Poems – W.H. Auden*

0 1 How does Auden tell the story in 'O What Is That Sound'?

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

**Possible content:**

- narrative perspective/voices: no narrative frame, immediacy of the two voices, unnamed characters defined by what they say, subtle changes of tone, etc.
- setting: England, seems like rural England, importance of military background, seems to be set in a previous century, etc.
- ballad, regular quatrain pattern, regular pattern of longer lines at the start of the stanzas and a final shorter fourth line, regular abab rhyme scheme, two speaking voices, etc.
- chronology – present time: determined by the movement of soldiers coming ever closer to the two speakers/ balanced question and answer format of alternating speakers (seems like a female voice followed by a male's), abandonment of one character at the end, inconclusive ending, etc.
- use of urgent apostrophe of the female voice, archaic language, tender (sincere?) forms of address, use of repetition, language of love and betrayal, use of the present participle, use of detail, use of nouns, significance of the title, etc.

0 2 "We never step twice into the same Auden." (Randall Jarrell)

How far do you agree that Auden's narratives are always very different from each other?

**Possible content:**

Some will agree and focus on

- the different subject matter
- the different plots
- the voices/ tones
- the characters
- the different forms
- the different ideologies

Comment can be on any of the poems in the current selection or the changed selection etc.

Some will challenge the question and focus on the view

- that the poems have similar themes of despair, love, death, etc.
- that Auden often uses the ballad form
- that there is a self-consciousness in all the poems
- that the poems are all obscure in one way or another
- that the poems are intellectual and political and perhaps predictable, etc.

Expect some candidates to see variation and similarities at the same time.

Accept any valid argument.

**Selected Poems – Robert Browning**

0 3 Write about the ways Browning tells the story in lines 1 – 145 of 'The Pied Piper of Hamelin'.

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

**Possible content:**

- narrative perspective/voices: third person omniscient narrator, confident, jovial tone, dramatic voice of the self-conscious story teller, direct address of the reader, use of the sole surviving rat to tell the story of the other rats' drowning, etc.
- setting: Hamelin town, town hall, Hamelin streets, river Weser, Rat-land home/ medieval time period, focus on one day as the Piper strikes his bargain and removes the rats, etc.
- rhymed poem in numbered stanza sections – uneven pattern, jaunty rhythm, fast pace, etc.
- linear chronology – story begins with a description of the location and time setting and moves to the specific problem of the rats in Hamelin/ crisis of the people meeting in the town hall and the Piper's arrival and proposition/ stanza VII is where he pipes the rats to their deaths with the exception of Julius Caesar who takes over the narration, thus ending this section on a note of anticipation as readers await the reaction of the Mayor, etc
- colloquial speech, use of dialogue, use of co-ordinating sentences, use of contractions, use of names, significance of the title, descriptive detail, use of humour, use of contrast, use of lists, use of repetition, etc.

0 4 How far would you agree with the view that although its subtitle is 'A CHILD'S STORY', the poem is more of a political work?

**Possible content:**

Some will agree and focus on:

- the public unrest resulting from the infestation of rats and the lack of answers from the authorities
- the display of wealth from those in power
- the people's contempt for the Mayor and Corporation
- Browning's satirising of the Mayor
- the ease with which those in power make promises
- the deceit of the Corporation when the Piper asks for his one thousand guilders
- the sneering reaction to the Piper (the working man perhaps)
- the crude attempt to pay him less
- the final desperation of the Corporation after the children are taken away
- the final authorial comment: 'If we've promised them aught, let us keep our promise', etc

Some will disagree and focus on:

- the use of simple language
- the sub- title
- the humour
- the simple moral for children
- the pantomimic subject matter
- the use of speaking rats
- the jolly rhythm
- the frequent use of the co-ordinator 'and'
- the magical element, etc.

Some may argue that the two ideas are not mutually exclusive.  
Accept any valid debate/ argument.

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

0 5 Write about the ways Coleridge tells the story in Part 7 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, the hermit, the Pilot and the Pilot's boy, use of omniscient narrator to end poem and complete the frame, etc.
- setting: ship, sea, Pilot's boat, the dry land, the church/use of unspecified time period, perhaps 17<sup>th</sup> century, use of day and night, reference to the next morning, etc
- ballad – reference might be made to how this section concludes the longer narrative poem, the final stage of the story, seventh of seven parts, gothic/ supernatural/ moralistic/ religious/ adventure story genre, use of quatrains and the longer six-line stanzas and their significance, etc.
- structurally this begins with a description of the hermit, leads to the climactic destruction of the ship, ends with the account of the mariner's lonely existence, his need to tell his story and his moralising, final stanza is the effect of the story on the Wedding Guest, use of rhyme and repetition to structure the narrative, use of patterns, circularity of the whole poem, etc.
- simple language, use of voices, gothic imagery, religious references, dream language, descriptive detail, figurative language, repetition, use of contrasts, use of dialogue, etc.

0 6 The Hermit asks the Mariner, "What manner of man art thou?"

Do you think that the poem as a whole offers an answer to this question?

**Possible content:**

Some will argue that the poem does offer an answer and focus on

- the mariner's ordinariness, how he might represent everyman
- the mariner's strangeness and his possible supernatural qualities
- his connections to Cain and the Wandering Jew
- his being an allegorical figure
- his being a sailor, an adventurer
- his being a mean-spirited figure who prevents an ordinary man from attending a wedding and enjoying a feast
- his being a violator of nature
- the mariner as personified arrogance
- the mariner as a 'fallen' man, connected to Adam, etc.

Some will argue that the poem offers no single clear-cut answer. Several points above might be used in the argument. Other comments might include

- how the poem defies analysis on every level, even to the nature of the Mariner
- how the interest of the poem is in the lack of clear-cut definition,
- how critics often want to pin down meaning when the poem frustrates or simply delights readers at every reading, etc



**Selected Poems – Robert Frost**

|   |   |
|---|---|
| 0 | 7 |
|---|---|

 Write about the ways Frost tells the story in 'The Wood-Pile'.

**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 Frost, use of speech, reflective tone, a recollection, etc
- setting: place – a frozen swamp, undefined isolated winter landscape far from the speaker's home, time – mid winter, daytime, etc.
- meditation, one single verse paragraph to give intensity to the single experience, use of iambic pentameter to imitate the speaker's speech rhythms, rhyme of the first and last line, etc.
- begins with a description of the circumstance of the reflection and the location, sense of the speaker seeking an experience, simple introduction of the small bird which excites reflection, moves on to a discussion of the abandoned wood-pile and thoughts about the man who laboured with his axe and built the woodpile but then turned to fresh tasks, etc
- significance of the title, use of pronouns, precise details, use of speech, references to time, use of verbs of reflection, use of irony, death imagery, natural imagery mathematical imagery, language of imprecision, conversational tone, etc.

|   |   |
|---|---|
| 0 | 8 |
|---|---|

 How far do you agree with the view that Frost's poems are about personal events only and have no universal significance?

