

GCE 2005

January Series



Mark Scheme

English Literature A

LA5W

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

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

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Dr Michael Cresswell Director General

January 2005**LA5W****The Assessment Objectives**

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

Unit 5

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

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

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

SECTION A – Literary Themes**OPTION 1: HISTORY IN LITERATURE**

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

Question 1

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

“From somewhere on the opposite bank Erasmus heard the sudden chattering cry of a bird...”

and which ends some four and three-quarter pages later at the end of the chapter:

“He promised the silence and dilapidation around him, the whole rotting hulk of the ship, that he would find his renegade cousin wherever he was skulking – find him and see him hanged.”

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

“And o God it is Dark still: Certainly you slept very sound, says *Nat* and I have already done all my little Jobs and the Floor is so clean...”

and which concludes at the end of the chapter:

“*Let alone, puppy, let alone* was my Thought as I measured him up for his Shroud. Yes, *I said*, yes, it is the third.”

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

Focus

Cited extracts (Chapter 39 *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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/ contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

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 importance of the ways the writers present ideas about and attitudes to death in their novels.

Focus

Whole novels.

Key Words

Compare, contrast, importance, ways, present, ideas, attitudes, death

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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of how death is presented. 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 death showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of death 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 death in whole texts. Exploratory. Understands terms and sees characters as 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 death. 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. "Ways" addressed with confidence. 	Band 4 16-20

Notes Successful answers will clearly see that the question is about authors' **style** and will analyse the **presentation** of ideas about and attitudes to death in the novels. Candidates may find more to say about *Hawksmoor* than they do about *Sacred Hunger* but the best candidates will keep both novels at the heart of their answer.

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 about seven pages into the chapter with:

“I had gone back to work at the undertakers, or funeral parlour as the woman and her friend Joe preferred to call it.”

and which ends some five pages later with:

“...but Winnet could think about nothing else, and she set her mind to making it happen.”

Also remind yourself of the section of the letter which Nettie writes to Celie which begins about six pages into the letter (on page 198 of The Women's Press edition of *The Color Purple*) with:

“Samuel, of course, was born in the North, in New York, and grew up and was educated there...”

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

“Did I tell you he writes verses? And loves to sing? He's a son to make you proud.

 Your loving sister,

 Nettie

P.S. Your brother Samuel sends his love as well.”

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 starting on p. 198 in *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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy. Responds to differences and similarities with a little confidence. Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts. 	<ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers' attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> Clearly able to evaluate and analyse issues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both extracts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. 	Band 4 16-20

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 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

“The only happiness and contentment felt by Jeanette in *Oranges Are Not The Only Fruit* and Celie in *The Color Purple* are achieved through their lesbian relationships. There is nothing else of value in their lives.”

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

Focus

Whole novels.

Key Words

Only happiness, contentment, Jeanette, Celie, achieved through lesbian relationships, nothing else, value, compare, contrast

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/ key words. 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 characters and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre/keywords. 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 <i>happiness contentment</i> showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of lesbian relationships 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 can argue with conviction. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail used. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of term <i>only</i> 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 word *only* will be a key discriminator here. Better candidates will find other things of value which are important to both Celie and Jeanette. Weaker candidates may lapse into list-making or relaying the narrative of the lesbian relationships in both novels. As ever, the best candidates will be aware of authors' techniques.

SECTION B – Time and Place**OPTION 3: VISIONS OF THE FUTURE**

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

Question 5

Remind yourself of the section of Chapter 12 of *Riddley Walker* which begins at the opening of the chapter with:

“Like Ive said it stayd qwyet all day we dint hear nothing nor there wernt no lerting from the dogs...” and which concludes about six pages later with:

“ ‘That dont make no odds. That storys jus what ever it is and thats what storys are.’ ”

Also remind yourself of the section of Chapter 4 of Part One of *A Clockwork Orange* which begins about four pages into the chapter with:

“So now, this smiling winter morning, I drink this very strong chai with moloko and spoon after spoon after spoon of sugar...”

and which concludes at the end of the chapter:

“Then they were going down the stairs and I dropped off to sleep, still with the old Joy Joy Joy Joy crashing and howling away.”

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

Focus

Cited extracts (Chapter 12 of *Ridley Walker*; and Chapter 4 of Part 1 of *A Clockwork Orange*) moving into analysis of whole novels.

Key Words

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

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ 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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts. 	<ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers' attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> Clearly able to evaluate and analyse issues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both extracts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with over-view, sophistication and flair. 	<ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. 	Band 4 16-20

Notes Stronger candidates will understand 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. The style of both novels as revealed via the language employed by Hoban and Burgess will present difficulties for the weakest candidates.

Question 6

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

Focus

Whole novels

Key Words

Compare, contrast, presentation, power

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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to key words <i>presentation of power</i>. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of presentation of power in both novels. 	<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 <i>power</i> and argues with style and conviction. • 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 best candidates will be aware of the different levels and uses of power in both novels and will be aware of both writers at work. The very best candidates may even wish to look at such issues as nuclear power in *Ridley Walker* as well as agencies of social control or personal power in both novels. The weakest candidates may confine themselves to generalities about *Ridley Walker* and a character sketch of Alex in *A Clockwork Orange*.

