



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCE

English Literature A

Unit LA5W

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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	5%
AO4	6%

How to use the grids and the marking scheme

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

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 interpretative 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**OPTION 1: HISTORY IN LITERATURE**

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

Question 1

Remind yourself of the section of Chapter Twenty-four in *Sacred Hunger* which starts about fifteen pages into the chapter and begins:

“With Barton murmuring at his side like some confidential assistant, full of hints and instances...” and which ends some seven pages later with:

“As soon as the deal was struck and the goods brought up, the man was dragged forward into the waist of the ship, where the branding irons had been heating all this while in the brazier.”

Also remind yourself of the section which begins about ten pages into Chapter 5 of *Hawksmoor* with:

“Sir Chris. rapidly surveyed the Corse: She must have been a fine woman when she was dressed, *he muttered* as he started work upon her...”

and which ends about six pages later with:

“He will see nothing but Extension, Divisibility, Solidity, Mobility: he forgets his frail Mortality, and goes groaping in the Dark.”

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

Focus

Cited extracts (Chapter 24 *Sacred Hunger*; Chapter 5 *Hawksmoor*) moving into analysis of whole novels.

Key Words

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

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

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

Question 2

Compare and contrast Ackroyd's and Unsworth's presentation of moral codes in the novels.

Focus

whole novels.

Key Words

Compare, contrast, presentation, moral codes.

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

Notes The key differentiator here will be the term *moral codes*. The best candidates will understand that the term implies a systematic, codified pattern of behaviour based on a belief-system but the weaker will struggle with the term. The question is an invitation for candidates to identify key characters who utilise a moral code (even Dyer may come into this though his code may be more properly called *immoral*) and to write about authorial intention. The best answers will range widely and will analyse in depth and will demonstrate an understanding of the historicity of both novels.

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 final section of *Numbers* in *Oranges Are Not The Only Fruit* which begins about thirteen and a half pages into the chapter with:

“After we had all admired the bus for long enough, Pastor Finch led us back into the church...”
and which concludes at the end of the chapter.

Also remind yourself of Celie’s letter to Nettie (to be found on page 209 of The Women’s Press edition of *The Color Purple* about five-sixths of the way through the novel) which begins:

“My heart broke.

Shug love somebody else.” and which ends:

“Soon I heard a car drive off. I went on up to bed. But sleep remain a stranger to this night.”

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

Focus

Cited extracts (*Numbers in Oranges* and Celie’s letter pps 209-212 of Women’s Press edition of *The Color Purple*) moving into analysis of whole novels.

Key Words

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

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

Notes Strong candidates will see the links in both extracts concerning the presentation of lesbian relationships; one emergent in *Oranges* and the other coming to a crisis point in *Purple*. The best candidates will analyse the comedy in *Oranges* and even the very weakest will probably want to discuss “Unnatural Passions” as well as Louie’s revelation about Pierre. Most of the better candidates will make something of the pathos of Celie’s changing relationship with Shug and will spot that both extracts contain an important confession. The best candidates may wish to write about such themes as the joy and pain of love but will always keep the style of the extracts close to the heart of their answers.

Question 4

Compare and contrast *The Color Purple* and *Oranges Are Not The Only Fruit* in the light of the opinion that childhood in both novels is presented as an experience of ‘unrelenting and abject misery’.

Focus

Whole novels.

Key Words

Compare, contrast, childhood, presented, experience, “unrelenting and abject misery”

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

Notes The key differentiators here will be the words *unrelenting* and *abject*. Most candidates will be able to write something interesting about *childhood* and will presumably focus on Celie and Jeanette who will also be the main focus of the best answers but who will not be the only children mentioned (other children from the *breeding ground* and in *The Color Purple* may feature). The very best candidates will argue with some panache and may not be afraid to cite humour from both novels.

Section B**OPTION 3: VISIONS OF THE FUTURE**

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

Question 5

Remind yourself of the following extracts:

Extract A: The section of Chapter VII (7) of *Brave New World* which begins about ten and a half pages into the chapter with:

“The squalor of that little house on the outskirts of the pueblo!..”

up to the very end of the chapter:

“ ‘...- well, what are you to answer if you’re a Beta and have always worked in the Fertilizing Room? What *are* you to answer?’”