Some will agree and focus on

- the early 20<sup>th</sup> century settings which distance readers
- the geographical setting of the north-eastern states of America
- the focus on farm life
- Frost's stories that centre on single remote incidents which have a resonance only to the speakers
- poems dealing with personal choices and dilemmas – 'The Road Not Taken', 'Stopping by Woods on a Snowy Evening', etc

Some will disagree and focus on

- universal messages about decisions
- universal thoughts and feelings about the passing of time or the significance of moments in time
- human uncertainty
- reflections on death
- the way the stories invoke sympathy for the characters, eg 'Out, out –', etc

Some will see that the poems can be both personal and universal. Examiners should 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 in stanzas 28 - 35 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, romantic, reflective tone, some attachment of the narrator, voices of Porphyro and Madeline, etc.
- setting: place - Madeline's home, her bed chamber, medieval world, sense of fantasy, time – medieval England, part of one night in the lives of Madeline and Porphyro, sense of protracted time to describe Madeline's dream world, etc
- central section of a longer narrative poem, use of regular 9-line Spenserian stanzas with regular rhyme scheme, romantic story, etc.
- linear chronology, this section begins with a focus on Porphyro as he looks on the sleeping Madeline, moves on to describe Porphyro's exotic preparations, his moving towards her bed, his thought process as he wonders what to do, his playing of her lute and singing a Provence ditty, the opening of Madeline's eyes yet her remaining in her dream state, her weeping and sadness that the Porphyro that she sees is not the same as the Porphyro of her dream, etc.
- elevated poetic language, descriptive detail, emotive language, use of dream language, religious language, measured pace, references to time, references to death, use of contrast, exotic language, use of the legend of St Agnes, listing of the food Porphyro prepares, musical imagery, use of speech, use of triplets, etc.

1 0 How far would you agree that in Keats's poetry the dream world is more attractive than the real world?

**Possible content:**

Some will agree and focus on

- Madeline's joy as she dreams of her lover on St Agnes's Eve
- Madeline's peace and contentment as she sleeps – the dream is pure and deep
- her anxiety when she sees the real Porphyro, the sense of anticlimax as she wakes
- her fear that Porphyro is mortal and therefore subject to change and death
- her fear that in the real world he will leave her
- the reality of the danger in the real world, a world from which they must escape
- the beauty and imaginative power of Lamia's dreams before she is turned into a human shape
- the bliss of Lycius's dream world before he is awoken by cold philosophy
- the sweetness of the knight's dream before he wakes on the cold hill side of 'La Belle Dame...'
- the way the narrators or Keats or readers might value the dream world

Some will argue that the dream world is not more attractive and focus on

- the deceit of Lamia that underpins the dream
- the possibility that the belle dame's 'language strange' is not the language of love and beauty but of pain and despair
- the fact that in the real world Porphyro rescues Madeline from her prison state, etc.

- for Hermes the dream of seeing his beloved nymph is realised and there is no disappointment: 'It was no dream; or say a dream it was, real are the dreams of Gods...' etc.

Candidates could argue that both worlds could be attractive. Comment could focus on the characters, the narrators, Keats and/or readers, but focus must be on the poems. Accept any valid argument.

**Selected Poems – Christina Rossetti**

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

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

**Possible content:**

- narrative perspective/ voices: judgemental omniscient narrator, use of variety of voices which are not introduced, etc.
- setting: place, a wedding, natural landscape/ time – a seeming rural past, a specific moment in time, the wedding, but with flashbacks to an earlier time and Nell's projection into the future, etc.
- some connections with a ballad, poem in 12 quatrains, strong dramatic quality, etc.
- general linear chronology, direct opening with focus on marriage and confrontation, leads through flash back to the story of love and betrayal of Maude Clare and Thomas, ends with unexpected confrontation between Nell and Maude Clare, etc.
- formal poetic diction, colloquial speech, use of repetition, use of specific names, language of conflict and confrontation, use of detail, natural imagery, contrast, use of the imperative, use of contrast, abstract nouns, time references, etc.

1 2 "Far from being repressed, women in Rossetti's poems are defiant".  
How far do you agree with this view?

**Possible content:**

Some will agree and focus on

- the defiance of both Maude Clare and Nell in different ways – in comparison to the silence of Thomas
- the refusal of Jessie Cameron to marry her neighbour
- the determined defiance of 'The Royal Princess'
- the speaker of 'Cousin Kate'
- the strength and action of Lizzie in 'Goblin Market', defiant against the goblin men
- the choice the speaker makes in 'The Convent Threshold' to mount 'the golden sky-ward stair'
- the playful defiance of the speaker in 'Winter: My Secret',
- the angry defiance of the speaker in 'Sister Maude', etc

Some will disagree and focus on

- the back story of Maude Clare and her being abandoned and in a sense repressed; ultimately her lack of power
- the way the speaker of 'Sister Maude' is repressed by society and her sister in the back story of the poem
- the repression of the princess
- the repression of Laura
- the plaintive tone of Skene's wife in 'In the Round Tower...', her repression by the swarming howling wretches, her submissiveness and dependency on her husband,
- the resignation of the speaker in 'An Apple Gathering'
- the possible and ultimate repression of Jessie Cameron if she is murdered, etc.

Candidates could argue that some women in the poems are repressed and some are not.

Accept any valid argument.

**Selected Poems – Alfred Tennyson**

1 3 How does Tennyson tell the story in 'Ulysses'?

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

**Possible content:**

- narrative perspective/ voices: first person narrator/ self dramatising, voice of Ulysses the heroic character of classical legend, sense of Ulysses speaking a monologue and then an increasing sense of addressees – Ulysses' fellow mariners, assured masculine tone, etc.
- setting: place – Ithaca, Ulysses' home and then the port, various seascapes created from his memory/ time – classical setting, Ulysses' present with a sense of his past and his future, movement from day to night, etc.
- dramatic monologue, sense of legend, single verse paragraph, use of iambic pentameter, speaking rhythm, clear sense of audience, etc.
- begins in a reflective way, sense of Ulysses' frustration, a revisiting and nostalgia for the past, focus on Telemachus and his suitability as a king, movement to the port and call to Ulysses' friends to seek new journeys and adventures, use of narrative gap at the end, etc
- formal elevated diction, use of repetition, use of figurative language, use of verbs, motif of the journey, patterns, use of specific references to the elements, nautical imagery, domestic references, use of contrast, abstract nouns, use of personal pronouns, use of irony, references to death, use of accumulation, etc.

1 4 How far do you agree with one reader's view that 'the men in Tennyson's poems are whining, selfish and arrogant, with little to recommend them'?

