



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2006 examination – January series

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

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

LA5W: 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.

Unit 5

- In this unit, AO2ii is the dominant Assessment Objective. The weightings of the AOs are:

AO1	5%
AO2ii	13%
AO3	6%
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.

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

	A01	A02ii	A03
	Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression	Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings
Band 1 0-6	<ul style="list-style-type: none"> frequent lapses in spelling, punctuation, grammar, sentence construction limited vocabulary hinders expression technical terms often misunderstood unclear lines of argument and/or poor deployment of knowledge/evidence 	<ul style="list-style-type: none"> simple narration, description of plot simple assertion unsupported/unconnected comments frequent irrelevance unassimilated notes comparisons between texts are mainly on their superficial features 	<ul style="list-style-type: none"> few (if any) form, structure or language features identified very limited (if any) discussion of how language shapes meaning
Band 2 7 - 10	<ul style="list-style-type: none"> some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic technical vocabulary arguments supported by general reference to text 	<ul style="list-style-type: none"> sound general knowledge of text engagement with text some key issues raised by question identified and understood appropriate but generalised evidence used to support arguments some confidence in the use of secondary sources comparisons between texts operate on both literal and influential levels and across genres 	<ul style="list-style-type: none"> some awareness of the importance of form, structure and language to the shaping of meaning understanding of and response to implicit meanings and attitudes a general awareness of a writer's techniques and the impact of these on meaning
Band 3 11 - 15	<ul style="list-style-type: none"> well-controlled and technically accurate expression varied and appropriate vocabulary used effectively critical vocabulary deployed accurately sound arguments supported by appropriate detailed reference to the text 	<ul style="list-style-type: none"> competent and increasingly detailed understanding of text a clear understanding of the question set increasing ability to evaluate and consider issues critically argument is supported by frequent use of short, relevant quotations neatly integrated systematic comparisons of form, structure and language as well as subject and theme 	<ul style="list-style-type: none"> exploration of the features, form, structure and language which shape meaning detailed understanding of a writer's techniques and the impact of these on meaning
Band 4 16 - 20	<ul style="list-style-type: none"> technically accurate, sophisticated style a cogent, well-structured argument accurate use of an appropriate, extensive critical vocabulary a vocabulary that can cope with the needs of analysis and criticism 	<ul style="list-style-type: none"> sound knowledge and understanding of text mature skills of analysis and synthesis range of ideas supported by detailed reading crucial aspects of a question clearly identified developed, sustained discussion secure conceptual grasp skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast 	<ul style="list-style-type: none"> mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning

	A04	AO5ii
	Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers	Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 1 0-6	<ul style="list-style-type: none"> • little (if any) understanding of different interpretive approaches • little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text • narrow range of meaning asserted 	<ul style="list-style-type: none"> • very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them • some awareness of period or movement
Band 2 7 - 10	<ul style="list-style-type: none"> • reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored • aware that texts may be interpreted in more than one way • some evidence of an individual response supported by general reference to the text, but not always balanced or consistent 	<ul style="list-style-type: none"> • an awareness of the importance of contextual factors in shaping literary works or responses to them • some specific and appropriate connections between text and context • some understanding of the historical, social and cultural interests influencing a text • identifies and comments on points of interest in relation to social, cultural and historical context
Band 3 11 - 15	<ul style="list-style-type: none"> • clear understanding of differing critical positions • appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence • coherent, informed, individual response to the text, based on a command of appropriate detail 	<ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context • understanding of historical factors and cultural elements in a text • able to comment on literary influences on a text • explains where appropriate how context may affect interpretation of text
Band 4 16 - 20	<ul style="list-style-type: none"> • mature understanding of the significance of differing critical positions • sophisticated judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with analysis of their importance • specific, detailed and sophisticated connections between text and context • evaluates the effect of context upon text • understands text in context of literary tradition and influence

Section A – Literary Themes

OPTION 1: HISTORY IN LITERATURE

Set Texts *The Siege of Krishnapur* – J.G Farrell
 True History of the Kelly Gang – Peter Carey

Question 1

Remind yourself of the section of Chapter 10 in Part Two of *The Siege of Krishnapur* which begins about four pages into the chapter with:

“It was Harry who had established the emplacement for the six-pounder on the verandah...”

and which concludes at the end of the chapter with:

“After a brief debate with himself he decided it was best to venture outside again among the living.”