Extract B: The section of Chapter VIII (8) of Part 1 of *Nineteen Eighty-four* which begins about five pages into the chapter with:

“He paused for a moment at the top of the steps. On the opposite side of the alley there was a dingy little pub..” and which concludes about seven pages later with:

“And when memory failed and written records were falsified – when that happened, the claim of the Party to have improved the conditions of human life had got to be accepted, because there did not exist, and never again could exist, any standard against which it could be tested.”

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

Focus

Cited extracts (Chapter VII of *Brave New World* and Chapter 8 of Part 1 of *1984*) moving into analysis of whole novels.

Key Words

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

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

Notes Most candidates will spot that in their own ways both extracts deal with kinds of 'madness' and 'lunacy' and will presumably acknowledge that both extracts feature reminiscences about 'the old days', though Linda's breathless approval and Winston's ignorance and the old man's 'rubbish-heap of details' all serve different literary functions. The best candidates will analyse language, style and authorial purpose and will place the extracts into the wider novels in relation not only to plot but also character and thematic development: Linda is going to be re-acquainted with the *Brave New World* and Winston still cannot find out the answers he so badly craves.

Question 6

Compare and contrast Orwell's and Huxley's presentation of the lives of people from the lower levels of society.

Focus Whole novels

Key Words Compare, contrast, presentation, lives, people, lower levels of society.

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

Notes The key differentiators here will be the words *lower levels of society*. The best candidates will understand that the societies of both novels are experimental but the weaker will probably struggle with the idea of attempting to create a Utopia and will write without focus. The presentation of Deltas and Epsilons, as well as Orwell's proles will need to be a key feature in the best answers in order to enable candidates to write about social engineering. The Savage should feature prominently. The most desperate candidates will probably try to argue that characters such as Winston and Bernard are from the lower levels of their respective societies. As ever, the best candidates will write about the language the writers use to present their characters and will be alive to authorial intention and style.

OPTION 4: EXPERIENCES OF INDIA

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

Question 7

Remind yourself of the beginning of *A Passage to India* from the very opening of the novel to the section which concludes about two pages into Chapter II (2) with:

“ ‘No, that is where Mrs Turton is so skilful. When we poor blacks take bribes, we perform what we are bribed to perform, and the law discovers us in consequence. The English take and do nothing. I admire them.’”

Also remind yourself of the opening passage of *Heat and Dust* from the very beginning to the section about eight pages later which concludes:

“... all the time their expression remained the worried workaday one of men who are wondering how much they are going to be paid for the job.”

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

Focus

Cited extracts (Chapters I and part of II in *A Passage to India* and opening section of *Heat and Dust* moving into analysis of whole novels.

Key Words

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

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

Notes Most answers will probably focus on the importance of the opening sequence in a novel and will try to make telling links between these two introductory sections: the 'best candidates will notice the 'rubbish', 'filth' and squalor of Chandrapore as well as the contradictory 'tropical pleasance' of the Eurasian part inland; the conversational tone of *Heat and Dust*, the introduction of the journal and of important characters such as the narrator herself, Douglas, Olivia, Inder Lal... That the examination includes the beginning of Chapter 2 in *A Passage to India* is significant; characters are introduced (Aziz, Hamidullah, Turttons and Burtons) but racial divides (bribery) are prominent.

Question 8

To what extent do you agree with the observation that “all of the female characters in *Heat and Dust* are in control of their own lives whereas the female characters in *A Passage to India* are all passive bystanders”?

Focus

Whole novels.

Key Words

To what extent, you agree, **all** female characters in *Heat and Dust* in control of own lives: **all** female characters in *A Passage to India* are passive bystanders.

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

Notes The key differentiator here is the keyword **all**; the best candidates will move comfortably around the axis of *control* and *passivity* and will discriminate and argue with style and knowledge. Weak candidates will struggle to construct coherent arguments due to lack of knowledge of novels.

OPTION 5: REFLECTIONS

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

Question 9

Remind yourself of the section of Chapter 1: *Riding to Market* of Book Two of *Precious Bane* which begins about two pages into the chapter:

“There was enough saved to buy two oxen for ploughing and other heavy work about the place...”

and which concludes about four pages later with:

“He wanted to give in, mind you, for he was sore set on Jancis, only he was fixed, and when he was fixed he couldna let himself give in, not if it was ever so.”