**Possible content:**

Some will agree and focus on

- the possible self pitying of Tithonus
- the selfishness of Ulysses in relation to his wife, his son and Ithaca
- the selfish irresponsibility of the mariners in 'The Lotos Eaters'
- the arrogance of the 'grim earl' in 'Godiva' and Lancelot in 'The Lady of Shalott'
- the unnamed male in 'Mariana' perhaps,
- the peeping Tom in 'Godiva', etc

Some will disagree and focus on

- the ambition and determination of Ulysses and the way he can be admired
- the self awareness and realisation of Tithonus and the way he evokes sympathy
- the attractiveness of Lancelot,
- the human desire for peace which evokes sympathy with the mariners in 'The Lotos Eaters', etc

Some will agree with part of the statement and challenge part. Examiners can expect a variety of responses and credit should be given for any relevant interpretation.

### **Birdsong – Sebastian Faulks**

- |   |   |
|---|---|
| 1 | 5 |
|---|---|
- Write about how Faulks tells the story in the section of Part 2 beginning with the words “JACK FIREBRACE’S APPLICATION for leave ...” and ending with the words “he would surely die.” (pages 167 - 178 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 Jack and then Stephen are the centres of consciousness, variety of voices with their own stories and agendas, screaming and moaning of Hunt, etc.
- setting: place - France, first in the tunnels underground, then in a trench, /time – one day in the tunnel but time is expanded for the action, time then condensed for Stephen’s unconsciousness and fever, some flashbacks in Stephen’s consciousness 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 focus on Jack’s going underground, meeting between Gray and Weir to say Stephen is going to be in charge, Stephen’s meeting with Jack underground, the fear of Hunt, dramatic action of the conflict inside the tunnel, Stephen’s being wounded, his near death experience and shame of it, concludes with the crisis of Stephen’s possible death being over, etc.
- register of war and particular focus on words relating to trench life and tunnelling in particular, use of verbs and emotive language, use of adjectives, use of dialogue, use of intimate terms in the conversations, references to blood, use of contrast, use of descriptive detail, use of dream language, imagery of death, etc.

- |   |   |
|---|---|
| 1 | 6 |
|---|---|
- How far do you agree with the view that in
- Birdsong*
- Faulks challenges stereotypical notions of masculinity?

**Possible content:**

Some will agree and focus on

- the way war undermines masculinity through its horror and degradation
- Hunt’s crying and moaning, his fear
- the way soldiers are emasculated by war, deprived of their sense of being heroes,
- the way men being confined and trapped in the trenches and tunnels is similar to how Victorian women were trapped,
- the complexity of Faulks’ creation of the soldier hero – their weaknesses, their feminine sides, their vulnerability, etc
- Weir’s breaking down while under fire, etc.

Some will disagree and focus on

- the way that many of the soldiers are portrayed as heroic, the soldier being the quintessential image of masculinity,
- Stephen, Gray, Weir and Jack representing stereotypical masculinity to an`extent, performing hero soldier actions
- the sexual dominance of Stephen in the pre-war sections
- the way male bonds are sharpened and deepened by the war in a legitimised way
- Stephen’s repression of emotion

- Stephen's drawing his knife on the prostitute
- the behaviour of Robert having a wife and mistress, etc.

Candidates could argue that notions of masculinity are challenged with the portrayal of some men and not others.

Accept any valid argument.

***The Road – Cormac McCarthy***

- |   |   |
|---|---|
| 1 | 7 |
|---|---|
- Write about McCarthy's method of telling the story from page 1 to the bottom of page 16 ending with 'just the silence'.

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

**Possible content:**

- narrative perspective: third person detached narrator, shifts in consciousness, haunting tone, biblical tone, etc.
- setting: place unspecified but seems to be post nuclear America, futuristic, a known location to the father/ time – early 21<sup>st</sup> century, futuristic, undisclosed date and time possibly October, night time and then day, condensed passing of time, etc.
- science fiction, survival story, adventure story, warning tale, apocalyptic vision, human drama, horror story, etc.
- linear chronology of overall but with flashbacks, the pattern of a journey to 'the south', direct opening, waking up and finding the gasoline station, the onset of night, the passing of days, unexplained, fragments of story, snatches of dialogue, key incident perhaps the first snow flake and the finding of a barn and some meat, etc.
- use of simple sentences, poetic prose, simple vocabulary, absence of verbs, use of minor sentences, absence of speech markers, minimalistic punctuation, use of concrete nouns, colloquial language, sense that there is too much language available to describe the scene, descriptive detail, unnamed characters, use of imagery, apostrophes to God, etc.

- |   |   |
|---|---|
| 1 | 8 |
|---|---|
- "It seems pointless to talk about the beginning, middle and end of this novel; there is no beginning, middle and end."

How do you respond to this view of *The Road*?

**Possible content:**

Some will agree and write about:

- the novel's beginning in medias res
- the lack of conclusion
- the difficulty in talking about crises or climaxes given that the events are all crises
- the idea that very little changes
- the apocalyptic horror
- McCarthy's decision to use minimalist punctuation, lack of chapters, names, etc.
- the use of repetition, etc.

Some will challenge the view and focus on:

- the journey of the two characters
- the death of the father
- the possible hope at the novel's end
- the interest in the story in terms of the different encounters of the father
- the use of dreams and flashbacks to give a sense of a past
- the opening pages for the reader which are an actual opening
- the concluding pages which do give a physical end to the novel,
- the threats of violence, etc.

Accept any valid argument. Give credit where comment is relevant. Reward comments on content or authorial method when it is part of the argument.

***Small Island* – Andrea Levy**

1 9 How does Levy tell the story in Chapter 35?

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

**Possible content:**

- narrative perspective/ voices: first person narrator of Bernard, the first time he is given a voice, contemptuous tone, use of other voices, etc.
- setting: place – India, first Bombay, the train, England in the recollection, the Feathers, the British base in India, the airfield, time – unspecified time during the war in India, flashback to the time before conscription when Bernard signed up, Bernard's first experience of action, etc.
- historical novel and a war story, post-colonial, a fictive autobiography, etc.
- broken chronology in this chapter though it begins and ends in the war time frame, flash back to scenes before the war, journey from Bombay to the airfield and the capturing of the Japanese fighter pilot, link with the following chapter, contrast and link with the previous story of Queenie, etc.
- colloquial speech, racist terms, vulgarisms, fragmented sentences, lexical field of war, RAF, verbs of action, use of pace, rhetorical devices, repetition, use of comedy, use of descriptive detail, use of similes, comic turns of phrase, etc.

2 0 'Those with fierce loyalties to their countries are not treated very sympathetically in *Small Island*'. How far do you agree with this view?

**Possible content:**

Comment might be on the attitudes of the writer and/or other characters in the world of the novel.

Some will agree with the view above and focus on:

- the fate of the Japanese prisoner and attitudes towards him
- Bernard's feelings of superiority which do not make him likeable
- Queenie's neighbours and their bigoted views
- the presentation of the Americans
- the general attitudes of the English represented in the novel
- the way that the readiness to embrace another country is lauded (Hortense, Gilbert, etc)

Some will argue that the novel is much more complex and focus on:

- the overarching war context and the sense that the British/ American fighters who defeated the Nazis and Japanese are seen as heroes
- perhaps the lack of sympathy given to Gilbert and Hortense for wanting to leave their Caribbean home
- the way that characters are presented sympathetically when they are displaying loyalty to their counties, e.g. Michael, Queenie, Bernard, perhaps, etc.