Also remind yourself of the section in Parcel 9 “The Murders at Stringybark Creek” in *True History of the Kelly Gang* which begins about twelve pages into the chapter with:

“This were the hour my mother woke to face her prison day I don’t know if she thought of me but I thought of her as her 2 sons followed the waters of Bullock Creek in the direction of the police...” and which concludes about seven and a half pages later with:

“Steve Hart began to sing some mournful song in the old language I told him to be quiet we would write our own damned history from here on.”

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

Focus

Cited extracts (Chapter 10 in *The Siege of Krishnapur*; Parcel 9 “The Murders at Stringybark Creek” in *True History of the Kelly Gang*) 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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Question 2

Compare and contrast the ways Farrell and Carey present ideas about displacement and of people not fitting in.

Focus

Whole novels.

Key Words

Compare, contrast, present, ideas, displacement, people not fitting in.

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 0-6
<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 uncoordinated. 	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 texts. 	<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 displacement/not fitting in. 	<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 issues of displacement/not fitting in. • Analyses in detail • Explores 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 detail of both texts. • In control 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 novels 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 section of *Numbers* in *Oranges Are Not the Only Fruit* which begins about eleven and a half pages into the chapter with:

“Week after week I went back there, just to watch.

Then one week she wasn't there any more...”

and which ends some six pages later with:

“...When everyone arrived and started to pass the potato pie, we stood on the balcony, looking down on them. Our family. It was safe.”

Also remind yourself of the **three** consecutive short letters that Celie writes to God which start with the letter (on page 93 of The Women's Press edition of *The Color Purple*) which begins:

“Shug write she got a big surprise, and she intend to bring it home for Christmas...”

and which ends five pages later (on page 97 of The Women's Press edition) with:

“Way after while, I act like a little lost baby too.”

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

Focus

Cited extracts (*Numbers in Oranges* and Celie's letters pps 93-97 of The 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 0-6
<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 uncoordinated. 	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

Question 4

Oranges Are Not The Only Fruit and *The Color Purple* deal with “love, loss, grief, rage and above all courage” (Jeanette Winterson).

Compare and contrast the novels to show how far you think that this opinion applies to both novels.

Focus

Whole novels.

Key Words

Love, loss, grief, rage, above all courage, compare, contrast, how far.

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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 texts but may not address “above all” and “courage” with clarity. 	<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 key words. 	<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands issue presented. • Argues with flair. • Analyses differences of form, structure and language. • Detailed analysis of writers’ techniques. • Systematic textual detail. Clear attention to key words but especially “above all” and “courage”. 	<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Section B – Time and Place

OPTION 3: VISIONS OF THE FUTURE

Set Texts *Riddley Walker* – Russell Hoban
 A Clockwork Orange – Anthony Burgess

Question 5

Remind yourself of the section of Chapter 14 of *Riddley Walker* which begins about five and a half pages into the chapter with:

“Goodparley wer all as cited telling that his littl eyes wer shyning you cud see it wer hy telling for him...”

and which concludes about seven pages later with:

“ ‘I know itwl take tryl narrer and spare the mending but may be this time wewl do it.’ ”

Also remind yourself of the whole of the short Chapter 4 of Part Three of *A Clockwork Orange* which begins:

“Home, home, home, it was home I was wanting, and it was HOME I came to, brothers...”

and which concludes at the end of the chapter:

“ ‘Poor poor boy, you must have had a terrible time. A victim of the modern age, just as she was.

Poor poor poor girl.’ ”

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

Focus

Cited extracts (Chapter 14 of *Riddley Walker* and Chapter 4, Part 3 of *A Clockwork Orange*) moving into analysis of whole novels.

