



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme January 2003

GCE

English Literature A

Unit LA5W

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Unit 5: Literary Connections

The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject along with research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single assessment objective discretely.
- Some assessment objectives, such as AO1, 2 and 3 are always present.
- In this specification, the Assessment Objectives do have different weightings in different units.
- In some modules the AOs are more or less equal; in others there is a dominant AO.
- The specification and its units have been constructed and the questions have been framed so that the Assessment Objectives are targeted in the proportions set out in the specification.
- In this unit, AO2ii is the dominant Assessment Objective. The weightings of the AOs are:

AO1	5%
AO2ii	13%
AO3	5%
AO4	6%

How to use the grids and the marking scheme

- The dominant AO to be used in the assessment of each question is AO2ii. Examiners should determine the level and mark by considering the criteria in this column.
- Having placed the answer in a band of the grid, move on to verify this mark by considering the other AOs.

Section A**Option 1: History in Literature**

Set Texts *Sacred Hunger* – Barry Unsworth
 Hawksmoor – Peter Ackroyd

Question 1

Remind yourself of Chapter 55 of *Sacred Hunger* from its beginning,

“Early in the morning of the following day Paris awoke to pains in the lower region of the chest, on the left side...”

to the section about four pages later which concludes,

“After hesitating a moment Erasmus leaned forward and picked this up. Then he left the cabin and made his way above.”

Also remind yourself of the section which begins about seven and a half pages into Chapter 1 of *Hawksmoor* with,

“My Mother recover’d very soon, and raised me as a sprightly Infant who could turn as nimbly as a dry leaf in a whirl-wind...”

and which concludes about four pages later with,

“I cou’d not Weep then but I can Build now, and in that place of Memory will I fashion a Labyrinth where the Dead can once more give Voice.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Focus

Cited extracts (Chapter 55 *Sacred Hunger*; Chapter 1 *Hawksmoor*) moving into analysis of whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers’ meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8

<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writer's techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Stronger candidates will understand the genre of Historical fiction with confidence and style. Weaker candidates may struggle with more than a narrative re-working of extracts/ whole novels. The best candidates will compare and contrast by always having both texts close to the centre of their argument. Weaker candidates will probably opt for a critique of one novel, then the other with only a desultory attempt at comparison and contrast in the conclusion.

Question 2

Compare and contrast the presentation of Captain Saul Thurso in *Sacred Hunger* with that of Nicholas Dyer in *Hawksmoor*.

Focus

Thurso and Dyer in whole novels.

Key words

Compare, contrast, presentation, Thurso, Dyer.

Notes Key differentiators here will be the word presentation and an understanding of the fact that characters are constructs. The best candidates will see many similarities in the characters but will be eager to write about their differences and may, for example, identify Dyer's black humour and belief in "darknesse" or Thurso's greed and belief in "the market". The best candidates will identify authorial intention clearly and intelligently and will place both characters firmly within the framework of the novels.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links between both characters. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of both characters. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands issue presented via both characters. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both characters in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Option 2: A Woman's Struggle

Set Texts *Oranges Are Not The Only Fruit* – Jeanette Winterson
 The Color Purple – Alice Walker

Question 3

Remind yourself of the opening section of *Leviticus* in *Oranges Are Not The Only Fruit* from the beginning: “The Heathen were a daily household preoccupation...”
to the section about five and a half pages later which concludes,
“I didn’t know, I’d never been. Her eyes gleamed down at me.
‘Crosses,’ she said, refilling her mug.”

Also remind yourself of Nettie’s letter to Celie (to be found on page 132 of *The Women’s Press* edition of *The Color Purple*) which begins,
“It has been a long time since I had time to write. But always, no matter what I’m doing, I am writing to you...”
and which ends (on page 135 of *The Women’s Press* edition),
“That is enough, I think, though Samuel and Corrine have pictures and relics (crosses) in their hut as well.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Focus

Cited extracts (*Leviticus* in *Oranges* and Celie’s letter pages 132 – 135 of *Women’s Press* edition of *The Color Purple*) moving into analysis of whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Strong candidates will see the links in both extracts concerning the presentation of religious belief and may move into a discussion of personal worth (Jeanette's and Nettie's ?) or possible double standards: Louie and Olinka may feature here. The best candidates will analyse the comedy in *Oranges* and even the very weakest will want to discuss "fornication". Most of the better candidates will presumably make something of Corrine's changing relationship with Nettie. The best candidates may wish to write about such themes as misplaced righteousness.

Question 4

Compare and contrast the presentation of Elsie in *Oranges Are Not The Only Fruit* with that of Sofia in *The Color Purple*.

Focus

Elsie in *Oranges* and Sofia in *The Color Purple*.

Key words

Compare, contrast, presentation, Elsie, Sofia.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links between both characters. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of both characters. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands issue presented via both characters. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both characters in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Characters as constructs will be the key differentiator here. Weak candidates will offer character sketches of Elsie and Sofia and will relate narrative and anecdote from the novels. Stronger candidates will understand that the characters are used to present themes such as friendship, succour, strength, belief, disappointment... The best candidates will doubtless wish to write about Elsie's importance to Jeanette and Sofia's importance to Celie but will not be blind to role reversal and shifting patterns of strength in *Purple*. Elsie's genuine efforts to "help this child" (Jeanette) in *Oranges* should be obvious to all but the very weakest candidates. Candidates who write well about language and style will score highly.