Accept any valid argument. Comment might be on loyalty to an adopted country, the 'mother country'.

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

|   |   |
|---|---|
| 2 | 1 |
|---|---|

 Write about the ways Hosseini tells the story in Chapter 20.

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

**Possible content:**

- narrative perspective/ voices: first person retrospective narrator, use of introspection, serious tone, sad reflective tone, use of other voices: Farid, voice of the beggar, recalled voice of Amir's mother, voice of Zaman, etc.
- setting: place - Afghanistan, the road between Jalalbad and Kabul, Kabul, the orphanage, director's office, / time – 2001 with flashbacks to the 1970s and 1980s, etc.
- here a bildungsroman, a confessional, an adventure story, a fictive autobiography, a psychological exploration, etc.
- begins on the road to Kabul, brief flashback to twenty years earlier and the Russian invasion, Farid's account of the murder of a family by the Taliban, journey through Kabul, arrival at the orphanage and Amir's being told that Sohrab has been sold to a member of the Taliban, Farid's attack of Zaman, cliff hanger of sorts: the Talib official who took Sohrab to be found at the stadium the following day 'in black sunglasses', etc.
- descriptive detail, use of dialogue, use of precise dates, use of Afghan works, language of aggression, use of emotive language, variety of sentence length, time references, adverbs, use of dates, specific cultural and religious references (Pashtuns, Hazaras, Sunnis, Shi'as), use of speech, dialogue, use of vulgarisms, etc.

|   |   |
|---|---|
| 2 | 2 |
|---|---|

 "RUBBLE AND BEGGARS. Everywhere I looked, that was what I saw." (Chapter 20)

How far is this bleak view of Afghanistan and its people borne out in *The Kite Runner* as a whole?

**Possible content:**

Some will agree and focus on

- the Afghanistan of 2001 and comment on violence
- racism
- the rise of the Taliban
- the Soviet invasion of the late 1970s
- the attitude of men towards women
- the unfairness of society even in the early days
- the lack of hope
- the destruction of decency, respectability, etc
- the treatment of the orphans
- the behaviour of Assef, etc

Some will disagree and focus on

- the beauty of Afghanistan in the early chapters
- the integrity of the true Afghan citizens – Rahim Khan, Farid, Baba, Ali, Amir, Hassan, etc
- the culture which is viewed positively
- the kite running tournament, etc.

Accept any valid argument. Expect comment to cross different time periods. Candidates might say it is bleak in some parts of the novel but not in others.

**Enduring Love – Ian McEwan**

2 3 How does McEwan 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 retrospective and self-conscious narrator, focused on his own art of story-telling, reflective tone, use of Clarissa's voice, voice of Jed at the end, etc.
- setting: place – Joe's home / time – the day of the accident when Joe and Clarissa arrive home, that night, precise time settings, etc.
- psychological thriller, love story, etc.
- linear chronology – the return home and the discussion between Joe and Clarissa about the fall of Logan, flashbacks to Clarissa's version of events and how they both felt at the time, further flashbacks to Clarissa's not being able to have children, Joe's agonising about his letting go of the rope, his telling of the fact that Logan died for nothing since Gadd turned out to be unharmed, their going to bed and their lovemaking, their later invitation to their friends to join them for a Thai take-away, the return to bed at 1am, climactic moment of Jed's phone call at 2am: 'I love you', use of the dramatic surprise, etc
- measured educated language, use of dialogue, use of lists, intertextual reference to Milton, sexual language, references to death, use of detail, use of irony, use of time references, religious language, references to stories, etc.

2 4 'In the novel as a whole, McEwan presents Joe Rose as a successful male figure.'  
How do you respond to this view?

**Possible content:**

Some will agree and focus on

- the outcome of the novel with Joe's being proven right
- Joe's control of the narrative
- Joe's power over Jed
- Joe's power over Clarissa
- Joe as being a representation of knowledge/ science
- Joe's being a stereotypical male
- Joe's seeking out Johnny B for a gun to give him physical power
- Joe's 'defeat' of Jed
- Joe's financial security
- Joe's need to invoke the law
- Joe's sexual confidence at the beginning of the novel, his comforting of Clarissa, his taking control, (chapter 3), etc.

Some will disagree and focus on

- Joe's insecurity
- his failure as a scientist – he thinks of himself as a parasite
- his deep feelings of being threatened by Jed
- his discomfort in having to talk to Jed about sex
- his failure in the face of the law – Detective Constable Wallace's attitude towards him
- Joe's misreading of the situation
- the breakdown of his relationship with Clarissa,

- his dishonesty with Clarissa etc.  
Accept any valid argument and any relevant discussion of 'successful'. Candidates might discuss Joe's attitudes to homosexuality in a variety of ways.

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

2 5 How does Roy tell the story in Chapters 15 and 16?

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

**Possible content:**

- narrative perspective/ voices: third person omniscient narrator, lyrical perspective of author for Chapter 16, detached commentator; consciousness of the twins in chapter 17, use of voices of Rahel and Estha, echo of Ammu's words to the children, etc.
- setting: place - the Meenachal river at night time/ time – midnight, 1969 time frame, etc
- tragic genre, etc.
- non-chronological in terms of the novel, but in these chapters have a linear progression – two stories (Velutha's and the children's) working concurrently, Velutha's journey across the river to the History House, the children's escape and adventure to their planned retreat, dramatic centre is the overturning of the boat and the loss of Sophie Mol, flashbacks to the Orangedrink Lemondrink man and to Ammu's angry words to the children – in italics, Chapter 17 ends with the merging of the two stories, Estha and Rahel to arrive at the History House where Velutha has found his temporary sanctuary, etc.
- use of natural imagery, ethereal language to describe Velutha, use of pronouns and abstract nouns, descriptive detail, echoes of language patterns from earlier in the novel – poetic prose, reference to the God of Loss, The God of Small Things, use of motif of Pappachi's moth, use of Estha's signature, intertextual references to Hansel and Gretel, Popeye, use of child language, etc

2 6

What is the significance of the Meenachal river in *The God of Small Things*?

**Possible content:**

Some might focus on

- its being the cause of Sophie Mol's death
- its being central to the tragedy
- its being used by Roy to frame the novel
- its being central to the romance between Ammu and Velutha
- its being linked to the natural beauty of Velutha
- the significance of crossing the river and crossing boundaries, transgressing
- its baptismal qualities, giving Velutha Christ-like significance
- its charting the changes of time: its beauty in the 1969 time frame and its being polluted in the 1992 time frame, etc.

Accept any valid argument.