Key Words

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

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Question 6

Compare and contrast the presentation of violence in the two novels.

Focus

Whole novels.

Key Words

Compare, contrast, presentation, violence

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 0-6
<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. • May tend to list violent incidents. 	<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 uncoordinated. 	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 texts but may not address presentation with as much clarity as violence. 	<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 key words. 	<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. • Argues with flair. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. • Clear attention to presentation of violence. 	<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 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 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 4: PERSPECTIVES ON 19th CENTURY ENGLAND

Set Texts *Tess of the D'Urbervilles* – Thomas Hardy
 The French Lieutenant's Woman – John Fowles

Question 7

Remind yourself of the section of Chapter XIV (14) of *Tess of the D'Urbervilles* (from that part of the novel entitled *Maiden no More*) which begins about three and a half pages into the chapter with:

“The face of Tess flushed slightly, but still she did not pause...”

and which concludes some seven pages later with:

“...to whom the cottage interior was the universe, the week's weather climate, new-born babyhood human existence, and the instinct to suck human knowledge.”

Also remind yourself of the whole of Chapter 40 of *The French Lieutenant's Woman* which begins with the quotation from Arnold's 'Parting':

“To the lips, ah, of others,

 Those lips have been prest...”

and which concludes:

“He was racked by an intolerable spasm. Twisting sideways he began to vomit into the pillow beside her shocked, flungback head.”

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

Focus

Cited extracts (Chapter 14 of *Tess* and Chapter 40 of *The French Lieutenant's Woman*) 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 0-6
<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 uncoordinated. 	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

Question 8

Compare and contrast the ways in which Hardy and Fowles present misunderstandings in the novels.

Focus

Whole novels

Key Words

Compare, contrast, ways, present, misunderstanding

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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. • May tend to list misunderstandings. 	<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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 texts but may not address presentation with as much clarity as misunderstanding. 	<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 key words. 	<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands issue presented. • Argues with flair. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. • Clear attention to presentation of misunderstanding. 	<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Section C – Ways of Telling

OPTION 5: REFLECTIONS

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

Question 9

Remind yourself of the section of *Precious Bane* which begins nine lines from the end of Chapter 5 *The Love Spinning* (in Book Two) with:

“And just as we were singing that, and the wheels going like churn-owls, there was a quick footfall without...”

and which ends about seven pages later in Chapter 6 *The Game of Costly Colours*:

“As I sat down I twisted the words of Felena in my mind, and said in the deeps of myself-

‘Not a man to gamble for. A man to die for.’ ”

Also remind yourself of the section of Chapter 1 of *Cold Comfort Farm* which begins about two pages into the chapter:

“Mrs Smiling’s second interest was her collection of brassières, and her search for a perfect one...”

and which concludes at the end of the chapter:

“Mrs Smiling said ‘Good night, darling.’ She added that to-morrow Flora would have thought better of it.”

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

Focus

Cited extracts (Chapter 5 and Chapter 6, *The Love Spinning* and *The Game of Costly Colours* of *Precious Bane* and Chapter 1 of *Cold Comfort Farm*) moving into analysis of whole novels.

Key Words

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

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Question 10

Compare and contrast the presentation of the Beguildy family in *Precious Bane* with that of the Starkadder family in *Cold Comfort Farm*.

Focus

Beguildy family and Starkadder family in whole novels.

Key Words

Compare, contrast, presentation, Beguildy family, Starkadder family

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 0-6
<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 uncoordinated. 	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 families. 	<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 families. 	<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 families. • 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 families 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 6: MINDS UNDER STRESS

Set Texts *The Bell Jar* – Sylvia Plath
 One Flew over the Cuckoo's Nest – Ken Kesey

Question 11

Remind yourself of the section of Chapter Thirteen of *The Bell Jar* which begins about one page into the narrative with:

“We browned hotdogs on the public grills at the beach, and by watching Jody and Mark and Cal very carefully I managed to cook my hotdog...”

and which concludes about six pages later with:

“I knew when I was beaten.

