



## General Certificate of Education

# English Literature 5741 *Specification A*

*LTA1 The Modern Novel*

## Mark Scheme

*2006 examination - January series*

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

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

## **LTA1: The Modern Novel**

### **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 1**

- In this unit, the weightings of the AOs are:

AO1	7%
AO2i	10%
AO3	8%
AO4	5%

### **How to use the Grids and the marking scheme**

- For this unit, AOs 1, 2i and 3 are presented together in the grid because they are of approximately equal weighting; please consider this column first in order to reach your mark out of 20.
- Verify this mark by then considering the column that relates to AO4.

## The Spire – William Golding

### Question 1

Consider the presentation and importance of Anselm in the novel.

#### Focus

Portrayal of character of Anselm in novel

#### Key Words

Consider, presentation, importance, Anselm

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Anselm</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>presentation/importance</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>presentation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses importance</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to <u>whole</u>.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation and importance</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Spire – William Golding

### Question 2

How appropriate do you find this extract as the opening of the novel? You should consider both subject matter and style.

### Focus

Opening extract and whole novel describing Jocelin’s reaction to model

### Key Words

How appropriate, opening of novel, subject matter, style

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of Jocelin with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>how appropriate</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>how appropriate</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>appropriateness</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses subject matter and style.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to <u>whole</u>.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>appropriateness of extract</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Cold Mountain – Charles Frazier

### Question 3

Consider Frazier’s portrayal of Ruby in the novel.

#### Focus

Portrayal of Ruby in novel

#### Key Words

Consider, portrayal, Ruby

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Ruby</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>portrayal of</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>portrayal</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>portrayal</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses presentation of Ruby</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>portrayal of Ruby</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Cold Mountain – Charles Frazier

### Question 4

Remind yourself of this extract from the novel where Ada and Inman are re-united. Using the extract as a starting point, consider the ways Frazier presents their relationship in the novel.

### Focus

Portrayal of Inman and Ada’s relationship in extract and novel

### Key Words

Starting point, consider, ways presents, relationship

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>Simple telling of story/describing of <u>Ada and Inman</u> with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Analyses relationship in extract and whole</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>ways presents relationship</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20

## Wise Children – Angela Carter

### Question 5

Examine Carter's use of doubles in the novel.

#### Focus

Theme of doubles in novel

#### Key Words

Examine, use of, doubles

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>doubles</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>use of</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>use of</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>use of</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses presentation of doubles</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>writer's use of doubles</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Wise Children – Angela Carter

### Question 6

Remind yourself of the following extract which describes the set of the film of *A Midsummer Night's Dream*. Using the extract as a starting point, consider the importance of the film-making episode in the novel.

### Focus

Film-making episode and whole novel

### Key Words

Starting point, consider, importance, film-making episode

<p style="text-align: center;"><b>AOs 1-3</b></p> <p><b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>filming</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>importance of</u>.</li> </ul>	<p style="text-align: center;">Band 1 0-6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>importance</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7-10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>importance</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses film-making episode</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p style="text-align: center;">Band 3 11-15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>importance of film-making episode in novel</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p style="text-align: center;">Band 4 16-20</p>



## Possession – A.S Byatt

### Question 7

Consider the presentation and importance of Mortimer Cropper in the novel.

### Focus

Portrayal of Mortimer Cropper in novel.

### Key Words

Consider, presentation, importance, Mortimer Cropper

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Bands and Marks
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Cropper</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>presentation/importance</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>presentation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses importance</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation and importance</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Possession – A.S Byatt

### Question 8

How appropriate is the following extract as the ending of the novel? You should consider both subject matter and style.

### Focus

Ending of novel and whole

### Key Words

How appropriate, ending, subject matter, style

<b>AOs 1-3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>ending</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>how appropriate</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>appropriateness</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>appropriateness</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses subject matter and style</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>extract in terms of subject matter and style</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Spies – Michael Frayn

### Question 9

Explore the ways Frayn presents uncertainty and threat during war time.

### Focus

Themes of uncertainty and threat through novel

### Key Words

Explore, ways, presents, uncertainty, threat, war time

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>war time</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>themes</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses threat and uncertainty</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways uncertainty and threat presented</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Spies – Michael Frayn

### Question 10

Remind yourself of the following extract from the novel. Using the extract as a starting point, consider the ways Frayn presents Keith’s mother.

### Focus

Presentation of Keith’s mother in novel

### Key Words

Starting point, consider, ways, presents, Keith’s mother

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Keith’s mother</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses mother in extract and whole</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways presents Keith’s mother</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Handmaid's Tale – Margaret Atwood

### Question 11

Consider the ways in which Atwood presents the theme of helplessness in the novel.

#### Focus

Theme of helplessness through novel

#### Key Words

Consider, ways, presents, theme, helplessness

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>helplessness</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses theme of helplessness</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways presents theme</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## The Handmaid’s Tale – Margaret Atwood

### Question 12

Remind yourself of the following extract from the novel. Using the extract as a starting point, explore the ways Atwood uses the theme of words and language in the novel.

### Focus

Theme of words and language in novel

### Key Words

Starting point, explore, ways, uses, theme, words and language

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>extract</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways uses words etc.</u></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways uses</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways uses</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses words and language.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways uses theme of words and language.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Enduring Love – Ian McEwan

### Question 13

Explore McEwan’s presentation of Jed Parry.

#### Focus

Presentation of character of Jed in novel

#### Key Words

Explore, presentation, Jed

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Jed</u> with increasing accuracy.</li> <li>• Asserts</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>presentation</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>• Begins to consider <u>presentation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses Jed’s function</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation of Jed</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16-20

## Enduring Love – Ian McEwan

### Question 14

Remind yourself of the following extract from the novel where Joe reads Clarissa’s letters. Consider the importance of the episode in the novel as a whole.

### Focus

Episode of reading letters in whole novel

### Key Words

Consider, importance, episode of Joe reading Clarissa’s letters

AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>Simple telling of story/describing of <u>episode</u> with increasing accuracy.</li> <li>Asserts.</li> <li>Sometimes irrelevant.</li> <li>Lapses in technical accuracy.</li> <li>Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>Dependent on unassimilated notes.</li> <li>Unclear line of argument/poor deployment of knowledge.</li> <li>Little or no attention to <u>importance in novel</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>Begins to address <u>importance</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>Expression clear if limited by vocabulary.</li> <li>Some inaccuracies.</li> <li>General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>Some evidence of individual response with general reference.</li> <li>Not always balanced or consistent.</li> </ul>	Band 2 7-10
<ul style="list-style-type: none"> <li>Begins to consider <u>importance</u> and how choices of language, form and structure inform meaning.</li> <li>Supporting evidence increasingly based on close reading.</li> <li><u>Analyses episode in relation to novel</u>.</li> <li>Expression controlled, vocabulary widening.</li> <li>Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11-15
<ul style="list-style-type: none"> <li>Detailed analysis and exploration of <u>episode in relation to whole</u>.</li> <li>Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>Mature and confident judgement.</li> <li>Clear, cogent argument.</li> </ul>	Band 4 16-20