

## **A LEVEL**

*Exemplar Candidate Work*

# ***ENGLISH LANGUAGE AND LITERATURE (EMC)***

**H474**

For first teaching in 2015

## **H474/03 Reading as a writer, writing as a reader Summer 2017 examination series**

Version 1

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# Introduction

This resource has been produced by a senior member of the A Level English Language and Literature examining team to offer teachers an insight into how the assessment objectives are applied. It has taken the two high mark questions from the sample question paper and used them to illustrate how the questions might be answered and provide some commentary on what factors contribute to overall levels.

As these responses have not been through full moderation, they are banded to give an indication of the level of each response.

Please note that this resource is provided for advice and guidance only and does not in any way constitute an indication of grade boundaries or endorsed answers.

The sample assessment material for these answers and commentary can be found on the A Level English Language web page and accessed via the following link: <http://www.ocr.org.uk/qualifications/as-a-level-gce-sociology-h180-h580-from-2015/>

# Script A

## Section A – Ian McEwan: *Atonement*

1 In what ways does the writer of your text use narrative voice?

You should range across the text to explore how narrative voice is used, the function it plays in the novel as a whole, and the broader generic context.

[32]

### Level 6 response - 30 marks

1	<p>Ian McEwan's <i>Atonement</i> focuses on narrative voice to create a range of different characterisations, as well as to distort the reader's interpretation of the book, and alter storytelling. It is because of such unique features that <i>Atonement</i> has received the Booker prize for literature, and McEwan is intelligent in his narrative style and choices.</p> <p>Ian McEwan begins <i>Atonement</i> by immediately placing us in the perspective of Briony, providing an omniscient and homodiegetic narrative to introduce the book: "was written by her to give a break - fast and lunch." Here, McEwan is able to centralise Briony as the primary character in <i>Atonement</i>, and this declaration of access information creates an internal focalisation around Briony, and is symbolically allows the reader to familiarise themselves with Briony. The stylistic lexical techniques are interesting here, with repeated lists of complex sentences and multiple clauses: "designed the press programmes and tickets, constructed the sales booth". The emphasis on the list hyperbolises Briony's actions, making her seem obsessive, and compulsive to the reader, which presages events</p>
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later on in the ~~plot~~ <sup>text</sup>: "within half the hour Brony would commit her crime", where we find out she is indeed a compulsive liar. Moreover, the headings of "programmes and tickets" further this obsession,

and as the text continues it is made clear that her obsession surrounds creating and performing her own fictional drama, which again can be paralleled with events later on in the book, when she convinces Robbie: "~~well~~ I've known him all my life, I saw him". By allowing us this homodiegetic narrator, McEwan can make the readership feel directly involved with the plot, and allows Brony to be introduced and viewed as a central character. The narrative is also rather ~~detailed~~ <sup>numerous</sup>, going into detail about Brony and 'The Trials of Arabella'.

Part One accommodates a clear shift in perspective, with Brony's view of the fountain with ~~George~~ Cecilia and Robbie, different to ~~Cecilia's~~ <sup>Cecilia's own</sup>. Brony's entry is ~~not~~ clarified by bias and an exclamatory tone: "the drowning scene, followed by ~~not~~ a rescue, and marriage proposal... Ch God! McEwan presents a foil for comparison here, through the exclamatory "Ch god!" and hypophora of "drowning scene", to ~~for~~ create a clear bias surrounding Brony. This is furthered through "It was also a temptation to run to Cecilia's room and demand an explanation", with Brony needed to know the context surrounding the fountain event and smashing of the glass. For ~~interestingly~~, even Brony acknowledges her own misinterpretation: "the truth had become as ghostly as invention", "this was not a fairy tale, this was the real world" and McEwan presents



This ~~frustration~~<sup>confusion</sup> and ~~that~~ ~~she~~ ~~passes~~ ~~directly~~ through these ~~to~~ her references to literature, a ~~gl~~ ~~for~~ ~~example~~, "Sunnyvale", "grogs [addressing] princess". This suggests a desire for corrupting the events, a selfish need for Briony to manipulate the strands of the fountain incident, and convert them into a ~~piece~~ ~~of~~ ~~fiction~~ that thrills her. Not only does McEwan foreshadow here, he also ~~consolidates~~ the idea that 'Atonement' follows the meta-narrative genre, aware of its 'state as a piece of literature'. This is heightened with the introduction of 'The Trials of Arabella' and the ~~plot~~<sup>book</sup> follows the plot of the play, with Arabella naming an "impeccable doctor". McEwan shows this contrast clearly, with Cecilia's interpretation of events before Briony: "Cecilia and Robbie froze in the attitude of struggle". Their eyes met, and what she saw in the bilious mélange of green and orange in form of murder... it was ~~unbearable~~ <sup>conceivable</sup>. McEwan uses romantic imagery in "bilious mélange", with Cecilia hyperbolising Robbie's eyes, introducing the concept of their love: "Irresistible" also acts as a false metaphor perhaps, ~~with~~ ~~the~~ showing Cecilia's caught on the fence attitude of whether to pursue the love or not. It is here that the perspective shift is clearly seen, and McEwan presents this before Briony in order to portray her as the villain, the antagonist and major misinterpreter of events. It is here that the theme of the ravens of youth comes in, and Briony's obsessive exposure to Wodehouse ~~the~~ internalises a

lust for brilliant ~~entertainment~~ fiction in how she processes day to day experiences. The perspective shift is a key narrative technique of McEwan's, ~~the~~ which initially separates Briony and establishes her as the villain, whilst offering explanation as to the ~~meta-narrative of~~ detailed later on in the book. Therefore, this perspective shift creates a contrast that is not only key in the characterisation of 'Attonement's' main figures, but also within McEwan's storytelling.

Parts 'two' and 'three' ~~reintroduce~~ introduce two distinct styles of narrative. Whilst ~~the~~ whilst Part One shifts the temporal order, with a repeated anecdote's look into the ~~the~~ Guvernaur scene, ~~the~~ the foundation for Part Two are made with "within the half hour Briony would commit her crime"; hinting at a flash forward with the conditional tense of "would", and ~~the~~ ~~the~~ ~~the~~ the metaphor of "crime" adding a dramatic end to Part One. Part Two, therefore, begins with a flash forward, and McEwan ~~sets~~ ~~places~~ places us in the shoes of Turner ~~as~~, not Robbie, ~~but~~ ~~after~~ a new personality after his time ~~in~~ in prison: "Turner wanted to put some distance between himself and the bombed cottage". McEwan pushes us forward for a variety of reasons. Primarily, the perhaps ~~oxymoronic~~ ~~bombarded cottage~~ ~~contrastive~~ and ironically oxymoronic "bombed cottage"

creates an unsettling feel, connecting the theme of war. The ~~war~~ image of a 'cottage' soothes the reader, yet bombed is emphatic in its destruction of all the reader's comfort, contrasting with the security and warmth of ~~the~~ the cottage. This is an



example of how McEwan shifts the temporal order to allow a passage into the future, bringing the context and brutalities of war into the drama of Atonement. This also criminalises Briony, and the fact that we don't see the aftermath of her "crime" impacts Robbio's characterisation and the reader is on his side. Part three on the other hand, establishes a meta-narrative, and Briony pays reference to Atonement as a piece of her own literature. "This is my Atonement". She mentions of how the events of part two, meeting Cecilia and Robbio in chapel, seeking forgiveness were fictional, citing "How could he providing the shocking truth: "If I had the power to confuse them... Robbio and Cecilia, still alive". She cites "how could that constitute an ending as a reason". McEwan employs this new form of narrative, to do what he's been trying to do throughout the entire book. It is here, that he accomplishes in making Briony the antagonist, ripping a satisfying conclusion from the reader's hands and having Briony distort the true events of the war. This meta-narrative provides room for this, as well as forming the basis and heart of

the book. By acknowledging itself as a piece of literature, McEwan allows Briony a second chance, like Arabella, giving her an opportunity for Atonement. And, with the whimsicality in the hypothetical question: "If I had the power to confuse them at my birthday celebration", it is clear that the final verdict has to be made by the reader as the book comes to a close with the declarative simple sentence "But now I must sleep".



In conclusion, McEwan uses narrative voice to create Briony as the villain, providing different contexts to certain events, as well as helping to characterise and introduce certain people. It is within this narrative that the reader can develop themes based on character roles, antagonists and protagonists, which symbolises the true beauty of McEwan's writing - it is open to creative and analytical interpretation. ~~For this~~ McEwan twists the typicalities of novel-writing with the introduction of the meta-narrative, ~~producing~~ further developing Briony as the ultimate hybrid in *Atonement*. The reader is caught between her mistakes in ~~the~~ blaming Robbie seen through: "The truth had become as ghostly as mist" and her want to atone for the mistakes, and she represents the duality of society in that there are those that live for the thrill and awareness of fiction and those that live in the real life. It is this, that truly portrays *Atonement* as an original piece of popular fiction.

1 ~~2~~ ~~The~~ McEwan shows us, as a readership that everything disappears at some stage. Whether it be due to mistakes, war, dementia, there is a limit to how much we can defer from reality, as Briony suffers her inevitable fate: "But now I must sleep". There is, the ~~the~~ beauty of *Atonement*.