Also remind yourself of the section about seven pages into Chapter 11 (XI) of *Cold Comfort Farm* from where the narrative reads:

“She went skipping round the corner of the little sheep-house and saw Elfine, sitting on a turf and sunning herself...” up to the end of the chapter:

“So she rose to her feet and with a pleasant smile (having promised her cousin to let her know how matters were progressing) she went on her way.”

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

Focus

Cited extracts (Chapters 1 of Book Two in *Precious Bane* and Chapter 11 of *Cold Comfort Farm*) moving into analysis of whole novels.

Key Words

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

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

Notes Most candidates will spot the importance to the plot of Gideon's attempts to woo Jancis and will be aware of the brooding presence of Beguildy in the *Precious Bane* extract and will make something of Flora's meeting with the 'dryad' Elfine in terms of Flora's 'higher common sense' and Elfine's love-life in *Cold Comfort Farm*. The best candidates will analyse the importance of the **language** of love in both extracts and will be fully aware of the literary pastiche executed so amusingly by Gibbons.

Question 10

“*Precious Bane*, though serious in its intent, is frequently unintentionally hilarious; *Cold Comfort Farm* despite its obvious comic style, manages to make many interesting and serious observations of society.” Compare and contrast the novels in the light of this criticism.

Focus

Whole novels.

Key Words

Precious Bane: “serious in intent”, unintentionally hilarious, *Cold Comfort Farm*: “despite obvious comic style”, interesting and serious observations of society.

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

Notes This question is an open invitation for candidates to construct an interesting and compelling literary argument: candidates who engage the texts and the world of ideas beyond those texts will score highly whereas candidates who cannot argue will not be able to progress far beyond the band 1/band 2 borderline. Any argument will be successful if the keywords, especially “unintentionally hilarious” and “interesting and serious observations”, are kept in firm focus throughout.

OPTION 6: HUMOROUS WRITING

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

Question 11

Remind yourself of Chapter 36 *Education* in *Captain Corelli's Mandolin*.

Also remind yourself of the section of Chapter 24 “Milo” of *Catch 22* which begins about two pages into the chapter:

“Milo Minderbinder’s planes flew in from everywhere, the pursuit planes, bombers and cargo ships streaming into Colonel Cathcart’s field with pilots at the controls who would do what they were told.”

and which ends about seven pages later:

“ ‘If we pay the government everything we owe it, we’ll only be encouraging government control and discouraging other individuals from bombing their own men and planes. We’ll be taking away their incentive.’”

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

Focus

Cited extracts (Chapter 36 *Education of Captain Corelli's Mandolin* and Chapter 24 “Milo” of *Catch 22*) moving into analysis of whole novels.

Key Words

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

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

Notes Weaker candidates may struggle with the hard-line Communist political theory in *Captain Corelli's Mandolin* but the best candidates will recognise de Bernières' savage satire against Hector, Mandras, ELAS and the pseudo-intellectual dogma which makes their actions so tragi-comic. Milo's brand of nonsensical, crazy capitalism may provide fewer difficulties but once again the best candidates will recognise savage satire when they see it. Hector's book *What Is To Be Done?* and Milo's Egyptian cotton will presumably interest the best candidates, as will the similarities of ELAS fighting against the British, EDES and EKKKA and Milo bombing his own squadrons. As ever, the best candidates will be alive to the language of both extracts.

Question 12

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

Focus

Carlo in *Captain Corelli's Mandolin* and Orr in *Catch 22*.

Key Words

Compare, contrast, presentation, Carlo, Orr

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

Notes The key differentiator here will be the word *presentation*. Candidates who comprehend that characters are constructed literary artefacts will perform more successfully than those who do not. Weaker candidates will offer narrative and anecdote; stronger candidates will look at the placement of Carlo “L’Omosessuale” and “crazy, crab apples in his cheeks” Orr within the entirety of the novels (a difficult organisational task in both novels but especially in *Catch 22*) and will analyse the characters’ language, the language other characters use to describe them and the language that the novelists use to describe them. The very best candidates will argue and will have something interesting to write about authorial intention and reader response to such themes as ie. bravery, loyalty, love, obsession and escape.