I turned back.”

Also remind yourself of the extract which begins about nineteen pages into Part Two of *One Flew over the Cuckoo's Nest* with:

“He went on getting a kick out of it till about Wednesday of the next week...”

and which concludes some six pages later with:

“...by the time they got a screwdriver and undid the grate and brought Cheswick up, with the grate still clutched by his chubby pink and blue fingers, he was drowned.”

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

Focus

Cited extracts (Chapter 13 of *The Bell Jar* and third section Part Two of *Cuckoo's Nest*) 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 0-6
<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 uncoordinated. 	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

Question 12

Compare and contrast the presentation of hospitals and hospital life in both novels.

Focus

Whole novels

Key Words

Compare, contrast, presentation, hospitals

<p>AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p>AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/ Bands</p>
<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. 	<p>Band 1 0-6</p>
<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 uncoordinated. 	<p>Band 2 7-8</p>
<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 texts about hospitals and hospital life. 	<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. 	<p>Band 2 9-10</p>
<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 hospitals. 	<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. 	<p>Band 3 11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands issue presented via hospitals and hospital life. • 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. 	<p>Band 3 14-15</p>
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of hospitals and hospital life 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. 	<p>Band 4 16-20</p>

OPTION 1: HISTORY IN LITERATURE – for re-sit candidates only

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

Question 13

Remind yourself of the section of Chapter Thirty-Seven in Part Eight of *Sacred Hunger* which begins about sixteen pages from the beginning of the chapter with:

“Kemp was indignant. He could not imagine any government, of whatever complexion, exposing the nation to foreign competition...”

and which ends some eight and a half pages later at the end of the chapter with:

“Suddenly he felt like a man who has played by the rules and been cheated by an opponent more cunning – so cunning that it was not possible to see how the trick had been done.”

Also remind yourself of the section of *Hawksmoor* which begins about sixteen pages into Chapter 7 with:

“It is one of the greatest Curses visited upon Mankind, *he told me*, that they shall fear where no Fear is...”

and which concludes at the end of the chapter:

“You are new to this Game, *says she*, for I see that the Body is still fresh.”

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

Focus

Cited extracts (Chapter 37 *Sacred Hunger*; Chapter 7 *Hawksmoor*) moving into analysis of whole novels.

Key Words

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

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Question 14

Compare and contrast the ways the writers present knowledge and learning in both novels.

Focus

Whole novels

Key Words

Compare, contrast, present, knowledge and learning

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 0-6
<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 uncoordinated. 	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 ideas about knowledge and learning. 	<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 knowledge and learning. 	<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 issues presented via knowledge/learning. • 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 key words 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 6: HUMOROUS WRITING – for re-sit candidates only

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

Question 15

Remind yourself of Chapter 2 of *Captain Corelli's Mandolin: The Duce*.

Also remind yourself of the section of Chapter 21 *General Dreedle* of *Catch-22* which begins at the beginning of the chapter with:

“Colonel Cathcart was not thinking anything at all about the chaplain, but was tangled up in a brand-new, menacing problem of his own: *Yossarian!*..”

and which concludes some seven pages later with:

“...he ought to increase the number at once to seventy, eighty, a hundred, or even two hundred, three hundred, or six thousand!”

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

Focus

Cited extracts (Chapter 2 *The Duce* in *Captain Corelli's Mandolin* and relevant extract of *General Dreedle* Chapter 21 in *Catch-22*) before 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 0-6
<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 uncoordinated. 	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

Question 16

Compare and contrast the presentation of Dunbar in *Catch-22* with that of Carlo in *Captain Corelli's Mandolin*.

Focus

Dunbar and Carlo in whole novels

Key Words

Compare, contrast, presentation, Dunbar, Carlo

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods.</p> <p>Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication.</p> <p>Detailed understanding of form, structure and language.</p> <p>Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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 uncoordinated. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>