## Examiner commentary

The response begins with a detailed consideration of Briony's point of view in the first part of the novel. The impact of McEwan's narrative perspective is understood: the excess information Briony offers is considered by the candidate as placing her central to the narrative (AO2) and the terminology employed is appropriate (AO1). Apt textual detail is precisely selected by the candidate to illustrate and explore the impression created by Briony's apparently obsessive listing and so the discussion proceeds with very solid focus on the writer's narrative construction and the effect this has on the reader's experience of the text (AO2). Analysis verbs such as 'hyperbolises' and 'foreshadows' and identification of techniques such as hendiadys reiterate the candidate's focus on the impact of the writer's craft. Consideration of the impact of McEwan's construction of the fountain scene from differing perspectives is thoughtful with Briony's perspective of the scene crafted as hyperbolic to act as a foil to Cecilia's less fantastical perspective (AO2). The later shift from Cecilia's perspective of the supposed rape to Briony's is clearly understood to influence Briony's portrayal by McEwan as his villain.

McEwan's manipulation of time and how this alters perspective is closely considered through the opening to Part Two (AO2) as are the gaps that McEwan leaves, such as Robbie's reaction to the accusation of rape. Further, the manipulation of the reader in the way their expectations for the novel's ending are disrupted, is clearly understood. The significance of the meta-narrative is thoughtfully explored by the candidate (AO3) and sound understanding informs the impact that this has on the reader.

The response is focused on McEwan's craft throughout and on the choices the writer made in constructing the text which manipulate the reader and generate interest and meaning (AO2). The script is not without some awkwardness in expression at times. The concluding comments do not seem as closely tied to the question on narrative perspective as the body of the essay and so the discussion drifts away from the focus on the impact of McEwan's differing perspectives. However, the achievement overall is very strong.

(Level 6; 30 marks)

# Script A

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 500 words.

You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

### Either

#### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

### Or

#### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.



## Level 6 response - 17 marks

3	<p>With an intense smash, the park gates flew shut, and the roar of a motorcycle towered above <del>her</del><sup>my</sup> melting body. The <del>off</del> shiny <del>gave</del><sup>gave</sup> the silver <del>hazel</del><sup>hazel</sup> of the bike <del>annexed</del><sup>annexed</sup> with the sun's gleam, blinding <del>her</del><sup>me</sup>. At 3pm <del>she</del><sup>I</sup> had double Biology, but an hour's excursion presented an entirely different scenario. The dream of streaming movies in bed with refreshments began to drift <del>to</del><sup>away</sup> with every rev of the engine, contributing to a <del>shed</del><sup>shed</sup> of fear, snoring up and down my nervous system. <del>At 3pm</del><sup>The engine</sup> <del>the engine</del><sup>faded</sup>. The engine faded, <del>the</del><sup>a</sup> small period of silence creating a moment's peace. Yet, the sound was still deafening. The end was imminent, but I never predicted it like this.</p>
	<p>"Never get in a stranger's car... ever!" "Never ever respond to an approaching stranger!" "You must keep yourselves safe!" I wasn't having any of it; this sort of stuff doesn't happen around here. You might get a chip shop robbery every year or two, but never any real crime. The assembly concluded with the school orchestra, an enthusiastic <del>interpret</del><sup>interpretation</sup> of Mozart, a <del>summary</del><sup>summary</sup> of all his <del>important</del><sup>important</sup> numbers. I loved music: the pitch, the tone, the style, the lyrics, the notes. Everything about music fascinated me. <del>Every day was</del><sup>Every day was</sup> so much; in fact, that every morning would begin, and end the same way - winding down to my favourite pieces of opera and classical music. I was looking forward to enjoying a winter's night in front of dancing flames of the fire, indulging in what I consider to be the finest music <del>in the world</del><sup>ever made</sup>. <del>I could</del><sup>Yet</sup>. Yet, it was hours away at best, and the subject of beauty was <del>being</del><sup>being</sup> with me during the morning lessons. <del>I could</del><sup>I could</sup> do it. However, I <del>could</del><sup>could</sup> <del>take</del><sup>take</sup> <del>in</del><sup>in</sup> <del>illness</del><sup>illness</sup>. I didn't have</p>

many friends, people to give me logical advice. I'll put it this way, if I died, no one would miss me. So off I went, leaving after double Biology late in the afternoon, skipping English and Physics, to, as I put it - "study from home, miss". I was surprised they let me go after the morning assembly and the apparent threat of "several predators" in the area. It was unusual. On the plus side, ~~my~~ I knew my mother wouldn't find out. The school was a short walk from my ~~house~~ ~~house~~ of a semi-detached little cottage, through the park and past a couple of blocks. ~~It was a simple excursion.~~ To say it was an easy route would be an understatement. More so, ~~the~~ the park was my favourite place.

My next memories are distorted, perhaps by the pain, maybe because I'm not that good at remembering things. I'm not good with that sort of stuff. Exams

understandably were not ~~to~~ my strong point. I remember receiving a text, possibly a call - no, wait, it was definitely a text. The text read the best and worst words a nature-loving girl like myself could ever hear: "Meet me at the park". It was an unrecognised number. It was also an unavoidable route. It was either the park or a cut through the busiest roads in Minnesota. At this point, my phone presented both the strengths and weaknesses of each side of the dilemma. ~~Could it?~~ The phone offered me protection, yet also vulnerability. Who was this person? Why were they texting me? It was at this point that I made the stupidest decision of my life. I clanked on through the park.



It was deserted, an easy stroll through some quite magnificent nature, or so I thought. I was too vulnerable at that point. Here's some advice ~~to~~, never be vulnerable, never drop your guard when you're on your own, don't get too confident. Over-confidence kills. The exit was within metres when he pulled up. I fell to the ground with shock. My story had one last twist in the tale. I was pinned. I was violated. I was abused. I ~~was raped~~. He dug his fists into my arms, ~~pinning~~ securing me down on the ground like a vice. I was done for, I was raped.

So that's my story. Oh, no questions ~~please~~ until the end, please, I'm not quite finished.

I'm now 18 years old, and I'm a survivor. They never found the man who did it. I was greeted back at school a year later, recovering from an onset of depression as a result. The ~~next~~ first man who greeted me, was the teacher who took that assembly on that fateful day. He went to shake my hand, but I mentioned I had lost faith in men. It was early, incredibly early in fact. He had asked me ~~why~~ how I got to school so quickly. We were just outside in the deserted car park. I ~~was~~ told him about how I wanted to avoid all the attention from my friends. It was a lie. I had no friends. "And what about you?" I asked him. He didn't say a word. Just pointed his finger to a vehicle behind him. ~~That~~ Suddenly, it all came flooding back. Silver hood. "Runs like a beauty!". And in that moment, it was ~~all~~ happening all over again.



## Examiner commentary

The writing is deliberately crafted throughout with control demonstrated in the manipulation of language. Phrases such as 'an hour's excursion presented an entirely different scenario', 'I wasn't having any of it', and 'if I died, no one would miss me', reveal a maturity in the knowing, narrative voice. The protagonist is self-aware, self-mocking. The fixation with classical music is reminiscent of Alex from *A Clockwork Orange*.

The use of the everyday object such as the phone is very well-handled by the candidate, offering the protagonist both 'protection' as well as 'vulnerability'. Here, the candidate clearly demonstrates flair in how they handle material that in less controlled hands can become pedestrian (AO5). Indeed, the frugality with which the attack is narrated confirms this command of the story.

Imagery such as the 'sniping' of fear up and down the protagonist's back is original and thoughtful (AO5). The manipulation of time is not altogether clear in the opening paragraph but the narration soon settles, with foreshadowing and time shifts to disrupt the chronology, as the candidate crafts narrative from the simple structure that was offered. The twist at the end shows a very high degree of control in its manipulation of the reader (AO5).

(Level 6; 17 marks)

# Script A

## Section B

4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3.

You should write approximately 250 words.

[14]

### Level 6 response - 13 marks

4	<p>The narrative style I used involved the first person. The use of "I" as it is a personal account of the voice: "I'm now 18 years old". Moreover, the narrative begins with an ultimatum, to place the reader at the end of the story with the motorcycle, to engage and encourage further reading. This also suits my text type, <del>and</del> and it is an assembly presentation on an experience of rape in an all girls school, so it makes sense to go into detail of what happens. I added the deliberate over-exaggeration and hyperbolisation of events to add emotion and drama, and there is an intended bias to her descriptions as she is the victim. The narrator is the victim, so is homodiegetic, and is actually involved in the story. There is also a degree of omniscience as she knows what has happened as she was directly involved. The tone had to be advisory: "never be vulnerable"; and conversational: "please no questions" to suit the text type as a presentation. Moreover, I wanted the voice to feel personally affected by the trauma, so began with complex sentences about interests and music, and ended with slow, tense, emotional simple sentences, repeating the "I" to make it more personal. In some areas, it also flows like a stream of consciousness: "I was never good at</p>
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		exams" by she is trying to distract herself through
		digressional information. She is permanently affected
		by the sexual assault, so still has defence mechanisms
		in place to protect her feelings. Overall, I had to
		maintain a balance in her openness and reservation,
		because that's the reality of the scenario. As she is doing
		a presentation, she needs to go into the details, but
		not too much, in order to keep her from falling off
		the edge.

## Examiner commentary

The candidate is rewarded for the discussion they offer regarding their own constructed narrative. It is often the case that candidates who write well, cannot always explore the impact of their writing in the commentary piece. Here, not all comments are convincing, such as the intention to 'encourage further reading'; however the candidate does consider narrative perspective and the impact that the protagonist's omniscience, for example, has on meaning creation (AO2). The commentary also refers to the digressions of the narrator, again hinting at reflections on the discussion about Briony in Section A of the paper.

Not all of the commentary is persuasive - the discussion on text types, for example, is awkward, but there is an underlying thoughtfulness which goes beyond listing techniques and effects (AO1). The candidate does successfully identify technical elements such as sentence structures but seems to be aiming beyond mere identification to conceptualise the achievement in the writing: not a mean feat in the time available. The comment about maintaining a balance between the protagonist's openness and reserve, for example, is a reflective approach to the writing (AO2).

