



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2006 examination – June 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 (AOs) 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 14 in Part Two of *The Siege of Krishnapur* which begins about seven and a half pages into the chapter with:

“The Collector still had one more call to make; this was to a shed with open, barred windows which formed the very last of the long row of stables, now converted into the hospital...”
and which concludes some five and a half pages later:

“...in the end he was obliged to push the sugar away and drink his tea unsweetened. Luckily, none of the officers had noticed.”

Also remind yourself of the section in Parcel 4 “His Life at 16 Years of Age” in *True History of the Kelly Gang* which begins about thirteen and a half pages into the chapter with:

“It were no more than 15 mi. from Beechworth that we smelled the cursed odour of burning eucalyptus...”

and which concludes about six and a half pages later with:

“I were a rabbit in his snare but did not know it yet.”

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

Focus

Cited extracts (Chapter 14 in Part Two of *The Siege of Krishnapur* and Parcel 4 “His Life at 16 Years of Age” 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 and 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 2

Compare and contrast the presentation of George Fleury in *The Siege of Krishnapur* with that of Ned Kelly in *True History of the Kelly Gang*.

Focus

George Fleury in *The Siege of Krishnapur*/ Ned Kelly in *True History of the Kelly Gang*

Key Words

Compare, contrast, presentation, George Fleury, Ned Kelly

| 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 and 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 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 extracts and 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 critical 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 six and a half pages into the chapter with:

“My mother said that we had to go down town...”

and which ends some five pages later with:

“...besides it gave me time to think about the fish stall, and Melanie.”

Also remind yourself of the letter Celie writes to God which starts on page 14 of The Women's Press edition of *The Color Purple* with:

“I was in town sitting on the wagon while Mr. _____ was in the dry good store...”

and which ends:

“What you setting here laughing like a fool fer?”

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 letter on page 14 of Women's Press edition of *The Color Purple*) 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 and 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 4

“Both novels are triumphs of exaggeration: Winterson employs grotesque satiric comedy whereas Walker uses inflated sentimentality.”

Compare and contrast the novels to show how far you agree with this opinion.

Focus

Whole novels

Key Words

Triumphs of exaggeration/Winterson: grotesque, satiric comedy; Walker: inflated sentimentality, compare, contrast, 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 and 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 but may not address “exaggeration” 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. | 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 key words especially “exaggeration”: attempts to differentiate. | <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 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 |

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 11 of *Riddley Walker* which begins about five pages into the chapter with:

“The kid come forit then in to the lite from the vennylater and looking strait at me...”

and which concludes about eight and a half pages later with:

“He said, ‘Cambry is where Im going Im going to have a nother go at that Senter Power Im going to gether with the Eusa folk Im going to try for deaper nor I ben.’”

Also remind yourself of the whole of the short Chapter 7 which concludes Part One of *A Clockwork Orange* and which begins:

“They dragged me into this very bright-lit whitewashed cantora...”

and which concludes:

“That was everything. I’d done the lot, now. And me still only fifteen.”

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

Focus

Cited extracts (Chapter 11 of *Riddley Walker* and Chapter 7, Part One of *A Clockwork Orange*) 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 and 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 6

Compare and contrast the effectiveness of the ways in which the writers present their changed and modified versions of the English Language in the two novels.

Focus

Whole novels

Key Words

Compare, contrast, effectiveness, ways, writers, present, changed and modified versions, English Language

| 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 and 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 but may not address “ways” with much 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. | 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 “ways” and “how successful”. | <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 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 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 XXXV (35) of *Tess of the D'Urbervilles* from that part of the novel entitled *The Woman Pays* which starts at the beginning of the chapter:

“Her narrative ended; even its re-assertions and secondary explanations were done...”

and which concludes some seven and a half pages later with:

“In his zest and his gaiety he had hung it there. How foolish and inopportune that mistletoe looked now.”

Also remind yourself of the section of Chapter 21 of *The French Lieutenant's Woman* which begins with the quotation from Arnold's 'Parting',

“Forgive me! forgive me!

Ah, Marguerite, fain

Would these arms reach to clasp thee:-

But see! 'tis in vain...”

and which concludes about seven pages later with:

““We must never meet alone again.””

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

Focus

Cited extracts (Chapter 35 of *Tess* and Chapter 21 of *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 and 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 the theme of betrayal in the novels.

Focus

Whole novels

Key Words

Compare, contrast, ways, present, betrayal

| 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 and 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 betrayals. | <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 betrayal. | <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 betrayal. | <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 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 |

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 Chapter 3: ‘*The Best Tall Script, Flourished*’ (in Book Three) of *Precious Bane* which starts about three pages from the beginning of the chapter with:

“When she was gone, they gave me a sup of tea at the *Mug of Cider*, for I was all of a-tremble still...”

and which ends about six and a half pages later with:

““Well, single I am, and single shall stay, I do believe. But if ever I did think of asking to wed, it ud be just such another as that’n.””

Also remind yourself of the section of Chapter 12 of *Cold Comfort Farm* which begins about ten pages into the chapter:

“It was half past eight. Mrs Beetle had finished sweeping the floor...”

and which concludes four or so pages later with:

““Well, I never,’ said Mrs Beetle, loudly; ‘there’s a narsty temper for you.’””

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

Focus

Cited extracts (Chapter 3, Book 3 ‘*The Best Tall Script, Flourished*’ of *Precious Bane* and Chapter 12 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 and 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 conflict in both novels.

Focus

Whole novels

Key Words

Compare, contrast, presentation, conflict

| 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 and 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 conflicts. | <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 conflict. | <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 conflict. | <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 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 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 Six of *The Bell Jar* which begins about four and a half pages into the narrative with:

“When we were back in Buddy’s room, which reminded me of nothing so much as a monk’s cell, with its bare walls and bare bed and bare floor and the desk loaded with Gray’s *Anatomy* and other thick gruesome books, Buddy lit a candle...”

and which concludes at the end of the chapter some six pages later with:

“...they thought I was so brave, working the way I did just to hide a broken heart.”

Also remind yourself of the extract which begins about twenty-two pages from the end of *One Flew over the Cuckoo’s Nest* with:

“Harding drank and watched and shook his head. ‘It isn’t happening. It’s all a collaboration of Kafka and Mark Twain and Martini.’”

and which ends some eleven and a half pages later with:

“‘Billy Billy Billy,’ she said. ‘Your mother and I are old friends.’”

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

Focus

Cited extracts (Chapter Six of *The Bell Jar* and third section, twenty-two pages from end 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 and 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 Esther Greenwood in *The Bell Jar* with that of Randle McMurphy in *One Flew over the Cuckoo's Nest*.

Focus

Esther Greenwood in *The Bell Jar* and Randle McMurphy in *Cuckoo's Nest*

Key Words

Compare, contrast, presentation, Esther Greenwood, Randle McMurphy

| 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 and 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 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 critical 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 |