



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

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# Mark scheme January 2004

## 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**

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

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

**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 Sixteen in *Sacred Hunger* which begins about five and a quarter pages into the chapter with:

“Thurso considered for some moments longer. The man Wilson would have to be punished, so much was certain...”

and which concludes at the end of the chapter.

Also remind yourself of the section of *Hawksmoor* which starts some twenty-one pages from the beginning of Chapter 7 (about three pages from the conclusion of the chapter) which begins:

“To go on with my Story: my Sorrow being parted from me (and no Harm coming from Sir Chris, as it turned out), I was perfectly Easy of Manner with the Serpent Hayes until the Time had come for my Purpose...”

and which concludes about two and a half pages into Chapter 8 with:

“He looked up at the sky and the rain fell down upon him, over his cheeks and across his open eyes as he stared upwards.”

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

**Focus**

Cited extracts (Chapter 16 *Sacred Hunger*; Chapter 7 *Hawksmoor*) moving into analysis of whole novels.

**Key Words**

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

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

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

**Question 2**

Compare and contrast the presentation of Erasmus Kemp in *Sacred Hunger* with that of Detective Sergeant Walter Payne in *Hawksmoor*.

**Focus**

Whole novels.

**Key Words**

Compare, contrast, presentation, Erasmus Kemp, DS Walter Payne.

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

**Notes** Successful answers will clearly see that characters are constructs and will pay serious attention to the key word *presentation*.

**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 *Ruth* in *Oranges Are Not The Only Fruit* which begins some twenty-five pages into the chapter (and which comes about nine and a half pages from the end of the entire novel) which begins:

“My mother woke me with a cup of hot chocolate and a shopping list...”

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

“I seemed to have run in a great circle, and met myself again on the starting line.”

Also remind yourself of Celie’s letter to Nettie which occurs about two-thirds of the way through the novel (to be found on page 164 of The Woman’s Press edition of *The Color Purple*) which begins:

“I don’t write to God no more, I write to you...”

and which ends (on page 168 of The Woman’s Press edition) with:

“Us fight. I hardly pray at all. Every time I conjure up a rock, I throw it.

Amen”

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



**Focus**

Cited extracts (*Ruth in Oranges* and the letter on p. 164 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"> <li>• Simple narrative.</li> <li>• Usually irrelevant/assertive.</li> <li>• Factual errors.</li> <li>• Reliant on re-worked notes.</li> <li>• No real grasp of how language shapes writers' meanings.</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent technical lapses.</li> <li>• No obvious line of argument or meaningful discussion of interpretative approaches.</li> <li>• Narrow range of meanings.</li> <li>• Confused.</li> <li>• Limited vocabulary.</li> <li>• Poor deployment of knowledge.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>• Basic, accurate knowledge of texts.</li> <li>• Some valid textual evidence in largely assertive or generalised response.</li> <li>• Some key issues identified and understood.</li> </ul>	<ul style="list-style-type: none"> <li>• Implicit awareness of importance of extracts and whole novels.</li> <li>• Fractional evidence of individual response but inconsistent.</li> <li>• Some inaccuracies in expression.</li> <li>• Largely unco-ordinated.</li> </ul>	Band 2 7-8
<ul style="list-style-type: none"> <li>• A few telling comparisons/contrasts showing an awareness of genre.</li> <li>• Evidence is sometimes sketchy.</li> <li>• Responds to differences and similarities with a little confidence.</li> <li>• Can respond to links of subject matter and themes.</li> </ul>	<ul style="list-style-type: none"> <li>• Some identifiable lines of argument supported by general references to texts.</li> <li>• Implicit awareness of meanings and attitudes.</li> <li>• Some evidence of consistent personal response.</li> </ul>	Band 2 9-10
<ul style="list-style-type: none"> <li>• Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre.</li> <li>• Coherent argument supported by detailed textual referencing.</li> <li>• Aware of whole texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Well-controlled, technically accurate expression.</li> <li>• Varied and appropriate vocabulary.</li> <li>• Understands meanings and writers' attitudes.</li> <li>• Useful and sound textual references.</li> <li>• Personal response obvious though occasionally latent.</li> </ul>	Band 3 11-13
<ul style="list-style-type: none"> <li>• Clearly able to evaluate and analyse issues in extracts and whole texts.</li> <li>• Exploratory.</li> <li>• Analyses links between and differences of form, structure and language.</li> <li>• Detailed analysis of writers' techniques.</li> <li>• Systematic textual detail.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent and well-developed lines of argument.</li> <li>• Pertinent, well-chosen vocabulary showing a command of the technical rules of English.</li> <li>• Coherent informed, personal response to extracts and whole texts.</li> </ul>	Band 3 14-15
<ul style="list-style-type: none"> <li>• Secure, relevant, well-informed knowledge and understanding of texts.</li> <li>• Analysis of both extracts in telling detail.</li> <li>• Secure conceptual grasp.</li> <li>• Intertextuality understood and analysed with overview, sophistication and flair.</li> </ul>	<ul style="list-style-type: none"> <li>• Technically accurate and stylish use of English.</li> <li>• Accurate and fluent use of apt critical vocabulary and concepts.</li> <li>• Mature, confident judgements.</li> <li>• Clear, cogent and compelling personal voice related to the specifics of the question.</li> <li>• Command of both texts.</li> </ul>	Band 4 16-20