(Level 6; 13 marks)



# Script B

## Section A – F Scott Fitzgerald: *The Great Gatsby*

2 How does the writer of your text use form and structure?

You should range across the text to explore how form and structure shape the narrative, the function this plays in the novel as a whole, and the broader generic context.

[32]

### Level 6 response - 28 marks

2	<p>F. Scott Fitzgerald's 1925 novel 'The Great Gatsby' primarily focuses on the eponymous character, Gatsby, and his futile attempts to reunite with the shallow and materialistic Daisy Buchanan. The story's form and structure centres around Gatsby's efforts in trying to win the heart of his former lover; Fitzgerald manipulates the structure of the story to convey the extent Gatsby goes to in order to impress Daisy and as such the narrative is shaped around Gatsby's struggle to reclaim the past.</p> <p><del>When the reader first initially see it presented the ostentatious and excessive lifestyle Gatsby has is in Chapter 5</del></p> <p>It is arguable Fitzgerald first reveals the true nature of Gatsby in Chapter 5, where Daisy is exposed to his new found wealth in a private setting. Nick describes 'Gatsby's own apartment' - 'a bedroom and a bath, and an Adam's study'. Fitzgerald reveals the extent of Gatsby's material possessions using a triadic structure <sup>which</sup> is</p>
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frequented by the coordinating conjunction 'and', this gives not only the reader but Daisy the impression that Gatsby exudes wealth. In addition the inclusion of the 'Adam's study' indicates is significant. Despite American isolation policies at the

time, that saw the nation shift away from Europe post war, European goods were seen as a sign of affluence, hence the 'Adam's study' detail - which is in the classical style of the Scottish architects and designers Robert and James Adam. Perhaps Gatsby is trying to emulate the 'old money' wealth Tom and Daisy Buchanan have, when Nick describes their 'Georgian Colonial mansion' which is lined up by 'French windows'. With the form and structure of the novel revolving around Gatsby's attempts to reunite with Daisy, this private tour in Chapter 5 can be seen as the first time Gatsby and his motives are introduced to the reader.

Following chapter 5, the novel's form and structure deviates in Chapter 6 where Nick provides an inset story on Gatsby's past. Nick reveals to the reader that Gatsby's parents were 'shiftless and unsuccessful farm people'. The disparity between the obvious wealth exuded in the preceding chapter and the more humble and poor revelation revealed here in Chapter 6 can be analysed using the psychoanalytic theory - 'reaction formation'. This theory states that an individual uses the defence mechanism of over compensation in order to hide their true feelings/beginnings.

By Fitzgerald revealing the true parentage of Gatsby, the reader can draw conclusions that Gatsby is living such an ornate lifestyle to mask his true inheritance of his 'Swiftless and unsuccessful' parents. In turn the form and structure is deviated here and the reader questions whether the novel's structure will continue to follow the idea that Gatsby is chasing Daisy or is he more chasing something much more abstract, the idea to better oneself - which is reborn of the American Dream.

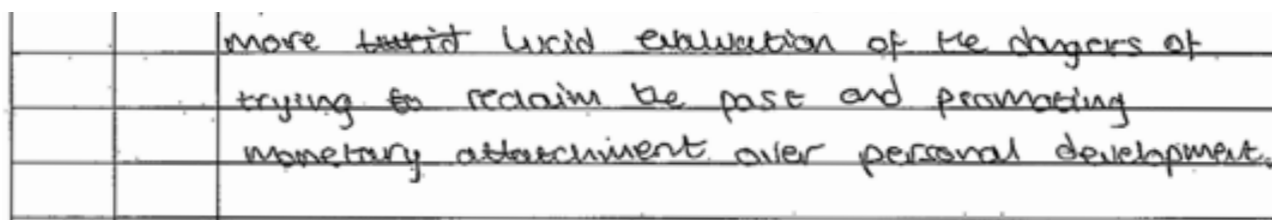
As the novel continues its inconsistent structure, and the reader's perception of Gatsby and Daisy begin to take shape, Gatsby is also undergoes an almost mental metamorphosis. Following the contrasting depictions of Gatsby in Chapters 5 and 6, chapter 7 introduces Gatsby's realisation that how profound wealth is attached to Daisy. After Nick's failed reformulation of his utterance - 'It's full of -', it is Gatsby who realises remarks 'Her voice is full of money'. The realisation that Daisy and wealth are heavily linked with one another, indicates to the reader of Gatsby's naivety and innocence, despite him realising that monetary value is the only way to win Daisy's heart, he is still willing to chase after her, even through nefarious means. Again the deviation from a typical plot structure, which now gives the reader a sense of tragic inevitability is what makes make Fitzgerald be classed as a modernist writer. Nick's narration switches between narrative, dialogue and personal meditation and back again gives the novel a



Fragmented and non-linear structure. This style of writing was atypical during Fitzgerald's time and <sup>this style</sup> is perhaps redolent of the American people during the 1920s - reckless and rebellious. Interestingly Fitzgerald's work alludes to another modernist literature piece that pre-dates this novel, Lewis Sinclair's novel - 'Babbalanja'. In Sinclair's novel, the story's form and structure is non-linear and critics have cited it as 'Chaotic', much like the culture of American society in the 1920s. Sinclair's satirical novel highlights the vanity of the American middle class and the pressures of social conformity, much like how Fitzgerald portrays Gatsby's strained social image and his need to be accepted in the 'old money' traditions.

Time also has a significant effect on the structure of the novel. Ronald Berman often claims there are over 480 time references in 'The Great Gatsby'. Such a consistent use of a motif gives the novel's structure a tragic sense of inevitability, Gatsby is trying to gain back the past, yet time is inextricably passing with each attempt he makes.

Overall with the structure <sup>and form</sup> of the novel being largely inconsistent and the style of narration being constantly switched to different modes, the main plot of the story and its concerning characters are constantly being perceived differently by the reader. The <sup>disparity of</sup> depiction of Gatsby in Chapters 5, 6 and 7 highlight the novel's inconsistent form and structure and helps promote Fitzgerald's



more lurid evaluation of the dangers of trying to reclaim the past and promoting monetary attachment over personal development.

## Examiner commentary

The candidate clearly understands that the writer's manipulation of form and structure contributes to the over-arching themes and their communication (AO2). The discussion offers a consideration of the significance of construction through close attention to Chapters 5, 6 and 7, noting that the introduction of Gatsby's immense wealth is followed by the relation of his poor heritage and desire to better himself in Chapter 6, only for the significance of wealth and money to be connected to Daisy in Chapter 7 with Gatsby's revelation that her voice is 'full of money' (AO1). There is a sound sense, therefore, of the significance of narrative structuring to what Fitzgerald is trying to achieve (AO2).

The significance of the non-linear structure is considered with reference to interesting literary context and the influence of context to the text is thoroughly understood (AO3). The significance of time is briefly considered although no detailed discussion is offered here nor supporting textual detail to flesh out the assertions further.

This is a response which offers brief moments of excellent consideration of the impact of structure on meaning, but which does not always satisfactorily explore the useful ideas it offers. It is, therefore, awarded a mark at the bottom of Level 6 to reflect the inconsistency in achievement.

(Level 6; 28 marks)

# Script B

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 500 words.

You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

**Either**

### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

**Or**

### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.

## Level 4 response - 11 marks

3	<p>Jhangir Kumar or Johnny after his favourite actor Johnny Depp, was once the son of extremely wealthy parents, he once attended the prestigious Paise sixth form where all the sons and daughters of wealthy British parents sent their children, he also supposedly dated the prettiest girl in the school who was infatuated with him. An untrained observer would see young Johnny as happy.</p> <p>However, at this present moment, instead of living in the finest mansion Mumbai had to offer he <del>he</del> now had to live on the streets. Instead of attending sixth form in the hope of becoming <del>look</del> smart, he now had to become more street smart. Instead of having his own personal chauffeur drive him to whatever destination his heart desired, now three miles or thirty miles his only mode of transport was by foot. The question is why did does Johnny live like this? What terrible thing happened to Johnny?</p> <p>The answer to those questions is the uncovering of his dark secret. For years Johnny had kept his dark secret under wraps, he would look up at his Pirates of the Caribbean poster and wish he too could leave it all behind and be free to sail the seven seas. He felt like Atlas with the world on his shoulders, at least he had once <del>also</del> Johnny thought to himself. His phone buzzed to the tune of Elton John's 'Rocket man'. It read 'Where r u? Meet me at the park'. Johnny was</p>
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thinking of an excuse before he realised enough is enough. He had to tell his parents his secret and be liberated from this terrible burden.

So Johnny smoothed his volumised hair, put on his best pink shirt and muttered to himself Lata Gaga's famous words - 'I was born this way'.

'Manu Ji, Papa Ji' quietly muttered Johnny.

'Speak up boy!' his father exclaimed.

'I have something to tell you' said Johnny with new found confidence.

After a few shocked exchanges between both parties, his father finally exploded -

'Be gone, be gone with you, fiendish fool' exclaimed his father. Meanwhile his mother was waiting like a pathetic creature that was slowly dying.

Johnny was promptly kicked out of his house, the relationships between his peers and family had capitulated and ~~the~~ his entire livelihood had collapsed. An untrained observer would see young Johnny as unhappy, however at this present moment Johnny had never felt happier, he felt he no longer injected poison wherever he went. Although his <sup>current</sup> situation ~~is~~ is not pretty, he is finally liberated and happy.

## Examiner commentary

This is quite a problematic response as it maintains only a tenuous link to the bullet point prompts and does not, therefore, demonstrate convincing skill in the manipulation of narrative elements. In the first exam year of the reformed specification there were a number of scripts seen which had not successfully tackled the task because narratives bore no relation to the storyline given. There is a clear expectation that candidates will select any appropriate starting point from the prompts given but that the outline narrative is the framework for the narrative that they write. Pre-prepared material or material that diverts completely from the storylines offered do not satisfy the task criteria.