Section B**Option 3: Visions of the Future**

Set Texts *Brave New World* – Aldous Huxley
 Nineteen Eighty Four – George Orwell

Question 5

Remind yourself of the following extracts:

Extract A: The section of Chapter XII (12) of *Brave New World* which begins about four and a half pages into the chapter with,

“*A New Theory of Biology* was the title of the paper which Mustapha Mond had just finished reading...”
and which concludes at the end of the chapter,
“He was silent; then, shaking his head, ‘I don’t know,’ he said at last, ‘I don’t know.’”

Extract B: The whole of the short Chapter VI (6) in Part One of *Nineteen Eighty- Four* which begins,

“Winston was writing in his diary...”
and which concludes,
“The urge to shout filthy words at the top of his voice was as strong as ever.”

Compare and contrast these two episodes and consider their importance in the novels.

Focus

Cited extracts (Chapter XII *Brave New World* and, Chapter 6, pt 1 *1984*) moving into analysis of whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with over-view, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Stronger candidates will understand authorial intention and will write about the language of both extracts; weaker candidates will rely on narrative and will probably generalise about i.e. happiness/ unfairness/ jealousy/ friendship in *BNW* and diary-writing/ sexual relationships in *1984*. The best candidates will feel confident with the language, style and purpose of the poetry extracts in *BNW* and may wish to write about Savage's love for Lenina and Winston's feelings for Katharine and the prole prostitute as foreshadowing Winston's relationship with Julia: "the sexual act...was rebellion."

Question 6

Compare and contrast Orwell's and Huxley's presentation of systems of government and the people who have a vested interest in them.

Key words

Compare, contrast, presentation, systems of government, people, vested interest.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of Key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of governments, people within them. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms and characters are constructs. • Differences of form, structure and language analysed. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent, informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both texts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes The key differentiators here will be the words *presentation* and *systems of government*. The best candidates will understand *vested interest* but the weaker will probably struggle with the term. The question is an invitation for candidates to write about **how** the governments of both societies work and to analyse authorial stance. Doubtless characters such as Mustapha Mond, Lenina Crowne, O'Brien will occupy the attention of most candidates but the very best may wish to include an analysis of such as Parsons and Syme in *1984* or even Linda, the Savage's mother from *Brave New World*. The best answers will range widely and will analyse in depth.

Option 4: Experiences of India

Set Texts *A Passage to India* – E.M. Forster
 Heat and Dust – Ruth Praver Jhabvala

Question 7

Remind yourself of the section which begins about four and a half pages into Chapter XXXI (31) of Part 2 ‘Caves’ of *A Passage to India* from,

“He found Aziz overtired and dispirited, and he determined not to allude to their misunderstanding until the end of the evening...”

and which ends at the conclusion of the chapter.

Also remind yourself of the section in the 1923 part of *Heat and Dust* which comes between the diary entries for 15 August and 20 August. This section starts about seven pages in with,

“As a matter of fact, the old Nawab died in there. He had a stroke while he was with her...” and which concludes at the end of the section about four and a half pages later with,

“As so often in his dealings with her – so much finer, frailer, he felt, than he or anyone he knew of – he accused himself of being a clumsy oaf and could not get her out of the place fast enough.”

Compare and contrast the subject matter and style of these episodes and consider their importance in the novels.

Focus

Cited extracts (Chapter XXXI, Part 2 of ‘Caves’ in *A Passage to India* and 1923 section of *Heat and Dust* between diary entries for 15 August and 20 August) moving into analysis of whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Most answers will probably focus on the importance of poetry and possibly the themes of friendship and intrigue but only the better answers will understand the thematic importance of betrayal, misunderstanding, infidelity and muddle in the extracts and in the wider novels. Weak answers may delve into character study, especially of Aziz, Fielding, Douglas and Olivia. The best candidates will be able to “place” the extracts with authority and intelligence and will construct a compelling argument.

Question 8

“By every significant measurement of literary merit – plot, characterisation and stylistic excellence – *A Passage to India* is clearly and undoubtedly a far superior novel to *Heat and Dust*.”

By comparing and contrasting the novels say how far you agree with this observation.

Key words

Whole novels

Focus

Every significant measurement/ literary merit/ plot/ characterisation/ stylistic excellence/ clearly and undoubtedly/ far superior/ comparing and contrasting/ how far/ you agree.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of both characters within them. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands that both characters are constructs. • Differences of form, structure and language analysed. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both texts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes The question is an open invitation to argue spiritedly: any valid argument should be rewarded. The best candidates will analyse the comparative merits of all three components in the question (plot, characterisation, style) in both novels before reaching a coherent and textually-centred conclusion. Candidates who cannot construct an argument will flounder and may struggle to write much of any genuine merit.