**Notes** Stronger candidates will understand the links of the subject matter and literary techniques in both extracts with confidence and style; weaker candidates may struggle to write more than a narrative re-working of the extracts / whole novels. The very 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 of the other with only a desultory attempt at comparison and contrast in the conclusion.

**Question 4**

Compare and contrast the presentation of Pastors Finch and Spratt in *Oranges Are Not The Only Fruit* with that of Samuel in *The Color Purple*.

**Focus**

Whole novels.

**Key Words**

Compare, contrast, presentation, Pastors Finch and Spratt, Samuel.

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

**Notes** The disentangling of Pastors Finch and Spratt will be a major differentiator here: the best candidates will pick up Winterson's (perhaps unintentional?) blurring of the roles and thematic uses of Finch and Spratt. The analysis of the use of heavy irony/comedy in *Oranges* and the use of reverential tones when describing Samuel in *Purple* will also be a key discriminator in this answer.

**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 three pages into the chapter with:

“An almost naked Indian was very slowly climbing down the ladder from the first-floor terrace of a neighbouring house...”

and which concludes some seven pages later with:

“The blood rushed up into the young man’s face; he dropped his eyes, raised them again for a moment only to find her still smiling at him, and was so much overcome that he had to run away and pretend to be looking very hard at something on the other side of the square.”

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

“At this moment his train of thought suddenly stopped abruptly. He halted and looked up...”

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

“The light was failing, but there was no difficulty in recognising her. She looked him straight in the face, then walked quickly on as though she had not seen him.”

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

**Focus**

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

**Notes** Stronger candidates will understand the genre Vision of the Future with confidence and style; weaker candidates may struggle with more than a narrative re-working of the 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 6**

“Both novels attempt to do little more than to explore the meaningless nature of human life and to explain the fruitless nature of human love.”

Compare and contrast *Brave New World* and *Nineteen Eighty-Four* in the light of this observation.

**Focus** Whole novels

**Key Words** Compare, contrast, observation, explore the “meaningless nature of human life”, explain the “fruitless nature of human love”

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

**Notes** The key differentiators here will be the words *meaningless* and *fruitless*. Most candidates will be able to write something interesting about dystopian anomie (even though many may not be able to express it in quite that way!) but only the best answers will revel in the joys of the construction of an argument which engages the key words with enthusiasm and which disentangles *human life* and *human love*. Any argument is valid when it is backed up by textual evidence. This question is a clear invitation for the candidates to argue with passion and verve.

**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 whole of Chapter XI (11) of Part I (*Mosque*) of *A Passage to India*.

Also remind yourself of the 1923 section of *Heat and Dust* which comes between the diary entries for 2 May and 12 June and which begins:

“Mrs. Crawford and Mrs. Minnies had left for Simla...”

up to the section which concludes:

“... she had a moonlight view of the Saunders’ house, then the spire of the little church and the graves in the cemetery, and beyond that the flat landscape she knew so well, those miles of dun earth that led to Khatm.”