Candidates may create a narrative or narrative opening using the storyline as a starting point. It is clear that where the candidates clearly re-work and manipulate the prompt material, they are in the best position to demonstrate their competence in writing and how to control narrative. By making only passing reference to the prompts offered, this candidate has significantly reduced the AO5 achievement possible, as the gap between what is written and the prompts offered gives only limited clues about the success of the construction.

The writing itself is assured, with a strong narrative voice emerging, use of imaginative imagery - 'felt like Atlas with the world on his shoulders' - and control and creativity in the use of language (AO5). Sentence demarcation is not secure, however. The writing is more than engaging but as it is hard to credit the narrative achievement given the prompts that were offered, a mark in Level 4 seems an appropriate best fit.

Feedback on issues relating to use of the storylines was provided within the report to centres 2017 and it is expected that after this first series, this issue will be clearly understood and addressed by centres in how they prepare candidates for examination.

(Level 4; 11 marks)

# Script B

## Section B

4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3.

You should write approximately 250 words.

[14]

### Level 4 response – 10 marks

4	<p>I was inspired by Alexander Master's novel - 'Stuart: A life backwards'. I attempted to employ a similar technique of keeping the reader in constant mystery. In addition I was also inspired by Emily M. Danforth's novel - 'The Miseducation of Cameron Post' where she tackles issues relating to homosexuality. I also tried to incorporate such a theme in my <del>an story</del> narrative.</p> <p>I gave hints to the reader on what the 'dark secret' <del>was</del> was by referencing stereotypical homosexual traits like - 'nice abs', 'volumised hair' and 'pink shirt'. In addition the reader can also draw inferences from the obsession my <del>for</del> character had for 'Johnny Depp'. In order to ridicule the backwards nature people have towards homosexuality I used various rhetorical techniques. For example I used hyperbole to show how the 'dark secret' is not as terrible as it seems, <del>in addition</del> this provides comedic effect but also attempting to show the backwards nature some people have. In addition I used lexicodental fricative sounding words - 'Heedish fool' in combination with the</p>
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rhetorical technique anadiplosis - 'Be gone, be gone with you' to try and capture the extent of his father's violent reaction to find his son coming out.

In addition to the rhetorical techniques used, I incorporated a Punjabi lexical set, using words such as 'Paise' (literal translation meaning money) and 'Brahmin' (according to Hinduism, this caste is the wealthiest and most privileged). I used this lexical set not only to give my narrative an aura of authenticity, but to also highlight the taboo nature of homosexuality in the particular in the Asian community. I further attempted to show the ignorant mentality many people ~~have~~ have by using interdiscursive configuration - 'injected poison' to show how homosexuality is not met with compassion but rather like a disease or sickness.

Despite me presenting such negative attitudes, I attempted to end my narrative with a lingering sense of hope, by using the rhetorical technique antithesis - 'Although his current situation ~~is~~ is not pretty, he is finally liberated and happy'. The ~~in~~ finding of oneself is much more important than bowing to social and political conformities.

## Examiner commentary

The candidate offers a secure analysis of the concepts and methods used in the writing. Given the disconnect with the storyline prompts, the commentary usefully confirms the writer's inspiration which seems to reinforce the lack of focus on the prompts given in the paper.

The candidate lists an impressive range of techniques. Impressive labels do not always demonstrate accurate and relevant use of

concepts and methods in the writing, however here, the focus throughout is on the meaning generated in the writing: the writing did have clear purpose and the candidate can securely explore how they achieved this through the choices made.

(Level 4; 10 marks)



# Script C

## Section A – F Scott Fitzgerald: *The Great Gatsby*

1 In what ways does the writer of your text use narrative voice?

You should range across the text to explore how narrative voice is used, the function it plays in the novel as a whole, and the broader generic context.

[32]

### Level 3 response - 14 marks

1	<p>F Scott Fitzgerald uses narrative voice to enforce the narrative's subjective ideas upon the reader. Nick's voice is presented as intellectual and <del>common</del> idiosyncratic through the <del>many</del> repeated use of metaphors and similes. As the narrator - Nick - is positioned as the 'author' of this story, as well as it being written after all of the events taken place, the narrative voice can then be questioned on the reliability - especially due to the subjective noun phrases used.</p> <p>In Chapter 3, <del>Scott</del> Fitzgerald has created the narrative voice so that it echoes and enhances the <del>idea</del> <del>may</del> <del>may</del> <del>may</del> portrayal of Gatsby's party being presented as magical. For the first part of the chapter there is little dialogue as it is focusing on describing the house and the people attending. "Dissolve and form in the same breath" uses a metaphor to portray the way that people are continually</p>
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moving. Also, it presents the narrative voice ~~and~~ and passage as more poetic and romantic - rather than a bland retelling of the event. "Earth lurches away from the sun" further emphasises

the way in which is trying to highlight his ~~magic~~ amazement and wonder at the grand size of the party through the use of the metaphor. In particular "lurches" emphasises ~~the way~~ Nick's portrayal of Gatsby as even the Earth has a force against the moon, ~~as~~ as the night ~~things~~ echoes the mysterious and secretive nature of the party and Gatsby himself.

Due to Nick writing it after the events ~~on~~ took place, the narrative voice can be seen as unreliable. ~~Stimulated~~ Although stating in Chapter 1, "I'm inclined to reserve all judgement." Nick uses a lot of subjective noun phrases ~~in order to~~ such as, "ash-grey men". The voice of the narrator also imposes his opinion upon the reader through the mocking tone used throughout the book. When receiving the invitation to Gatsby's party, Nick uses quotation marks to present a mocking tone, "attend his 'little party'" ~~as~~ that adds a small element of humour as ~~the proper~~ it had already been described in a luxurious manner. ~~In the last chapter Nick also simile~~ By adding the quotation marks it emphasises the irony behind the word

"little".

Nick's voice also presents ~~the~~ his views about the other characters before any of the major events - Myrtle being run over and Tom breaking Gatsby "under his hard malice" - have taken place. This causes the reader to also detest the characters before they know why they are being presented in a ~~ways~~ certain way. Myrtle is presented as gaudy and lustful for a life of wealth that she did not have (symbolising the American Dream) through the use of adjective of her clothes as a "costume". ~~By doing so it implies~~ By doing so it implies that Nick thinks little of Myrtle, as she is ~~is~~ trying to present herself as someone part of a ~~class~~ social class which she is not. Tom is also presented ~~is~~ negatively by Nick, "as though talking to a child" the simile once again used in a mocking tone.

In conclusion, Fitzgerald uses the narrative voice of Nick to enhance his views about the characters - ~~and~~ through the uses of adjectives and similes -

as well as to emphasise the magical event that was Gatsby's party. In such, ~~he expresses~~ the metaphors express his wonder and admiration at the size and use of intricate detailing.



## Examiner commentary

The introduction is rather awkward but does show understanding that the narration is crafted and that the narrative voice is unreliable (AO1). In the discussion on Chapter 3 there is an insecure sense of what the candidate is exploring in relation to narrative voice: 'Fitzgerald has created the narrative voice so that it ...enhances the portrayal of Gatsby's party'; 'It presents the narrative voice and passage as more poetic'. Here, the candidate struggles to focus on the perspective that is being shaped by the voice (AO1) but does attempt to consider prose style.

The candidate shows awareness that Nick is an unreliable narrator but the comment on his use of noun phrases is an empty identification of a language feature as it is not tied to discussion of how these shape meaning (AO2). The candidate does attempt to consider Nick's tone in the discussion, although the suggestion that his agreement to attend the 'little party' seems to consider the quotation out of context. On the fourth page of the script there is a stronger sense of Nick's manipulation of the reader where the candidate considers his attitude biases the reader towards characters (AO2).

Overall, the candidate struggles to shape a discussion through the lens of narrative voice (AO1). There is some comment on Nick's narration, with the brief discussion of his attitude to Tom and Myrtle and this brief evidence is what places the achievement in Level 3 (AO2). There is also little sense of the contextual influences on the text (AO3).

(Level 3; 14 marks)

# Script C

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 500 words.

You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

### Either

#### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

### Or

#### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.

## Level 6 response - 16 marks

3	<p>She sang of ancient tales as her <del>ma</del> hands worked without a thought. Her voice travelled through the bare room and sang back to her in calm waves. She felt less alone that way. In her head were the old stories of Aeneas, <del>Hektor</del> Hektor, Odysseus - all she had been told, and all she had remembered.</p> <p>They came as the tide; as one started fade <del>the other</del> the other swiftly floated to the surface. For her the ancient tales were more alive to her than <del>the</del> the reality she lived in.</p> <p>The cut pieces fell to the floor, <del>as the</del> the harsh concrete covered in <sup>the</sup> white rose petals that fell with each slice. <del>The</del> Sunlight faded into the distance as the glow of the moon <del>lit</del> dimly lit the room, <del>or</del>. And with the <del>sunlight</del> slowly sleeping, so too did the songs.</p> <p>It was then that her eyes opened and she took a step back. His figure <del>quintessential</del> was the one she always had in <del>her</del> her dreams. It was the same scar on the cheek, the same sharp jaw, and the same wings. Protruding from his back they were strong and stable enough to carry them upwards the lanterns in the sky. How did she create such <del>phenomena</del> a feathery texture using such a hard material? For it gave the illusion they were real feathers. Feathers! <del>But</del> <del>what</del> what struck her the most was the</p>
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expression he had upon his face. Eyes-~~the~~ staring right at her as if he could see into her soul. Mouth - ~~then~~ formed in a straight line with a ~~thin~~ flick of the lips being upturned in the corner. It was as if all her pain from suffering the mockery and teasing had all finally paid off. As if finally she had no fear that she was alone and no one understood her. As if she could transform the stars, if only she tried.