OPTION 4: PERSPECTIVES ON 19th CENTURY ENGLAND

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

Question 7

Remind yourself of the whole of Chapter XLVIII (48) of *Tess of the D'Urbervilles* from the section of the novel entitled *The Convert*. This chapter begins with:

“In the afternoon the farmer made it known that the rick was to be finished that night...”

and ends with Tess' letter to Angel which concludes:

“Come to me – come to me, and save me from what threatens me!

– Your faithful heartbroken

TESS.”

Also remind yourself of the whole of Chapter 49 of *The French Lieutenant's Woman* which, after the quotation from Tennyson's *Maud*, begins:

“Charles found the curate's house and rang the bell...”

and which concludes:

“But then he smiled and reached out his hands. ‘But shall I tell yer someone who 'as? If you and me play our cards right?’ ”

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

Focus

Cited extracts (Chapter 48 of *Tess* and the whole of Chapter 49 in *The French Lieutenant's Woman*) before moving into analysis of whole novels.

Key Words

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

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

Notes Stronger candidates will understand the genre Nineteenth Century England with some verve; 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. The very weakest candidates may not realise that one novel is Victorian whilst the other is a modern novel with a Victorian setting

Question 8

Compare and contrast the ways in which Hardy and Fowles present Victorian morals and values.

Focus

Whole novels

Key Words

Compare, contrast, ways, Hardy and Fowles, present, Victorian morals and 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"> 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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre/characters. 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 and Victorian morals and values. Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of Victorian morals and values 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 Victorian morals and values in whole texts. Exploratory. Understands terms and sees characters as 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 of <i>Victorian morals and values</i>. 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 Successful answers will be aware of the writers at work and will pay keen attention not only to the concept of Victorian morals and values but also the fact that one writer is a genuine Victorian while the other is a contemporary writer surveying Victorianism from a modern vantage point.

SECTION C – Ways of Telling**OPTION 5: REFLECTIONS**

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

Question 9

Remind yourself of the section about six and a half pages into Chapter 9:

The Game of Conquer (in Book Two) of *Precious Bane* which begins:

“It was the day after this that Jancis came rushing in, all wild, to say that Beguildly was going to take her to the hiring fair on May Day...” and which ends about five pages later at the end of the chapter:

“All in a minute she’d faded away like a ghost in the wild, dark, stormy woods.”

Also remind yourself of the section of Chapter 19 of *Cold Comfort Farm* which begins at the opening of the chapter:

“After the departure of Seth, life at the farm settled down and became normal again...” and which ends about four pages later with:

“He did not seem at all offended or hurt, and they drove home together afterwards in comfortable silence.”

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

Focus

Cited extracts (Chapter 9 *The Game of Conquer* in *Precious Bane* and the cited section of Chapter 19 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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts. 	<ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers' attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> Clearly able to evaluate and analyse issues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both extracts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. 	Band 4 16-20

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 problems and difficulties and how people try to solve them in *Precious Bane* and *Cold Comfort Farm*.

Focus

Whole novels.

Key Words

Compare, contrast, presentation, problems, difficulties, how solve

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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre/keywords. Evidence 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 keywords 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 terms and sees <i>problems</i> in both novels. 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 <i>problems</i> and <i>solving</i>. 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 Successful answers will clearly delineate interesting problems and solutions in both novels and will tie-in authorial intention to what happens to characters. Weaker candidates will probably want to list a variety of problems and will see characters in novels as real people.

OPTION 6: HUMOROUS WRITING

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

Question 11

Remind yourself of Chapter 47 of *Captain Corelli's Mandolin: Dr Iannis Counsels his Daughter*.

Also remind yourself of the section of Chapter 33 *Nately's whore* of *Catch-22* which begins about two and a half pages into the chapter with:

“She was not sure what they wanted from her. Each time she slumped over with her eyes closed they shook her awake...”

and which concludes at the end of the chapter:

“But she missed Nately when he was away and was furious with Yossarian when he punched Nately in the face with all his might and knocked him into the hospital with a broken nose.”

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

Focus

Cited extracts (Chapter 47 of *Captain Corelli's Mandolin* and Chapter 33 *Nately's whore* 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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes Stronger candidates will understand the biting satire 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

“Heller’s humour is always savage and cynical whereas de Bernières’ humour is more mellow and altogether more kindly-intended.”

Compare and contrast *Captain Corelli’s Mandolin* and *Catch-22* to say how far you agree with this observation.