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

**Focus**

Cited extracts (Chapter 11 in Part I (*Mosque*) of *A Passage to India* and the section of *Heat and Dust* which comes between diary entries for 2 May-12 June) 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"> <li>Simple narrative.</li> <li>Usually irrelevant/assertive.</li> <li>Factual errors.</li> <li>Reliant on re-worked notes.</li> <li>No real grasp of how language shapes writers' meanings.</li> </ul>	<ul style="list-style-type: none"> <li>Frequent technical lapses.</li> <li>No obvious line of argument or meaningful discussion of interpretative approaches.</li> <li>Narrow range of meanings.</li> <li>Confused.</li> <li>Limited vocabulary.</li> <li>Poor deployment of knowledge.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Basic, accurate knowledge of texts.</li> <li>Some valid textual evidence in largely assertive or generalised response.</li> <li>Some key issues identified and understood.</li> </ul>	<ul style="list-style-type: none"> <li>Implicit awareness of importance of extracts and whole novels.</li> <li>Fractional evidence of individual response but inconsistent.</li> <li>Some inaccuracies in expression.</li> <li>Largely unco-ordinated.</li> </ul>	Band 2 7-8
<ul style="list-style-type: none"> <li>A few telling comparisons/contrasts showing an awareness of genre.</li> <li>Evidence is sometimes sketchy</li> <li>Responds to differences and similarities with a little confidence.</li> <li>Can respond to links of subject matter and themes.</li> </ul>	<ul style="list-style-type: none"> <li>Some identifiable lines of argument supported by general references to texts.</li> <li>Implicit awareness of meanings and attitudes.</li> <li>Some evidence of consistent personal response.</li> </ul>	Band 2 9-10
<ul style="list-style-type: none"> <li>Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre.</li> <li>Coherent argument supported by detailed textual referencing.</li> <li>Aware of whole texts.</li> </ul>	<ul style="list-style-type: none"> <li>Well-controlled, technically accurate expression.</li> <li>Varied and appropriate vocabulary.</li> <li>Understands meanings and writers' attitudes.</li> <li>Useful and sound textual references.</li> <li>Personal response obvious though occasionally latent.</li> </ul>	Band 3 11-13
<ul style="list-style-type: none"> <li>Clearly able to evaluate and analyse issues in extracts and whole texts.</li> <li>Exploratory.</li> <li>Analyses links between and differences of form, structure and language.</li> <li>Detailed analysis of writers' techniques.</li> <li>Systematic textual detail.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent and well-developed lines of argument.</li> <li>Pertinent, well-chosen vocabulary showing a command of the technical rules of English.</li> <li>Coherent informed, personal response to extracts and whole texts.</li> </ul>	Band 3 14-15
<ul style="list-style-type: none"> <li>Secure, relevant, well-informed knowledge and understanding of texts.</li> <li>Analysis of both extracts in telling detail.</li> <li>Secure conceptual grasp.</li> <li>Intertextuality understood and analysed with overview, sophistication and flair.</li> </ul>	<ul style="list-style-type: none"> <li>Technically accurate and stylish use of English.</li> <li>Accurate and fluent use of apt critical vocabulary and concepts.</li> <li>Mature, confident judgements.</li> <li>Clear, cogent and compelling personal voice related to the specifics of the question.</li> <li>Command of both texts.</li> </ul>	Band 4 16-20

**Notes** Stronger candidates will understand the genre Experiences of India 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 8**

Compare and contrast the presentation of Adela Quested in *A Passage to India* with that of the journal-writing narrator in *Heat and Dust*.

**Key Words**

Whole novels

**Focus**

Compare, contrast, presentation, Adela Quested, narrator of *Heat and Dust*

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

**Notes** Successful answers will clearly see that characters are constructs and will pay serious attention to the key word *presentation*.



**SECTION C****OPTION 5: REFLECTIONS**

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

**Question 9**

Remind yourself of Chapter 5 *The First Swath Falls* (in Book 1) of *Precious Bane*.

Also remind yourself of the section of Chapter 3 of *Cold Comfort Farm* which begins at the beginning of the chapter and which concludes some seven pages later with:

“Do you want to break my heart?”