She was in love. She couldn't help it. She knew that if only he were real she would no longer endure the malicious whispers or the rough sand of the town

laughing at her. Or even if it did continue, it wouldn't matter to her anymore. The feeling of having him next to her would shield all of the words in forms of knives laced with acid that struck at her back. That would be enough.

## Examiner commentary

This script is evidence of what examiners saw quite often on this paper, namely candidates who struggle to explore how writer's craft shapes meaning, can nevertheless themselves craft language very effectively. The candidate takes the simple premise of the sculptor prompt and creates a narrative opening. This creative piece employs a very deliberate voice which resonates with an ancient storytelling tradition: 'She sang of ancient tales' and 'In her head were the old stories' (AO5). Imagery too, is crafted with originality and demonstrates real control in the intent of the writing: as the sun slept, 'so too did the songs' (AO5).

There is a sense that the writing is conceptualised and thoughtful: the sculptor's ability to transform stone being extended to her being able to transform her unhappy life (AO5). There are weaknesses in accuracy but these do not detract from a sense that the writer is in command of their narrative.

(Level 6; 16 marks)

# Script C

## Section B

4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3.

You should write approximately 250 words.

[14]

### Level 4 response – 8 marks

4	<p>As it was written in third person it naturally relies on the third personal pronouns of "she" and "her". Further by <del>the sculptor</del> <del>sculptor</del> <del>leaving</del> not having a name creates causes the writing to be more <del>fantasy</del> less of a reality. The <del>third pa</del> By doing so the reader creates the <del>sculptor into themselves</del> automatically aligns themselves with her, or as a female reader will imagine themselves as the sculptor.</p> <p>Symbolism of the night has been used throughout the text such as "moon", "lanterns in the sky" and "transform the stars". It creates a sense of mystery surrounding the sculpting as well as causes a sense of hope.</p> <p>Exclamatory and the use of a minor sentence, "Feathers!" has been used to highlight the <del>texture</del> <del>texture</del> texture and detailing of such an intricate and soft object made from such a hard material. The minor sentence stands out from the rest of the text, once</p>
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		again highlighting the idea that a future life that could be created.
		Semantic field of <del>uses</del> the ocean, "waves" and "tides" present how naturally sculpting comes to her. Not only that but it presents the serenity and calmness that she gets from doing so. As it is a natural element it also portrays her oneness with caring.
		In conclusion, the symbolism and semantic field express the sculptor's sense of hope and oneness with the material. The use of exclamation and minor sentence further expresses this, especially due to the imagery of the feathers. The text through these devices offer a sense of hope and peace to the reader.

## Examiner commentary

The candidate's analysis of their writing is competent but not always convincing. They consider the use of personal pronouns which is a weak choice to explore in terms of the language use (AO1) and conclusions such as the character's lack of a name 'causes the writing to be less of a reality' are poorly framed and expressed (AO2). Similarly, the use of the 'symbolism of the night' to create mystery or the impact of the minor sentence 'Feathers!' is only competent consideration of the effect of the writing (AO2).

The concluding comments regarding the 'hope and oneness' of the reader and character are unconvincing and do not really connect with the reader's experience of the text.

This, therefore is a competent consideration of a range of the language features employed and a competent discussion of the effect of those features.

(Level 4; 8 marks)



# Script D

## Section A – F Scott Fitzgerald: *The Great Gatsby*

2 How does the writer of your text use form and structure?

You should range across the text to explore how form and structure shape the narrative, the function this plays in the novel as a whole, and the broader generic context.

[32]

### Level 4 response - 18 marks

Fitzgerald uses form and structure in *The Great Gatsby* to develop ~~and~~ the narrative in a disrupted way. He uses flashbacks throughout the novel to disrupt the chronology of the novel but also reveal to the readers the past events prior to the present situation. In addition to flashbacks, Fitzgerald also uses <sup>the</sup> repetition of car crashes to act as a foreshadow to the end of the novel ~~and to reflect the theme of the decline of the American dream.~~

Fitzgerald ~~uses a disrupted structure of his novel~~ <sup>creates</sup> reveals the past of the characters through the uses of flashbacks. For example in chapter 4, Jordan tells Nick about ~~the night before Daisy got married to Tom.~~ <sup>the past of Daisy which also allows</sup> the readers to learn more about her. Jordan ~~mentions~~ <sup>begins</sup> with 'one October day in 1917' and through this flashback the reader learn that 'Daisy Fay' the largest of the twins belonged to Daisy Fay's house. <sup>this thus revealing</sup> which reveals that Daisy has been rich from a young age and Unlike Gatsby, she is ~~the~~ old money. In addition to this when Jordan moves the flashback into

'By next year' and explains that 'her mother had found her packing her bags bag the mother to go ~~away~~ and say goodbye to a soldier' the ~~readers are~~ the past of the relationship between Daisy and Gatsby is also revealed

that which helps the readers to understand the present of Gatsby's hope for their relationship to be reunited.

Another way in which ~~Fitzgerald~~ Fitzgerald used flashbacks is to disrupt the overall structure and chronology of the novel. For example in chapter 4 during the flashback that Jordan tells Nick about, a textual field of time periods of time is used. For example Jordan says 'By next year', 'By the next ~~autumn~~ autumn' and 'half an hour before' to the correct movement of time in this chapter transforms the novel from a novel that follows sequentially through time to a novel that goes against time and rather manipulates time to tell the story effectively.

Fitzgerald uses the repetition of car crashes to act as a foreshadow to the end of the novel. For example the 'car crash' seen in chapter 8 is illustrated through the dialogue of Owl Eyes and Nick. Nick asks Owl Eyes questions by asking 'Do you want to commit such a suicide?' the reference to suicide in this chapter may act as a foreshadow to the last car crash of the novel being Myrtle as an interpretation of her death can be seen as a ~~act~~ act of

as she ~~was~~ ran into the road. In addition to this Fitzgerald writes 'there was a ghostly pale' the use of the term 'ghostly' depicts the ~~at~~ or ~~an~~ ~~atm~~ atmosphere of the car crash to be ~~an~~ associated with death and horror and despite this car crash not ~~having a~~ ~~it~~ causing a death, this atmosphere may act as a foreshadow of the atmosphere of the crash that leads to Myrtle's death as Nick ~~in~~ ~~describes~~ ~~the~~ illustrates the atmosphere as by stating 'a narrow wailing sound which issued in incessantly' the use of the verb 'wailing' ~~suggests~~ creates a somber tone to this chapter and depicts the effect that Myrtle's death had on other characters.

Another depiction of a car crash is seen in chapter 4 where Jordan Baker reveals a previous accident that Tom had ~~got~~ been in. Jordan states 'Tom ran into a wagon on the Ventura road... the girl who was with him got into the papers too because her arm was broken'. The illustration of the ~~girl's~~ girl's arm being broken ~~it~~ may act as a foreshadow ~~to~~ to the damage ~~it~~ ~~was~~ created by Tom's misbehaviour as ~~it~~ it is could ~~the misbehaviour~~ be argued that it was due to Tom's misbehaviour of the affair that led to the death of ~~the~~ Myrtle in addition

to this the depiction of the ~~girl~~ girl who was with him 'getting into the papers' may further act as a foreshadow to the way in which the crash in chapter 7 is verbalised as Fitzgerald writes 'the death car' as the



newspapers called it' as sensationalizing the death  
 of Myrtle in chapter 7 and the man  
 of the gas girl in chapter 11. Fitzgerald  
 is able to manipulate the structure of his  
 novel to not only foreshadow events but to  
 also reflect the decline of the American dream  
 as the death of Myrtle shows how the  
 American dream is not attainable for all  
 anymore and the death of Myrtle is  
 by giving the title 'the death car' to  
 the car that killed Myrtle Fitzgerald is  
 also emphasizing the death of Myrtle and  
 as she reflects a character who is striving  
 to achieve the American dream, Fitzgerald is  
 also able to portray the decline of the American  
 dream.

## Examiner commentary

The candidate understands that disruption and time are key elements of the structure of the novel and they attempt to offer a consideration of these in the response.

Jordan's narrative of Daisy is considered with competent discussion that her story reveals more of Daisy's wealthy upbringing and Gatsby's desire to re-kindle his past relationship with Daisy (AO2). Car crashes are understood as a pattern within the structure of the novel to foreshadow the tragic ending (AO2). Discussion is straightforward and somewhat undeveloped but relevant textual detail is offered to support the assertions made.

The response is not ambitious in its scope but offers more than 'some' sense of the meaning being created through structure (AO2). It therefore secures a mark above the bottom of Level 4.

(Level 4; 18 marks)

# Script D

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

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You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

**Either**

### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

**Or**

### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.