Option 5: Reflections

Set Texts *Precious Bane* – Mary Webb
 Cold Comfort Farm – Stella Gibbons

Question 9

Remind yourself of the section about three pages into Chapter 4: *All on a May Morning* (in Book Four) of *Precious Bone* which begins,

“Something went past the window, and there was a little soft tap on the door...”

and which ends about five pages later with,

“‘Best go back where you came from,’ he said. ‘You binna wanted here, neither the one nor the other.’

With that, he shut the door and went out.”

Also remind yourself of the section of Chapter 6 of *Cold Comfort Farm* which begins about one page into the narrative with,

“There was a silence; a startled one, Flora felt. At length the voice called suspiciously: ‘What do ’ee want wi’ me and mine?’”

and which concludes at the end of the chapter,

“‘All the same, it might be worth tryin’.’ ”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Focus

Cited extracts from Chapter 4 in Book Four in *Precious Bane*; Chapter 6 of *Cold Comfort Farm*, then whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Most answers will probably focus on the common theme of childbirth and its consequences in the different (literary) environments of Sarn Mere and Howling. A successful analysis of **tone** will be a major point of distinction between good and bad answers. A key differentiator in this question will be how candidates deal with the style of the extracts: a coherent understanding and analysis of Webb's earnest rusticity and Gibbons' self-conscious literary parody evade all but the very best candidates.

Question 10

Compare and contrast the presentation of Prue Sarn's mother in *Precious Bane* with that of Aunt Ada Doom in *Cold Comfort Farm*.

Focus

Prue's mother in *Precious Bane* and Aunt Ada Doom in *Cold Comfort Farm*.

Key words

Compare, contrast, presentation, Mr Beguildy, Amos Starkadder.

AO2ii Knowledge and understanding of literary texts of different types/ periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/ assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of both characters within them. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands that both characters are constructs. • Differences of form, structure and language analysed. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both texts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes The key differentiator here will be the word *presentation*. Candidates who comprehend that characters are constructed literary artefacts will perform more successfully than those who do not. Weaker candidates will offer narrative and anecdote; stronger candidates will look at the placement of Prue's mother and Aunt Ada within the entirety of the novels and will analyse both their language and the language that the novelists use to describe them. The very best candidates will have an opinion about the novelists' intentions concerning these fictional mothers and will **argue** with coherence and style.

OPTION 6: HUMOROUS WRITING

Set Texts *Captain Corelli's Mandolin* – Louis de Bernières
 Catch 22 – Joseph Heller

Question 11

Remind yourself of the section of Chapter 63 *Liberation* of *Captain Corelli's Mandolin* which begins about three and a half pages into the chapter with,

“But it was at an hour that Drosoula was out that Mandras returned, full of his purported glory and his new ideas...”

and which concludes at the end of the chapter:

“But there had been stories like that from ancient times, and in truth no one knew any more whether it was merely a romantic figure or a fact of life.”

Also remind yourself of the section of Chapter 39 *The Eternal City* of *Catch 22* which begins about nine and a half pages into the chapter with,

“Yossarian recalled that he had no leave papers and moved prudently past the strange group toward the sound of muffled voices...”

and which concludes some six pages later with,

“They arrested Yossarian for being in Rome without a pass.”

Compare and contrast the subject matter and style of these two extracts and consider their importance in the novels.

Focus

Cited extracts: section of Chapter 63 *Liberation* in *Captain Corelli's Mandolin* and relevant extract of *The Eternal City* (Chapter 39) in *Catch 22* before moving into whole novels.

Key words

Compare, contrast, subject matter, style, consider, importance.

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AO's 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Surely, most candidates will want to write about the presentation of rape in both extracts: the attempted rape of Pelagia by her old flame Mandras (and will find something sensible/sensitive to say about Drosoula's rejection of her son) and Aarfy's rape of and murder of Michaela, foreshadowed by Yossarian's experiences of violence, deja-vu and outrage at Aarfy's crime. The best answers will focus on style and will be alive to the rich resonances of language in the extracts and in the wider novels.

Question 12

“The female characters in both novels are stereotypes: in *Catch 22* the women are usually whores and in *Captain Corelli’s Mandolin* the women are merely one-dimensional representations of Greek virtue.”

Compare and contrast the novels in the light of this observation.

Focus

Whole novels

Key words

Female characters, stereotypes, whores, one-dimensional representations, Greek virtue, compare, contrast.

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AO’s 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers’ meanings. 	<ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. 	<ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy. Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of presentation of women within them. 	<ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers’ attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. Obvious attempt made to argue. Argument broadly successful. 	Band 3 11-13
<ul style="list-style-type: none"> Clearly able to analyse “whores” and the “virtuous” in both texts. Exploratory. Understands that characters are constructs. Differences of form, structure and language analysed. Detailed analysis of writers’ techniques. Systematic textual detail used. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. Compelling argument presented. 	Band 4 16-20

Notes The best candidates will attempt to argue with or support conclusively the premise in the question whereas weaker candidates will offer narrative and character description. Better answers will directly engage the terms “usually” and “merely” and will be aware of the novels’ complexities in the presentation of women. Good candidates will analyse language and will be alive to authorial intentions.