‘Yes,’ said Seth, with an elemental simplicity.

The porridge boiled over.”

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

**Focus**

Cited extracts (Chapter 5 *The First Swath Falls* (in Book 1) of *Precious Bane* and the cited section of Chapter 3 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"> <li>Simple narrative.</li> <li>Usually irrelevant/assertive.</li> <li>Factual errors.</li> <li>Reliant on re-worked notes.</li> <li>No real grasp of how language shapes writers' meanings.</li> </ul>	<ul style="list-style-type: none"> <li>Frequent technical lapses.</li> <li>No obvious line of argument or meaningful discussion of interpretative approaches.</li> <li>Narrow range of meanings.</li> <li>Confused.</li> <li>Limited vocabulary.</li> <li>Poor deployment of knowledge.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Basic, accurate knowledge of texts.</li> <li>Some valid textual evidence in largely assertive or generalised response.</li> <li>Some key issues identified and understood.</li> </ul>	<ul style="list-style-type: none"> <li>Implicit awareness of importance of extracts and whole novels.</li> <li>Fractional evidence of individual response but inconsistent.</li> <li>Some inaccuracies in expression.</li> <li>Largely unco-ordinated.</li> </ul>	Band 2 7-8
<ul style="list-style-type: none"> <li>A few telling comparisons/contrasts showing an awareness of genre.</li> <li>Evidence is sometimes sketchy, responds to differences and similarities with a little confidence.</li> <li>Can respond to links of subject matter and themes.</li> </ul>	<ul style="list-style-type: none"> <li>Some identifiable lines of argument supported by general references to texts.</li> <li>Implicit awareness of meanings and attitudes.</li> <li>Some evidence of consistent personal response.</li> </ul>	Band 2 9-10
<ul style="list-style-type: none"> <li>Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre.</li> <li>Coherent argument supported by detailed textual referencing.</li> <li>Aware of whole texts.</li> </ul>	<ul style="list-style-type: none"> <li>Well-controlled, technically accurate expression.</li> <li>Varied and appropriate vocabulary.</li> <li>Understands meanings and writers' attitudes.</li> <li>Useful and sound textual references.</li> <li>Personal response obvious though occasionally latent.</li> </ul>	Band 3 11-13
<ul style="list-style-type: none"> <li>Clearly able to evaluate and analyse issues in extracts and whole texts.</li> <li>Exploratory.</li> <li>Analyses links between and differences of form, structure and language.</li> <li>Detailed analysis of writers' techniques.</li> <li>Systematic textual detail.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent and well-developed lines of argument.</li> <li>Pertinent, well-chosen vocabulary showing a command of the technical rules of English.</li> <li>Coherent informed, personal response to extracts and whole texts.</li> </ul>	Band 3 14-15
<ul style="list-style-type: none"> <li>Secure, relevant, well-informed knowledge and understanding of texts.</li> <li>Analysis of both extracts in telling detail.</li> <li>Secure conceptual grasp.</li> <li>Intertextuality understood and analysed with overview, sophistication and flair.</li> </ul>	<ul style="list-style-type: none"> <li>Technically accurate and stylish use of English.</li> <li>Accurate and fluent use of apt critical vocabulary and concepts.</li> <li>Mature, confident judgements.</li> <li>Clear, cogent and compelling personal voice related to the specifics of the question.</li> <li>Command of both texts.</li> </ul>	Band 4 16-20

**Notes** Stronger candidates will understand the reflective nature of these texts with confidence and authority, particularly understanding Gibbons' pastiche/parody of the "earthy" novels of the 1920s; 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 10**

Compare and contrast the presentation of rural life and rural values in *Precious Bane* and *Cold Comfort Farm*.

**Focus**

Whole novels.

**Key Words**

Compare, contrast, presentation, rural life, rural values

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

**Notes** There may be a tendency for weaker candidates to list and describe the various rural qualities or characteristics of both novels. The best candidates will enjoy writing about rural values as much as rural life and will be able to distinguish between the earnestness of Webb and the joyful parody of Gibbons.

**OPTION 6: HUMOROUS WRITING**

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

**Question 11**

Remind yourself of Chapter 30 *The Good Nazi (I)* of *Captain Corelli's Mandolin*.