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

|   |   |
|---|---|
| 2 | 7 |
|---|---|

 Write about some of the ways Barry 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 –Roseanne’s first person narrative, one hundred years old and writing a secret testimony – possibly unreliable, / use of Roseanne’s father’s voice, cheerful upbeat tone, sense of and addressee, etc
- setting: place – the asylum in Roscommon but then in Sligo for the back story and then in Southampton for one of father’s stories/time – early 20<sup>th</sup> century Ireland,
- social documentary, autobiography, testimony, social realism, mystery, potted biography of Roseanne’s father, etc
- begins in Roseanne’s present and then jumps to her story of her birth and further back to her father’s meeting with her mother, time jump forward to include various stories that her father told her as a child, snatches of incident with her mother and a leap forward to a story about her husband, not linear in structure, etc.
- use of names, reflective language, poetic prose, precise place names, use of imagery, use of dates, snatches of song and embedded stories, use of irony, religious language, pastoral imagery, musical lexis, positive elevated language to describe her father, etc.

|   |   |
|---|---|
| 2 | 8 |
|---|---|

 Roseanne refers to her father as “a true hero”. Is this how you see him?

**Possible content:**

Some will see him as a hero and focus on

- his happiness
- his warmth and generosity
- his heroic acts
- his love for his family and for her especially
- his tragic fate
- his tragic death
- his engaging stories,
- his integrity,
- his not being part of the civil war, etc

Some will question his hero status and focus on

- her father’s being a victim of chance and Irish politics and religion
- Roseanne’s biased story
- possibly her unreliable story
- the hints of incest
- his lack of professionalism when the orphanage burns down, etc

Accept any valid argument. Candidates may deal with ‘hero’ in a variety of ways.

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

2 9 Write about some of Fitzgerald's narrative methods in Chapter 2.

**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, significance of Nick's reconstruction of drunkenness, uses of voices of Tom, Myrtle, Wilson, the McKees, Catherine, naive reflections of the participant narrator, etc.
- setting: Valley of the Ashes, New York, Tom's apartment, Pennsylvania Station/ early 20<sup>th</sup> century, one afternoon and evening, etc.
- 20<sup>th</sup> century tragedy, a novel about writing a novel, a domestic drama, a love story, etc.
- linear chronology in this chapter but with a sense that the story is being told retrospectively, begins with the description of the Valley of the Ashes, moves to the train journey to New York and the party at Tom's apartment, ends with Nick at the station, etc.
- educated prose, poetic prose, descriptive detail, sensual description, use of dramatic dialogue, surreal description of drunkenness, references to newspapers and other texts, colloquial language, time references, use of names, language of altercation, use of ellipsis, etc.

3 0 "In *The Great Gatsby* the lower social classes are presented as crude and vulgar." How do you respond to this view?

**Possible content:**

As with any discussion of this novel, candidates might tease out the complication of who is doing the presenting – Fitzgerald/Nick Carraway and focus on the implications of those narratorial decisions.

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

- Myrtle Wilson's flaunting of her affair with Tom
- the drunken party in New York
- the vacuous conversations of the McKees, Myrtle and her sister
- Myrtle's vulgar aping of the behaviour of rich
- Myrtle's treatment of her husband
- Myrtle's telephoning Tom at home
- Myrtle's speech patterns
- Wilson's lack of education, his non-standard grammar
- his crude murder of Gatsby, etc.

Some will disagree and focus on

- Wilson's dignity
- Myrtle's vitality
- the more contemptuous behaviour of the rich
- the brutality and vulgarity of Tom
- the possible crudeness of Daisy's treatment of Gatsby
- the criminality of Gatsby and Wolfsheimer
- the respectful behaviour of Gatsby's servants and chauffeur

- the desire for self improvement of the young and poor Gatsby
- the simple pride and dignity of Gatsby's father,  
etc.

Accept any valid comment or argument. Gatsby might be discussed in terms of either higher or lower social class.

**Selected Stories – D. H. Lawrence**

|   |   |
|---|---|
| 3 | 1 |
|---|---|

 Write about the ways Lawrence tells the story in 'Vin Ordinaire'.

**Authorial methods need to be related to the story being told in 'Vin Ordinaire'.**

**Possible content:**

- narrative perspective/ voices: third person narrator, variety of voices in the story, moves into the consciousness of Bachmann and Emilie, etc.
- setting: place – Metz, the barracks, the yard, the outdoor training area near the walls of the barracks, Scy, the Baron's house, /time - early twentieth century, strong sense of military build up before the First World War, the day of the exercise, Bachmann's disgrace and escape, the night of his retreat to Emilie, different times the next morning, etc.
- short story form divided into 5 sections, 5 episodes, etc.
- linear chronology, opening sequence when Bachmann writes his postcard to his mother, moves to the manoeuvres of the army and Bachmann's failure and revenge, his escape to his maidservant lover, their lovemaking, finally his capture and being led away, reference at the end to the postcard/ comment might well be on the disconnected nature of the story, the gap of when Emilie posted the postcard, etc.
- use of repetition, use of German words, use of military lexis, natural imagery, references to heat and cold, choice of names, use of questions, sentences beginning with 'And', use of adverbs, adjectives, use of sensuous language, precise time references, descriptive detail, colloquialisms, etc.

|   |   |
|---|---|
| 3 | 2 |
|---|---|

 Lawrence took great care over the titles of his stories because he saw titles as being significant.

What significance can you find in the titles of **two** or **three** of the stories in this selection.

**Possible content:**

Focus might be on

- 'Vin Ordinaire' and perhaps how later the title was changed when the story was revised
- whether 'Vin Ordinaire' is in fact ordinary as Lawrence himself thought
- the symbolism of the chrysanthemums in 'Odour of Chrysanthemums'
- the slightly bizarre titles of 'The Rocking-horse Winner' and 'The Man who Loved Islands'
- the German angle in 'The Prussian Officer',
- 'Adolf' and the choice of name for the rabbit, etc

Accept any valid argument or ideas about significance. Comment might well focus on the alternative titles of some of the stories.

Comments need to be about the titles in relation to the stories themselves.

**Selected Poems – Thomas Hardy**

|   |   |
|---|---|
| 3 | 3 |
|---|---|

 Write about the ways Hardy tells the story in 'At an Inn'.

**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, imagined voices of others at the inn, seems to have a distinct though unnamed addressee (possibly Florence Henniker) etc.
- setting: place – an inn – the use of 'an' makes it somewhat anonymous, location of the speaker in the current time fame is unknown, time – speaker's present which frames a distinct moment of time in the speaker's past etc.
- lament, five eight line stanzas, regular abab rhyme scheme though some of the rhymes slightly jar, personal reflective tone, etc.
- begins with a reminder to his listener of a time in the past when they were at an inn, moves to consider the reactions of others who thought the speaker and his companion were lovers, and then the regret that the onlookers were mistaken – 'Love lingered numb', final moment is the speaker's regret that the opportunity passed and cannot be recalled and the feelings cannot be re-felt, use of narrative gaps, etc.
- significance of the title, use of pronouns, precise details, use of the subjunctive, use of modal verbs, use of speech, references to time, use of questions, language of regret figurative language, use of irony, death imagery, use of the apostrophe, religious language, etc.

|   |   |
|---|---|
| 3 | 4 |
|---|---|

 How far do you agree with one reader's view that the regret displayed in Hardy's poetry is "obsessive and irritating"?