## Level 2 response - 6 marks

3	<p> racing. My heart beared into of a my chest.  <del>under</del> <sup>afraid</sup> Frightened. My body shook uncontrollably  uncontrollably as I <del>in</del> pushed open the gates  of Broomsbury Park. Still, I stood as I looked  around to see the darkness &amp; glaring at me as  as a lion to its prey. The <del>bare</del> <sup>bare</sup> trees around  me stretched it's <del>bare</del> <sup>hands</sup> towards as if  "attempted to <del>comfort</del> <sup>comfort</sup> me in my fear  the sound of the squeaky door ring  in my ears as the winter wind &amp;  furiously turned it back and for fear,  I pulled out my phone <sup>and</sup> at the time read  '5:02pm'. It had been 2 minutes since he  <del>re</del> texted me to meet him here. He had never  been more than a <del>min</del> minute late. so with  a small sense of relief <del>and</del> I turned around  to leave the park thinking it was a <del>the</del>  false alarm, <del>assumed</del> but just as I  turned around to leave the <del>at</del> familiar sound of  what I knew to be my worst nightmare appeared.  It grew louder and <del>louder</del> louder with  every foot step I took. The <del>ferny</del> roaring  of <del>the</del> his motorbike <del>grew</del> grew closer  until it reached <del>at</del> its destination. the gate.  'Not so fast pretty girl' he <del>in</del> whispered as  a smile <del>showed</del> <sup>remained</sup> <del>against</del> his the mouth.  his motorbike blocked the exit of the park and  <del>it</del> <del>was</del> as an act of surrender I  let out a small <del>waited</del> wail and <del>signed</del>  signed. </p>
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		As I looked down at the ground I remembered
		how I should of stayed in school, so stay
		instead like Mary suggested. or maybe I
		should have just ignored the text and continued
		home? Well. now that you've began reading
		my story, I know you <del>has</del> won't be able
		to <del>stop</del> stop. It just like a drug my story is
		addictive, and just like I couldn't seem to put
		gadgets to rest, you <del>has</del> won't be able to
		put this book to rest.
		Read the next chapter and I'll begin <del>and</del> with
		has this started.

## Examiner commentary

There is some attempt to create effects for the reader. The opening is awkward but the candidate attempts to manipulate sentence structures for impact and simple imagery such as the 'darkness glaring at me like a lion to its prey' continues this sense of 'some' achievement (AO5). Grammatical errors do detract at times, such as the description that the 'trees stretched its bare hands' or 'I should of stayed in school', but even so, there is an attempt to manipulate and craft the communication for the reader (AO5). Some vocabulary is more carefully chosen, such as the 'smirk' on the motorcyclist's face.

The ending shows some sense of the narrative being manipulated and, whilst the invocation to the reader to 'read on', is awkward, it is clear that the candidate has considered narrative structure (AO5). There is, therefore, some evidence of the story outline being crafted.

(Level 2; 6 marks)

# Script D

## Section B

- 4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3. You should write approximately 250 words.

[14]

### Level 3 response – 6 marks

4. I began decided to begin my narrative in media res as I decided to write from a ~~convenient~~ in the style of a conventional or horror and mystery novel. I began used short sentences followed by longer ones ~~was~~ such as 'Racing. My heart beated wild out of my chest' to create a fast pace to ~~at~~ the opening of my narrative. In addition to this ~~a~~ by ~~also~~ describing the heart beat of my character as I did. I ~~is~~ was able to portray the fear ~~that~~ and that my character <sup>was</sup> feeling. ~~and~~ convey that furthermore I developed my narrative by establishing a setting. ~~that~~ I used the personification of the darkness around my character to reflect the dominating presence of the darkness <sup>in this opening</sup> around ~~my character~~ and to ~~refe~~ further reflect the fear that my character ~~is~~ <sup>felt</sup> ~~feels~~ in addition I ~~also~~ used the personification of nature ~~by~~. For example I ~~the~~ I wrote 'the darkness glaring at me like a lion to its prey' the use of the simile 'a lion to its prey' conveyed the darkness to be a ~~prey~~ predator and suggests to my readers that the darkness is ready to attack her. ~~to juxtapose this fear of being attacked~~ I used ~~the~~ the ~~descrip~~ description of nature

		<p><del>personification of nature</del> by. For example I <del>the</del> I wrote 'the darkness glaring at me it is a lion to its prey' the use of the simile is a lion to its prey, conveyed the darkness to be a <del>prey</del> predator and suggests to my readers that the darkness is ready to attack her. <del>to juxtapose this fear of being attacked</del> I used <del>the</del> the <del>descriptive</del> description of nature to further emphasise my characters fear, I used <del>to</del> the a personification of the trees by writing 'the trees around <sup>me</sup> stretched its bare hands' <sup>used</sup> the image of the trees being bare to reflect the <del>false</del> <sup>false</sup> feeling of security that my character is aware of and the feeling of loneliness <del>and</del> my character feels.</p> <p>I also used direct address in my opening to draw in <del>the</del> my readers. I wrote 'I know you won't'</p>
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## Examiner commentary

The candidate offers some application of relevant concepts, such as personification, using the commentary to make simple justifications for narrative choices. The sentence structures that are employed are simply considered as is the creation of imagery and there is a relatively clear sense of the impact that these will have (AO2).

The task is understood and clearly communicated with some relevant terminology (AO1).

(Level 3; 6 marks)



# Script E

## Section A – Charlotte Brontë: *Jane Eyre*

2 How does the writer of your text use form and structure?

You should range across the text to explore how form and structure shape the narrative, the function this plays in the novel as a whole, and the broader generic context.

[32]

### Level 5 response - 23 marks

Charlotte Brontë uses form and structure within *Jane Eyre*, in order to create ~~suspense~~ an atmosphere, enforce the novel's genre and employ tropes such as dramatic irony which were essential to character development and plot.

Originally, Brontë published *Jane Eyre* in three volumes, chapters 1-15 being the first volume, chapters 16-27, the second and the remaining chapters completed the third. This was typical of Victorian literature, and gave Brontë the opportunity to build mystery and suspense throughout the novel with the use of cliffhangers. Chapter 15, for example depicts the events of Rochester's bedroom being set alight and then being rescued by Jane. The chapter ends on a cliffhanger, posing the question as to whether or not Jane shall stay at Thornfield, and her feeling towards Rochester. She uses the metaphor, "tossed on a boyant but unquiet sea", in order to create an atmosphere of suspense. This metaphor represents her life

at Thornfield and relationship with Rochester, as although, for her nothing distinctly threatening has occurred, she can sense that something is not correct. The reference to an "unquiet sea", is likely to be foreshadowing the further disruptions to be later made by Rochester's secret wife ~~Miss~~ Bertha. By leaving the chapter with this cliffhanger, the reader can sense an atmosphere of mystery being created through the implications of the unknown. This suitably enforces the presence of the Gothic genre within the novel, very much typical of Victorian literature. The suggestion of the supernatural or unknown is typical of the genre.

The other two genres prominent within Jane Eyre is romance and bildungsroman. ~~Building~~ Form and Structure are particularly influenced through the bildungsroman genre as a novel of development, showing Jane progress and growth within the novel. To do this, the novel is presented in five key settings or locations similar to that of a Jacobean drama. The initial and first primary setting in Jane Eyre is James Uncle Reeds home. Within this setting, Jane as a character is portrayed as devout to the typical Victorian reader, as a young female she would have expected to have been seen but not heard. As a result Jane is mostly timid although displays outgoing characteristics which she later develops. She uses mostly interrogatives such as "What does Berne say I have done?" which can both present

Jane as insecure, however curious. This setting is ~~is~~ depicted as one of the worst parts of Jane's life, and as the initial setting is done so in order to make her progression clear. The use of pathetic fallacy ~~then~~ describing Jane's time in this initial setting, portrays ~~to~~ her feelings toward it. With phrases such as "cold winter", ~~and~~ "clouds so sombre" and "rain so penetrating", Brontë uses the weather to create negative connotations with this location. This can be contrasted to the last location of Ferndean, whereby the weather is far brighter, portraying how Jane's life has finally developed into a more positive and stable place.

The progression of Jane's narrative within the novel, also assists and is effected by the novel's structure as the final chapter becomes a clear conclusion with a divergence from the previous narrative style. The novel as a whole is primarily in the first person, past tense ~~as~~ with Jane as the ~~key~~ <sup>denotes</sup> homodiegetic narrator. However, ~~this distance~~ in chapter 38, the concluding chapter, whereby our homodiegetic narrator alternates to the present tense. Although Jane had previously shown dialogue in the present tense ~~as~~ <sup>the</sup> ~~retrospective~~ overall majority of her narration was retrospective, in the past tense. Chapter 38

begins, "Reader, I married him.", Referring directly to the reader and with the personal pronoun "I", Jane is adapting her voice to the present tense ~~in~~ in order to reveal the ongoing questions within the novel in the novel's conclusion.



By answering the aforementioned cliffhangers impending questions of "will Jane stay with Rochester" and whether or not she shall stay at Thornfield, Brontë presents the conclusion as answering these questions simply with her opening statement. This imposes dramatic irony, as the narrator Jane ~~Finally, the form~~ knew the answers all along, however did not disclose this to the readers in order to create suspense, and continue to entice the reader to continue reading.

Finally, the form and structure of Jane Eyre, emphasises the use of symbols through their denotations and progression. For example, the chestnut tree at Thornfield is initially a symbol for strength and specifically within the novel, the strength of Jane and Rochester's relationship. The progression of this symbol as the novel develops is significant as Jane being informed by Adele that the tree had been struck by light lightning and damaged represents and foreshadows both Jane and Rochester's relationship breaking down and being disrupted by an overriding force. In this case the lightning symbolises the news of Bertha's existence to Jane, which disrupts Jane and Rochester's marriage. Jane as a Christian woman, derived from the Victorian era could not ~~accept~~ marry Rochester after the discovery of Bertha as it was against ~~both~~ both her religion and morals. By structuring the novel to link dramatic or significant events with specific symbols helps progress the novel through its events as well as its atmosphere.



		Overall, the use of structure and form
		by Charlotte Brontë, created both mystery
		and suspense, in correlation to the appropriate
		<del>for</del> gothic genre, through various <sup>structural</sup> <del>types</del> techniques
		such as cliffhangers and dramatic irony
		through the narrative voice. The Structure and
		Form also developed both characters and settings
		as well as atmospheres relevant and significant
		to the novel.