Also remind yourself of the section of Chapter 23 *Nately's Old Man* of *Catch-22* which begins about one and a half pages into the chapter with:

“The amazing place was a fertile, seething cornucopia of female nipples and navels...”

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

“‘Are you sure?’ Nately asked with sober confusion. ‘It seems to make more sense my way.’

‘No, it makes more sense my way. Ask your friends.’”

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

**Focus**

Cited extracts (Chapter 30 *The Good Nazi (1)* of *Captain Corelli's Mandolin* and Chapter 23 *Nately's Old Man* 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"> <li>Simple narrative.</li> <li>Usually irrelevant/assertive.</li> <li>Factual errors.</li> <li>Reliant on re-worked notes.</li> <li>No real grasp of how language shapes writers' meanings.</li> </ul>	<ul style="list-style-type: none"> <li>Frequent technical lapses.</li> <li>No obvious line of argument or meaningful discussion of interpretative approaches.</li> <li>Narrow range of meanings.</li> <li>Confused.</li> <li>Limited vocabulary.</li> <li>Poor deployment of knowledge.</li> </ul>	Band 1 1-6
<ul style="list-style-type: none"> <li>Basic, accurate knowledge of texts.</li> <li>Some valid textual evidence in largely assertive or generalised response.</li> <li>Some key issues identified and understood.</li> </ul>	<ul style="list-style-type: none"> <li>Implicit awareness of importance of extracts and whole novels.</li> <li>Fractional evidence of individual response but inconsistent.</li> <li>Some inaccuracies in expression.</li> <li>Largely unco-ordinated.</li> </ul>	Band 2 7-8
<ul style="list-style-type: none"> <li>A few telling comparisons/contrasts showing an awareness of genre.</li> <li>Evidence is sometimes sketchy, responds to differences and similarities with a little confidence.</li> <li>Can respond to links of subject matter and themes.</li> </ul>	<ul style="list-style-type: none"> <li>Some identifiable lines of argument supported by general references to texts.</li> <li>Implicit awareness of meanings and attitudes.</li> <li>Some evidence of consistent personal response.</li> </ul>	Band 2 9-10
<ul style="list-style-type: none"> <li>Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre.</li> <li>Coherent argument supported by detailed textual referencing.</li> <li>Aware of whole texts.</li> </ul>	<ul style="list-style-type: none"> <li>Well-controlled, technically accurate expression.</li> <li>Varied and appropriate vocabulary.</li> <li>Understands meanings and writers' attitudes.</li> <li>Useful and sound textual references.</li> <li>Personal response obvious though occasionally latent.</li> </ul>	Band 3 11-13
<ul style="list-style-type: none"> <li>Clearly able to evaluate and analyse issues in extracts and whole texts.</li> <li>Exploratory.</li> <li>Analyses links between and differences of form, structure and language.</li> <li>Detailed analysis of writers' techniques.</li> <li>Systematic textual detail.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent and well-developed lines of argument.</li> <li>Pertinent, well-chosen vocabulary showing a command of the technical rules of English.</li> <li>Coherent informed, personal response to extracts and whole texts.</li> </ul>	Band 3 14-15
<ul style="list-style-type: none"> <li>Secure, relevant, well-informed knowledge and understanding of texts.</li> <li>Analysis of both extracts in telling detail.</li> <li>Secure conceptual grasp.</li> <li>Intertextuality understood and analysed with overview, sophistication and flair.</li> </ul>	<ul style="list-style-type: none"> <li>Technically accurate and stylish use of English.</li> <li>Accurate and fluent use of apt critical vocabulary and concepts.</li> <li>Mature, confident judgements.</li> <li>Clear, cogent and compelling personal voice related to the specifics of the question.</li> <li>Command of both texts.</li> </ul>	Band 4 16-20

**Notes** Stronger candidates will understand the humour-driven anti-war stance of both texts with confidence and authority; 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 12**

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

**Focus**

Whole novels

**Key Words**

Compare, contrast, presentation, Mandras, Aarfy

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

**Notes** Successful answers will clearly see that characters are constructs and will pay serious attention to the key word *presentation*.