**Possible content:**

Candidates might agree and comment on:

- the self-consciousness displayed in 'At an Inn', 'The Going', 'The Haunter', 'Your Last Drive', etc
- the way the poems hark back to the past
- the lack of positivity about the future
- the maudlin tone
- the self centredness
- the lack of real self awareness or knowledge
- the tendency to blame fate or another party and wish things were otherwise without taking personal responsibility, etc.

Some might challenge the notion of the regret being obsessive and/ or irritating and comment on:

- the range of feelings and subjects in Hardy's poetry
- 'The Darkling Thrush' and how there is a note of optimism
- the fact that readers might feel pity, sympathy, admiration perhaps for the speakers' honesty
- the lack of personal feeling in 'The Convergence of the Twain'
- the idea that the regret is not obsessive or irritating but moving, etc

Candidates need to deal with 'irritating' and 'obsessive' and comment on how they respond to the poems and the task.  
Accept any valid argument.

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

3 | 5 | How does Austen 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: omniscient narrator, use of authorial commentary, use of voices, comic tone, use of drama for this section, etc.
- setting: place - the Bennets' house to frame the chapter, the Meryton assembly in the central portion/ time – the day of Mr Bennet's visit to Mr Bingley, condensed time of a few days to include Bingley's return to Mr Bennet, the invitation to dinner which has to be cancelled and then the Meryton assembly and discussion of it afterwards which dominates the chapter, etc.
- social comedy, romance, comedy of manners, etc.
- linear chronology, direct link with previous chapter about Mr Bennet's views of Mr Bingley, moves quickly through a sequence of reported events or non events to the Meryton assembly, the dramatic centre – Elizabeth's meeting of sorts with Mr Darcy, finally the discussion of characters and events by the Bennets, the irony of Mrs Bennet's concluding statement, etc.
- formal, Latinate diction, use of irony, use of dialogue, use of contrast, use of comedy, verbs of saying, descriptive detail, use of names, references to time and number, etc.

3 | 6 | Do you think that in *Pride and Prejudice* first impressions are always wrong?

**Possible content:**

Some will agree and focus on

- Elizabeth's view that Darcy is a proud disagreeable man
- Darcy's view that Elizabeth is only 'tolerable'
- Elizabeth's belief that Wickham is charming and wronged
- Jane's views that the Bingley sisters are friendly and sincere
- Elizabeth's misreading of Colonel Fitzwilliam's intentions
- possible view that readers' first impressions are encouraged to be wrong by the narrator and her using Elizabeth as the centre of consciousness, etc.

Some will challenge the view and focus on

- the word 'always'
- Elizabeth and Mr Bennet's being right about Collins from the start
- Jane's first impressions being right about Bingley
- Elizabeth's first impressions of the Bingley sisters being right
- Elizabeth's first impressions of Lady Catherine to be right
- readers being able to judge accurately through being alert to Austen's irony, etc.

Accept any valid argument about characters or readers. Some candidates may suggest that first impressions of readers in the 21<sup>st</sup> century might differ from first impressions when the novel was published.

**Great Expectations – Charles Dickens**

3 7 How does Dickens tell the story in Chapter 25?

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

**Possible content:**

- narrative perspective/ voices: first person narrator, dual narration – the younger and the older Pip, who commentates; use of various voices, Pip, Wemmick, the Aged P, relaxed upbeat tone but with a slightly dark undertone, etc.
- setting: Wemmick's Castle, the road back to Little Britain, / time – early 19<sup>th</sup> century, one day in the early days of Pip's education in London, etc.
- bildungsroman, novel about social realism, comedy, etc.
- linear chronology but told retrospectively, begins with Pip describing his new acquaintances, invitation by Wemmick to visit his home, ends with the return journey to Little Britain, etc.
- use of contrast, descriptive detail, use of humour, use of dialogue, use of educated speech in the narration, use of names, use of metaphor, etc.

3 8 "Wemmick is simply a delightful character, and that is all there is to him".

Write about Wemmick's character and role in *Great Expectations* in the light of this statement.

**Possible content:**

Some will agree with the proposition set up in the question and focus on

- the word delightful and the kindness of Wemmick
- his generosity and caring attitude towards his father
- his being delightful because of his split personality
- his friendship to Pip
- his love for Miss Skiffins
- Dickens's joy in creating him
- the readers' joy in reading about him
- his role being insubstantial perhaps

Some will challenge the statement and focus on:

- his role in terms of the divided self
- his role in advancing the plot and being involved in Magwitch's escape,
- his role in helping to reveal the character of Jaggers
- his role in terms of the darkness of Newgate – and his wearing of much mourning jewellery,
- his comic function
- his epitomising the problem of keeping some humanity intact while living and working in the harsh, cruel world of Little Britain, etc.
- his character's not being delightful, but perhaps disturbing or even dull

Accept any valid argument in respect of Wemmick's character and role. Discussion might focus on 'simply' and 'delightful' in very specific ways.

**Dubliners – James Joyce**

|   |   |
|---|---|
| 3 | 9 |
|---|---|

 Write about the ways Joyce tells the story in 'After the Race'.

**Authorial methods need to be related to the story being told in 'After the Race'.**

**Possible content:**

- narrative perspective/ voices: third person detached narrator, variety of voices in the story, ironic tone, etc.
- setting: place – Ireland, Dublin, Naas Road, the car, Dame Street, Jimmy's family home, the American's yacht, /time - early twentieth century, the day and night after the race, etc.
- short story form which works as an independent entity, but also has a function in the wider context of the collection, perhaps here an allegory, etc.
- linear chronology, direct opening with focus on the excitement of the race, sequence of events of the escapades of the young men, dinner at Jimmy's family home, climax - the losing of money at cards and the unstoppable nature of Jimmy's folly, ending – the possibility of an epiphany in the morning, relentless pace, etc.
- use of condensed, economical prose, colour symbolism, detailed description, references to other nationalities, use of dialogue and snatches of song, use of French, humour, musical references, etc.

|   |   |
|---|---|
| 4 | 0 |
|---|---|

 To what extent do you agree with the view that 'After the Race' is nothing more than a portrait of a foolish young man?

**Possible content:**

Some will agree and focus on

- Jimmy's excesses
- his lack of reflection
- his drunkenness and losing at gaming
- the detachment of the narrator and the lack of sympathy
- the focus on action and not reflection
- the abrupt ending with little sense that Jimmy will have learned,
- the focus on jollity and hilarity,
- Jimmy's desire to make money,
- Jimmy's lack of judgement, etc

Some will disagree and focus on

- the excitement that comes to Dublin from the Continent
- the potential for fun that is absent from many stories in Dubliners
- the deeper significance that the story is a cautionary tale
- the contrast with other Dubliners in that Jimmy is privileged and has been educated in Cambridge
- perhaps an attack on education that is not grounded in common sense
- the dangers of foreigners,
- the story as an indictment of indulgent parents, etc.