Focus

Whole novels

Key Words

Heller’s humour always savage and cynical, de Bernières, more mellow, altogether, more kindly-intended, compare, contrast, say how far, you agree

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers’ meanings. 	<ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. 	<ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre/characters. Evidence 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 both novels showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of levels of humour 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. Clearly understands “more mellow” and “kindly intended”. Exploratory. Understands terms and disentangles both novels. Differences of form, structure and language analysed. Detailed analysis of writers’ techniques. Systematic textual detail. <i>Always</i> analysed. 	<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 humour. 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 Successful answers will understand the different uses to which humour is put by both novelists and will make much of the keyword *always*. The best candidates will not be afraid to take exception with the observation in the question and will argue with confidence. The weakest candidates will presumably get a little lost with the terms *more mellow* and *kindly-intended*.

OPTION 3: VISIONS OF THE FUTURE – for re-sit candidates only

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

Question 13

Remind yourself of the section of Chapter VI (6) in Part III (3) of *Nineteen Eighty-Four*, which begins about three and a half pages into the chapter with:

“He had seen her; he had even spoken to her. There was no danger in it...”

and which concludes at the end of the novel:

“He loved Big Brother.”

Also remind yourself of the section of Chapter XVIII (18) of *Brave New World* which begins about ten pages into the chapter with:

“The weather was breathlessly hot, there was thunder in the air...”

and which concludes at the end of the novel.

Compare and contrast the subject matter and style of these two extracts and consider their appropriateness as conclusions.

Focus

Cited extracts (Chapter 6, Part 3 of *1984* and Chapter 18 of *Brave New World*) moving into analysis of whole novels.

Key Words

Compare, contrast, subject matter, style, consider, appropriateness as conclusions

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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. • Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in extracts and whole texts. • Exploratory. • Analyses links between and differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes The best candidates will be very comfortable when writing about the *appropriateness* of the extracts as *conclusions* to both novels and will have thought about the ways the writers end their novels. Successful candidates will always have comparison and contrast at the heart of their essays. Less successful candidates will rework narrative and ignore keywords.

Question 14

The publishers of both novels claim that *Nineteen Eighty-Four* and *Brave New World* are “brilliant satires”. Compare and contrast the effectiveness of the satire in both novels.

Focus

whole novels

Key Words

brilliant, satire, compare, contrast, effectiveness

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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy. Responds with a little confidence to links 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 <i>brilliance</i> and <i>satire</i>. 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 satire 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 <i>brilliant satires</i>. 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 are the key words **brilliant satires**: the best candidates will move comfortably around the axis of *brilliance* and *satire* and will discriminate and argue with style and knowledge. Weak candidates will struggle to construct coherent arguments due to lack of knowledge of novels and will probably struggle with the key word *effectiveness*.

OPTION 4: EXPERIENCES OF INDIA – for re-sit candidates only

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

Question 15

Remind yourself of the section of *A Passage to India*, which begins about fourteen pages into Chapter XIV (14) with:

“After Mrs Moore all the others poured out...”

and which concludes at the very end of Chapter XV (15):

“...thinking with half her mind ‘Sightseeing bores me’ and wondering with the other half about marriage.”

Also remind yourself of the section of the 1923 part of *Heat and Dust*, following the diary entry for 20 June, which begins about three pages into the narrative with:

“That journey was uncomfortable, and not only because of heat and dust...”

and which concludes at the end of the section with:

“He laughed and laughed, well pleased with her.”

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

Focus

Cited extracts (sections of Chapters 14 and 15 of *A Passage to India* and 1923 section of *Heat and Dust* following diary entry for 20 June) moving into an 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 uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. Can respond to links of subject matter and themes. 	<ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent personal response. 	Band 2 9-10
<ul style="list-style-type: none"> Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts. 	<ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers' attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> Clearly able to evaluate and analyse issues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to extracts and whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both extracts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. 	Band 4 16-20

Notes The extracts give candidates plenty of scope to compare and contrast some of novels' key themes and ideas: *Passage* involves the beginning of the incident in the Marabar Cave, Mrs Moore's realisation of "ou-boum" and Adela's thoughts and questions to Aziz about love and marriage; *Heat and Dust* contains the incident at Baba Firdaus' grove, the "desperadoes", the red string and Olivia being drawn to the Nawab by a magnetic strength...the best candidates will surely relish the opportunities presented to them in these extracts.

Question 16

Compare and contrast the presentation of the relationships between the narrator and Chid in *Heat and Dust* with that of Dr Aziz and Fielding in *A Passage to India*.

Focus

whole novels

Key Words

Compare, contrast, presentation, relationships, narrator, Chid / Dr Aziz, Fielding

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 characters in whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> A few telling comparisons/contrasts showing an awareness of genre. Evidence sometimes sketchy. Responds to differences and similarities with 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 humour 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 all four characters in 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 whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of text. Analysis of all four 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 best candidates will keep both pairs of characters (all four) at the heart of their answer; weaker candidates may be happier with one pair or another and the weakest candidates may ignore the fact that the narrator in *Heat and Dust* is a construct of Praver Jhabvala's. The best answers will signpost their way around both texts with skill and will select their evidence with thought and care.