## Examiner commentary

The candidate focuses on the significance of form to the novel, (AO3) demonstrating clear understanding of a range of literary forms and of the significance of generic codes and conventions. There is a clear discussion of the significance of the gothic, for example, in the creation of atmosphere (AO3). The progress of the Bildungsroman genre in Brontë's novel is considered less convincingly through settings. This is a less relevant framework for discussion given the candidate drifts into a discussion of setting rather than the impact of the Bildungsroman convention. This was a common feature of responses in the 2017 series where candidates demonstrated a tendency to drift from the question focus to an aspect of narrative construction that they clearly preferred to write about - or had clearly tackled in preparation for the examination. The genre of romance is mentioned but not explored (AO3). The discussion of the significance of the publication history of the novel to the creation of cliffhangers and mystery is clear and is illustrated with textual detail (AO2, AO3).

The attempt to consider the significance of symbols such as the chestnut tree feels similarly 'shoe-horned' into the essay. Whilst the candidate attempts to connect symbols to the structuring of the novel, this aspect of the response is also less convincing as, again, it appears as though the candidate is enthusiastically including their favourite aspects of narrative and making them 'fit' the selected question (AO1).

The conclusion of the novel is considered and openings and endings are an appropriate aspect of structure to explore in terms of their effect on the novel as a whole. Here, the discussion appropriately identifies that the novel needs a 'happy' ending and that it resolves questions that have been raised in the lead up to the denouement (AO2). The candidate also attempts to consider the significance of the shift into present tense of the conclusion (AO2).

Overall, the candidate clearly understands that the task demands a focus on writer's craft and they remain committed to a consideration of narrative construction throughout. There is a clear understanding of form and this is clearly explored; aspects of structure are more loosely defined but offer some clear exploration of how structure shapes meaning (AO2).

(Level 5; 23 marks)

# Script E

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 500 words.

You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

**Either**

### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

**Or**

### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.

## Level 4 response - 11 marks

3	2	<p>How did I end up here? Just twenty minutes ago I was sitting in the common room, just abiding my time with the remainders of my class, and now look at me. Face to face with <del>a</del> <del>masked</del> with helmet and leather. The vibrations of the <del>terrac</del> motorbikes' growl, penetrating my body as I stand frozen in this deserted park. I can't tell whether it's the fear of what's to come making me shake, or the sheer verosity of the <del>repending</del> Strangers roaring <del>trash</del> machine.</p> <p>The first text had made me believe it was a prank. "Meet me at the park." I had read it in my head mockingly, in a parody to the cheesy <del>Serial</del> Serial Killer voice you get in every other horror film. The unknown number hadn't phased me, as end of year pranks were a common occurrence around here. I had no interest in it initially, dismissing the message with a swift <sup>pouch</sup> <del>hit</del> of the back button and continuing on my way toward home. It was only as I reached the intersection that the second of the anonymous communications <del>arrows</del> caused an overwhelming <del>intreage</del> feeling of intreage. <del>Afterwards</del> <del>now</del>, I now feel naive. Naive, amongst various other feelings currently drowning me to the point of potential suffocation. Scared, betrayed, alone. If it gives you that heavy feeling in your stomach and <sup>throat</sup> <del>through</del> as if you've just swallowed rocks, I <del>was</del> <sup>am</sup> most likely feeling it.</p> <p>But it was that second message, it played in my head, as if the words had escaped the screen from the screen, crawled into my ear and began playing on my frontal lobe. I could <del>not</del> not ignore it. The park was in line with my route home, and the minor duration in my journey seemed insignificant. I knew I was wrong when I entered the park <sup>only to</sup> <del>and</del></p>
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		be greeted
		<del>was met</del> with silence. Perhaps the birds had seen
		what was coming and had warned everyone but
		me. The desolate nature of the usually social park
		caused my feet to quicken as I began passing through
		deciding that the exit seemed like a suitable direction
		to head in... well, wasn't I wrong.
		So here I am. At the exit of the park,
		stopped by a mould of men and machine as a
		blockade. Why did I let that message... those words...
		play in my mind, to the point they controlled me.
		Led me. Drove me here, into the unknown. "What are
		you scared of?" it had read. What am I scared of I
		wonder?

## Examiner commentary

The candidate clearly understands the purpose of the task and makes creative choices about how to manipulate the chronology of the bullet points provided. The writing is shaped and employs a cliffhanger ending for impact (AO5).

The language is generally engaging: useful imagery such as 'vibrations of the motorbike's growl' or words crawling out of the phone and 'playing on my frontal lobe' and interesting vocabulary choices such as 'prank', 'biding' and 'occurrence' demonstrate a very competent command of language (AO5).

In terms of the narrative itself, the candidate doesn't reach into the higher levels as there are no real narrative surprises in the writing: the cliffhanger is set up and then the narrative works through the flashback up to that point in time. As a narrative, therefore, it is very competent and effective (AO5).

There are weaknesses in accuracy although these do not significantly detract (AO5).

(Level 4; 11 marks)



# Script E

## Section B

4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3.

You should write approximately 250 words.

[14]

### Level 5 response – 10 marks

4	<p>In my creative piece I chose to write in the first person homodiegetic voice, beginning in the <del>first</del> <del>present</del> present tense, then progressing into the past tense to provide background and context, before concluding the opening in the present tense again. The use of the first person was in order to create a <del>more</del> personal and emotive effect in my descriptive opening. I used a semantic field of onomatopoeia, animal sounds, such as "growl" and "roaring", in order to create an animalistic connotation of danger toward the motorcycle and his rider as well as demonising them. This was also an example of the <del>bites</del> personification in order for the reader to view it as a monster or animal in the way the protagonist does. As an opening, I wanted to create an atmosphere of both mystery and suspense in order to emphasise my character's fear. I did this by using descriptive and structural techniques such as the triadic structure of the <sup>abstract nouns</sup> <del>abstract nouns</del> "Scared, Betrayed, Alone." in order to make these feelings more prominent within my writing and to clearly portray my character's feelings. Similarly to the description of the motorcycle, my description of the motorcyclist avoids human qualities. For example, by referring to the person as "a <del>low</del> helmet and leather", rather than by stature or by gender, removes the human qualities <del>providing</del> <del>adding</del> in the dehumanisation of the character. <del>Through this</del></p>
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		This is emphasised to the audience through the use of
		a syndetic pair. <del>Finally</del> , I also use prepositional
		phrases, such as "At the exit", to provide the reader with
		orientation at the beginning and end of my opening.
		Finally, I opened with an interrogative, rhetorically,
		in order to entice the reader and engage them into the
		narrative, by initially posing the question, what is going on?

## Examiner commentary

The commentary goes beyond identifying linguistic features and offering straightforward comment on their effects. Not only, are we told, that the writer deliberately employs animalistic imagery to dehumanise but also wishes the reader to empathise with the view of the motorcycle as monster (AO2). A secure sense of intent therefore emerges.

A range of techniques are identified within the writing - syndetic pairs, triadic structure - and their effect is securely identified.

The commentary is succinct and offers a convincing and secure consideration of how the methods employed will engage and impact the reader.

(Level 5; 10 marks)

# Script F

## Section A – Chinua Achebe: *Things Fall Apart*

1 In what ways does the writer of your text use narrative voice?

You should range across the text to explore how narrative voice is used, the function it plays in the novel as a whole, and the broader generic context.

[32]

### Level 5 response - 26 marks

In what ways does Achebe use narrative voice?

From the very first chapter, the reader is introduced to the protagonist through a pen-portrait: "Okonkwo was well known throughout the nine villages and beyond." The copulative verb (was) suggests that this sentence isn't bound by time. The pen-portrait then slips into a flashback of more than ~~the~~ twenty years ago, where a wrestling match is brewing between the infamous 'Amalinze the Cat' and the "young man" of eighteen, Okonkwo. The noun phrase "young man" seems to hold less power over 'Amalinze the Cat', yet Okonkwo manages to prove his worth by throwing the Cat in the match: "The drums beat and the flutes sang [...] Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish. [...]" <sup>In the end,</sup> "Okonkwo throws the Cat". The first sentence suggests this is a restricted external, and is viewed from the clannemen around. The noun phrase "wily craftsman" and the simile "as slippery as a fish" are somewhat more poetic.

my outpouring on a fire are somewhat more poetic than the way of the clergymen speak, leading me to believe these are the narrator's words, and, therefore, hinting at an omniscient narrator.

Through the pen-portrait and the flashback, the narrator manages to characterise his

protagonist as a young, energetic warrior.

However, as the pen-portrait continues into the present (now "twenty years or more" later), Okonkwo's "fame" ~~is~~ <sup>is</sup> "like a bush-fire in the hammattan". The simile suggests

the narrator is using language typical of that of the Igbo tradition, making the <sup>tone of</sup> ~~story~~ <sup>note</sup> sound an oral story in that particular instance.

Okonkwo is then described to have a "severe look" and "use his fists" if he cannot "get his words quickly enough". This characterises Okonkwo as a bullish patriarch and also <sup>burrows</sup> ~~sets~~ <sup>the</sup> seeds for his downfall.