Accept any valid argument.



## SECTION B

|   |   |
|---|---|
| 4 | 1 |
|---|---|

“In a narrative, there is usually a hero or heroine, a protagonist, on whose fate the readers’ interest in the story principally rests.”

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

**The protagonist in the narratives needs to be clearly identified in relation to the over arching story.**

**Possible content:**

Focus might be on:

- the ways the protagonist engages the readers’ sympathy through what happens to them in the action of the story (eg Pip’s encounters with Magwitch)
- the ways the narrator encourages identification with the protagonist (eg Austen’s focalising through Elizabeth in places?)
- the ways protagonists are shown to be reflective (eg Hardy, Amir)
- the way the protagonist speaks (eg Auden – ‘Miss Gee’ – her prayer, Mariana – her sad cry and longing for death)
- the form or genre of the text in relation to the protagonists (eg Hortense, Queenie ‘social history, Rahel – tragedy, post-colonial text, Porphyro - romance)
- the ways texts are structured and where the protagonists appear, etc. (eg Joe Rose, from the beginning but detached at the end)
- the way that there might be more than one protagonist (eg *Birdsong* and the shift from Stephen to Elizabeth)

Accept any valid discussion about protagonists 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<br>(36-42) | AO1 | sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument  | <ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of protagonists; excellent understanding of how protagonists are used</li> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of where the protagonists appear structurally and evaluation of the writers' crafting in relation to the protagonists</li> <li>evaluative discussion of meanings that arise from the protagonists; evaluation of the potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul> |
|                   | AO2 | <b>evaluation</b> of the use of protagonists within narratives<br><b>evaluation</b> of other narrative methods in relation to the protagonists  |   |
|                   | AO3 | <b>evaluation</b> of how the protagonists are used to shape the stories in the three texts<br><b>evaluation</b> of the significance of the protagonists<br><b>evaluation</b> of well chosen supportive references |   |
| Band 5<br>(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"> <li>likely to analyse the protagonists in a confident way; very good understanding of how the protagonists are used</li> <li>textual support is likely to be very well chosen and wide ranging</li> <li>secure understanding of where the protagonists appear structurally and a secure analysis of the writers' crafting in relation to the protagonists</li> <li>detailed discussion of meanings that arise from the protagonists; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> <li>secure discussion of three texts in terms of the depth of analysis</li> </ul>                   |
|                   | AO2 | <b>analysis</b> of the protagonists within narratives<br><b>analysis</b> of other narrative methods in relation to the protagonists   |   |
|                   | AO3 | <b>analysis</b> of how the protagonists are used to shape the stories in the three texts<br><b>analysis</b> of the significance of the protagonists<br><b>analysis</b> of well chosen supportive references       |   |
| Band 4<br>(22-28) | AO1 | clear expression; clear use of critical vocabulary; accurate writing; clear argument  | <ul style="list-style-type: none"> <li>likely to clearly identify the protagonists in three texts and develop points in a clear way; clear understanding of how the protagonists are used</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear sense of where the protagonists appear structurally and a clear understanding of the writers' crafting in relation to the protagonists</li> <li>clear discussion of meanings that arise from the protagonists; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of explanation</li> </ul>          |
|                   | AO2 | <b>explanation</b> of the use of the protagonists within narratives<br><b>explanation</b> of other narrative methods in relation to the protagonists  |   |
|                   | AO3 | <b>explanation</b> of how the protagonists are used in narratives work across the three texts<br><b>explanation</b> of the significance of the protagonists<br><b>explanation</b> of textual support              |   |

|                   | AO  | Performance Descriptors  | Typical answers might be characterised by the descriptors below  |
|-------------------|-----|--|--|
| Band 3<br>(15-21) | AO1 | generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task   | <ul style="list-style-type: none"> <li>likely to identify the protagonists in each of the three texts and develop points in a fairly straight forward way; some understanding of how the protagonists are used</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of where the protagonists appear structurally and some understanding of the writers' crafting in relation to the protagonists</li> <li>some discussion of meanings that arise from the protagonists; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul> |
|                   | AO2 | <b>some understanding</b> of the use of protagonists within narratives<br><br><b>some understanding</b> of other narrative methods in relation to the protagonists   |  |
|                   | AO3 | <b>some understanding</b> of how the protagonists are used to shape the stories in the three texts<br><b>some understanding</b> of the significance of the protagonists<br><b>some understanding</b> of how to use textual support |  |
| Band 2<br>(8-14)  | AO1 | simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument  | <ul style="list-style-type: none"> <li>likely to identify three or more protagonists <b>or</b> produce some discussion of one or two; beginnings of an understanding of how the protagonists are used</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where the protagonists appear structurally and some sense of the writers' crafting in relation to the protagonists</li> <li>beginnings of some discussion about meanings that might arise from the protagonists; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul>   |
|                   | AO2 | <b>some awareness</b> of the use of protagonists within narratives<br><b>some awareness</b> of other narrative methods in relation to the protagonists   |  |
|                   | AO3 | <b>some awareness</b> of how the protagonists are used to shape the stories in the three texts<br><b>some awareness</b> of the significance of the protagonists<br><b>some awareness</b> of how to use textual support             |  |
| Band 1<br>(1-7)   | AO1 | quality of writing hinders meaning; little relevance to task; little sense of argument   | <ul style="list-style-type: none"> <li>likely to identify one or two protagonists in one or two authored works; very little understanding of how the protagonists are used</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of where the protagonists appear structurally and little sense of the writers' crafting in relation to the protagonists</li> <li>little sense of any meaning arising from the protagonists</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>  |
|                   | AO2 | <b>very little grasp</b> of the use of any protagonists in narratives<br><b>very little grasp</b> of narrative methods in relation to the protagonists   |  |
|                   | AO3 | <b>very little grasp</b> of how the protagonists are used to shape the stories in the three texts<br><b>very little grasp</b> of the significance of the protagonists<br>little textual support                                    |  |
| 0 marks           |     |  | <ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>  |

|   |   |
|---|---|
| 4 | 2 |
|---|---|

Write about the significance of the ways the **three** writers you have studied create and use suspense in their narratives.

**Moments of suspense needs to be clearly identified in relation to the over arching story.**

**Possible content:**

comments might be about:

- how the use of suspense affects the plot line eg Porphyro's preparation of the erotic encounter with Madeline
- where the suspense appears in the text eg the balloon incident in chapter 1 of *Enduring Love*, the build-up to the birth of Queenie's baby at the end of *Small Island*
- how the writers use language to create suspense eg the description of Godiva's undressing, the freezing of the moment of Hassan's rape
- how the use of suspense might excite, move or disturb readers, eg the slow build up to the meeting between Rahel and Estha in the 1992 time frame might be anticipated or be thought shocking
- how the use of suspense helps to reveal character, eg Darcy's apparent change of character when he meets with Elizabeth at Pemberley
- how suspense might be frustrated or on-going, eg 'Mariana', 'Tithonus'

Accept comment on any kind of suspense – in relation to action, epiphanies, internalisation within characters, etc

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

|                   | AO  | Performance Descriptors  | Typical answers might be characterised by the descriptors below   |
|-------------------|-----|--|---|
| Band 6<br>(36-42) | AO1 | sophisticated expression; excellent use of critical vocabulary; technically fluent and accurate writing; sophisticated shaped argument   | <ul style="list-style-type: none"> <li>likely to be perceptive in the evaluation of the ways suspense is used; excellent understanding of what the suspense might signify</li> <li>textual support is likely to be excellently selected and integrated</li> <li>integrated evaluation of the writers' crafting in relation to the ways suspense is used</li> <li>evaluative discussion of meanings that arise from the ways suspense is used; evaluation of potential meanings with a confident and assured voice</li> <li>argument likely to be very well structured and sustained</li> <li>excellent discussion of three texts in terms of depth of evaluation</li> </ul> |
|                   | AO2 | <b>evaluation</b> of the ways suspense is used in relation to the stories<br><b>evaluation</b> of other narrative methods in relation to the ways suspense is used                                 |   |
|                   | AO3 | <b>evaluation</b> the ways suspense is used across the three texts<br><b>evaluation</b> of the significance of the ways suspense is used<br><b>evaluation</b> of well chosen supportive references |   |
| Band 5<br>(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"> <li>likely to analyse the ways suspense is used in a confident way; very good understanding of what the suspense might signify</li> <li>textual support is likely to be very well chosen and wide ranging</li> <li>secure analysis of the writers' crafting in relation to the ways suspense is used</li> <li>detailed discussion of meanings that arise from the ways suspense is used; explanation of potential meanings with a confident personal voice</li> <li>argument likely to have a shape and purpose</li> <li>secure discussion of three texts in terms of depth of analysis</li> </ul>                                       |
|                   | AO2 | <b>analysis</b> of the ways suspense is used in relation to stories<br><b>analysis</b> of other narrative methods in relation to the ways suspense is used   |   |
|                   | AO3 | <b>analysis</b> of the ways suspense is used across the three texts<br><b>analysis</b> of the significance of the ways suspense is used<br><b>analysis</b> of well chosen supportive references    |   |
| Band 4<br>(22-28) | AO1 | clear expression; clear use of critical vocabulary; accurate writing; clear argument   | <ul style="list-style-type: none"> <li>likely to clearly identify examples of the ways suspense is used in three texts and develop points in a clear way; clear understanding of what the suspense might signify</li> <li>textual support is likely to be relevant and appropriately chosen</li> <li>clear understanding of the writers' crafting in relation to the ways suspense is used</li> <li>clear discussion of meanings that arise from the ways suspense is used; explanation of potential meanings with a clear personal voice</li> <li>argument likely to be clear and consistent</li> <li>clear coverage of three texts in terms of explanation</li> </ul>     |
|                   | AO2 | <b>explanation</b> of the ways suspense is used in relation to the stories<br><b>explanation</b> of other narrative methods in relation the ways suspense is used                                  |   |
|                   | AO3 | <b>explanation</b> of the ways suspense is used across the three texts<br><b>explanation</b> of the significance of the ways suspense is used<br><b>explanation</b> of textual support             |   |

|                   | AO  | Performance Descriptors  | Typical answers might be characterised by the descriptors below   |
|-------------------|-----|--|---|
| Band 3<br>(15-21) | AO1 | generally clear expression; <b>some understanding</b> of critical vocabulary; generally accurate writing; relevant to task   | <ul style="list-style-type: none"> <li>likely to identify examples of the ways suspense is used in each of the three texts and develop points in a fairly straight forward way; some understanding of what the choice of suspense might signify</li> <li>textual support is likely to be integrated and relevant but not always consistent</li> <li>some understanding of the writers' crafting in relation to the ways suspense is used</li> <li>some discussion of meanings that arise from the ways suspense is used; some development of ideas about meanings; some evidence of a voice</li> <li>argument likely to be developing but may not be consistent</li> <li>some discussion of two or three texts; thinner coverage of the third perhaps</li> </ul>                  |
|                   | AO2 | <b>some understanding</b> of the ways suspense is used in relation to stories<br><b>some understanding</b> of other narrative methods in relation to the ways suspense is used   |   |
|                   | AO3 | <b>some understanding</b> of the ways suspense is used across the three texts<br><b>some understanding</b> of the significance of the ways suspense is used<br><b>some understanding</b> of how to use textual support |   |
| Band 2<br>(8-14)  | AO1 | simple writing; <b>some awareness</b> of critical vocabulary; may be technical weaknesses; some relevance to task; some sense of argument  | <ul style="list-style-type: none"> <li>likely to identify three or more examples of the ways suspense is used <b>or</b> produce some discussion of one or two uses; beginnings of an understanding of what the type of suspense might signify</li> <li>textual support is likely but it may not be integrated or carefully chosen</li> <li>some sense of where suspense appears structurally and some sense of the writers' crafting in relation to the ways suspense is used</li> <li>beginnings of some discussion about meanings that might arise from the ways suspense is used; may be uneven</li> <li>beginnings of an argument but unlikely to be detailed; may be drifting</li> <li>some basic details included of two of the texts, perhaps less on the third</li> </ul> |
|                   | AO2 | <b>some awareness</b> of the ways suspense is used in the stories<br><b>some awareness</b> of other narrative methods in relation to the ways suspense is used   |   |
|                   | AO3 | <b>some awareness</b> of the ways suspense is used across the three texts<br><b>some awareness</b> of the significance of the ways suspense is used<br><b>some awareness</b> of how to use textual support             |   |
| Band 1<br>(1-7)   | AO1 | quality of writing hinders meaning; little relevance to task; little sense of argument   | <ul style="list-style-type: none"> <li>likely to identify one or two examples of the ways suspense is used in one or two authored works; very little understanding of what examples of suspense might signify</li> <li>likely to produce some writing about the texts, unlikely to be focused</li> <li>little sense of the writers' crafting in relation to the ways suspense is used</li> <li>little sense of any meaning arising from the ways suspense is used</li> <li>argument unlikely to be shaped</li> <li>thin coverage of any text</li> </ul>   |
|                   | AO2 | <b>very little grasp</b> of the ways suspense is used in the stories<br><b>very little grasp</b> of narrative methods in relation to the ways suspense is used   |   |
|                   | AO3 | <b>very little grasp</b> of the ways suspense is used across the three texts<br><b>very little grasp</b> of the significance of the ways suspense is used<br><b>little</b> textual support                             |   |
| 0 marks           |     |  | <ul style="list-style-type: none"> <li>nothing written or writing which has nothing to do with texts or task</li> </ul>   |