Closer to the end of chapter ~~one~~ <sup>one</sup>, the prophetic reference "ill-fated lad" is used to introduce the character Ikemefuna. This reference suggests that the story is still not in the present, and the ~~an~~ narrator is creating tension. The reader is left with a foreboding feeling, and thus want to uncover <sup>what</sup> is to happen to Ikemefuna while Achebe sets up his denouement ~~to start the res.~~

Chapter ~~of~~ <sup>three</sup> starts off with another pen-portrait, ~~that~~ but, this time, the narrator seems to be educating his inexperienced reader <sup>some</sup> ~~on~~ <sup>of</sup> the Igbo beliefs: "The Oracle was called Agbala [...] people came [...] to



discover what the future held for them or to consult the spirits of their departed ~~fathers~~ fathers". Slowly, the narrative shifts ~~to a focus~~ from Agbala to Okonkwo's father, Unoka, <sup>back into the past</sup>. The priestess in those days was called Chika, and when Unoka confronted her about his misfortunes, Chika berated him: "You, Unoka, are known ~~as~~ in all the clan for the weakness of your machete and your hoe. [...] Go home and work like a man." Not only is Unoka ~~portrayed as~~ <sup>portrayed as</sup> ~~emasculated and~~ feminine and weak through direct speech, but the narrator seems to agree: "Unoka was an ill-fated man." With this statement, the narrator both expresses how unfortunate Unoka's situation was, but, also, not-so-subtly reminds the readers of Ikemefuna's existence.

In spite of Unoka's shortcomings, Okonkwo put his whole heart into becoming something better: "he was possessed by the fear of his father's contemptible life and chameful death."

The <sup>negative</sup> noun phrases "contemptible life" and "chameful death", paired with the dynamic verb "possessed" suggest the omniscient narrator "pull at [the] strings, forcing the reader to remember that Okonkwo is ruled by his hatred for his father, and thus reminding them that ~~that~~ the very thing he's running away from might just come back to

bite him in the buttocks. After all, Okonkwo is haunted by his fear, putting himself at odds with what's right.

In Chapter seven, the reader's curiosity about Ikemefuna finally becomes quenched. Whilst Okonkwo is ~~is~~ "inwardly" enjoying the company of Ikemefuna and Nwoye, Ezeudu visits them. He takes Okonkwo aside to warn him of the impending catastrophe that is to happen:

"That boy calls you father," says Ezeudu to Okonkwo. "Do not bear a hand in his death."

This is where the narrator starts to write critique of the Igbo community—mostly of Okonkwo. The narrator ~~suggests~~ shows that even though some actions of the elders are despicable—like taking away Ikemefuna from his family as a consolation prize for the clan—they still have some heart. The time has come to end Ikemefuna's death, and as a father figure to Ikemefuna, Okonkwo should not be even present at his death, let alone <sup>be the one to</sup> kill him. The reader knows Okonkwo is going to do something stupid like that, because that's Okonkwo: rash, scared of emotion (except anger), and a brute who only <sup>lets himself</sup> ~~feels~~ "inwardly". The adjective "inwardly" portrays him as a control, as he can't allow himself to seem vulnerable on the outside.

When Ikemefuna's death finally happens the reader is privy to a series of narrative techniques. First, the scene starts ~~with~~ ~~with~~ with restrictive external, focusing on the physical setting: "The sun rose slowly [...] and the dry, sandy footway began to throw up the heat [...]. Some birds chirped in the forests around." Achebe focuses on the visual senses, ~~and~~ sound, and touch to draw the reader into ~~the~~ before

no. help for Okonkwo. He would continue to act alone. (like in <sup>part three, where</sup> ~~the~~ he kills the messenger), and bring his own fall to his doorstep.

## Examiner commentary

The discussion opens with a consideration of the narrative perspective. Close attention is paid to the voice created by Achebe through judicious selection of narrative detail in the opening of the text - the 'young man', for example being viewed as weaker - and there is a thoughtful consideration of whether elements of the narration are focalised through the clansman or through a more neutral, omniscient perspective (AO2).

The use of the Igbo language continues this thoughtful exploration of narrative voice, although meaning creation is sometimes more broadly considered through description. Comments regarding the 'expert' nature of the voice and the explicit education of the reader in Igbo ways are all helpful and apt and focus on the impact of Achebe's narration (AO2). The viewpoint of the narrator in judging that Unoka is a weak man is strongly argued and there is a very clear consideration of how the direct speech employed, contributes to the criticism of this character (AO2). Okonkwo's approach to Ikemefuna's death is drawn with excellent reference to the text and there is a really strong sense of how both the focalisation - through Ikemefuna and Okonkwo - and the detached narrative voice selected by Achebe, criticises both individual characters and the whole tribe (AO2).

The response demonstrates very secure understanding of linguistic features with many items correctly labelled (AO1). Focus on the task is secure and there is a very strong awareness of how the choices made by Achebe in the construction of narrative perspective have an influence on the meaning generated through the novel (AO2). The response is, however, limited in coverage, dealing as it does with the opening and with Ikemefuna's death only. A wider perspective on the novel would be beneficial as the forensic consideration of only small sections of the text narrows the range and breadth of the discussion.

(Level 5; 26 marks)



# Script F

## Section B

3 Choose **one** of the storylines below to develop as the opening of a narrative.

Write your narrative, making your own choices about the story's starting point and linguistic techniques.

You should write approximately 500 words.

You are writing the **opening** to a narrative, and can start at any point, using any one of the bullet points as the beginning of your story. You are not expected to write the full story and you are not required to use all six bullet points.

[18]

**Either**

### Storyline 1

1. A sculptor carved a statue of a man out of ivory.
2. The sculptor fell in love with her statue.
3. The sculptor visited a temple to pray.
4. The sculptor made a wish to find a man like her statue to love.
5. When she returned home she kissed the ivory statue and the statue came to life.
6. The sculptor and her statue married.

**Or**

### Storyline 2

1. A sixth form student leaves school to study at home.
2. On the walk home he/she receives an anonymous text message saying, 'meet me at the park'.
3. The park is on the student's way home.
4. On the way he/she receives another text.
5. The student walks through the park but it is completely deserted.
6. Just as he/she is about to leave the park, a motorcyclist pulls up and blocks the exit.

## Level 5 response - 13 marks

"I'm sick and tired of this crap," I say. How long does it really take to ~~frigging~~ <sup>frigging</sup> learn how to write an essay well in timed conditions?

I continue fuming and messing with the papers in front of me. This is ridiculous. Why does reason even exist when it ~~is~~ can't be done properly?

"Dude. Chill. You're ~~scrunching~~ <sup>crushing</sup> the paper in your hand," Amanda says, scanning the ever-long crap ~~is~~ out of me. ~~to~~

I forget she was even with me.

Ops.

I drop the paper and clutch my face instead. I can't do this. My ~~test~~ first exam is in ... well, <sup>two</sup> ~~3~~ months, and I'm already crumbling under the pressure.

"Earth to Terry. Are you okay? Hello?" Amanda tries to get my attention again.

She nudges my shoulder and I spread my fingers, peeking at her from the gaps of the cage they've created.

Her eyes soften. I guess that means she's either seeing my distress better now.

I blink a few times.

Why ~~are~~ are my eyes watery, damnit?

"You know, if you want, maybe, we can study at my place together instead of at this shuffy library?"

Her voice is ~~so~~ sweet and reassuring, but I don't want to be any more of a disposition to her.

I shake my head. "It's okay. I think

'I'll stay here for a little longer.' My words are muffled, since I still have my hands over my face.  
 I rub my tears away ~~and~~ before they manage to trickle down and ~~g~~ ~~smile~~ give her my best smile.  
 Even she notices how fake it looks.  
 I sigh. I need to master the art of writing an essay before I ~~completely~~ lose my head and the screws around my head get loose and I lose it - my sanity is important, after all.  
 "Well, I gotta go." Amanda whispers, tapping me on the shoulder again before collecting all her things and walking away as swiftly as possible.  
 So much for helping me. Maybe I should just go home, too.

## Examiner commentary

This is an engaging story opening. Although there is an over-reliance on taboo language, a very strong narrative voice is very quickly established and developed (AO5). There are some subtle and controlled moments of description - 'Her eyes soften'; 'peeking at her from the gaps of the cage' - and a range of structures employed to very good effect (AO5).

The candidate has clearly worked from the storyline prompts and selected which bullet point offered a sound springboard for narrative. However, the brevity of the narrative offered does not sufficiently shape and manipulate narrative structure.

Overall, this is strong writing demonstrating a good degree of control. The mark awarded, however, reflects the relative limitation in the narrative structure.

(Level 5; 13 marks)

# Script F

## Section B

4 Outline the key narrative and linguistic techniques you have used in your writing for Question 3.

You should write approximately 250 words.

[14]

### Level 5 response – 11 marks

b	<p>I began in medias res, opening my story with direct speech: "I'm sick and tired of this crap."</p> <p>I used the <sup>noun</sup> <del>form</del> "crap" to suggest that my protagonist, Terry, is prone to swearing, as is typical of sixth form students.</p> <p>I named my character Terry, indirectly playing with the Latin word for Earth, terra.</p> <p>I portrayed my character to be in distress (e.g. "Why <del>am</del> are my eyes watery, damnit?") because I wanted <del>a</del> <sup>her</sup> her to be the typical archetypal good girl who wants good grades, but <del>I</del> doesn't seem to be getting anywhere anytime soon.</p> <p>If I were to redo this, I'd focus more on the physical setting; since it's really lacking. The noun phrase "stuffy <del>library</del>" seems to be the highlight of the setting I didn't really address. The noun phrase is supposed to indicate that the place is not as quiet as I made it.</p>
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		out to be by focusing on my two
		characters only.
		I used text in italics to make the
		reader's experience with Terry seem even
	1	intimate than it already was with
		the first person narrative. I wrote
		a first person narrative because I'm
		most comfortable with a single
		character who doesn't know what
		others think of her.

## Examiner commentary

The commentary is brief although reasonable output given the contrasting demands of the tasks required of candidates within timed conditions. The candidate demonstrates secure consideration of the choices made and the meaning that these generate (AO2). There is a reflective consideration of characterisation and setting. The approach of suggesting what amendments the writer would make is an appropriate one in demonstrating an understanding of the impact of narrative choices.

(Level 5; 11 marks)



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