



**General Certificate of Education**

**English Literature 5741**

*Specification A*

**LTA1      The Modern Novel**

**Mark Scheme**

*2007 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.

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## **The Assessment Objectives**

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

### **Unit 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 ways Golding presents the thoughts and actions of a man with an obsessive vision.

### Focus

Presentation of Jocelin and his vision

### Key Words

Ways, presents, thoughts and actions, obsessive vision

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>Jocelin</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>obsessive vision</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>obsessive vision</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</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 obsessive vision</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

Remind yourself of the following extract from *The Spire*. What do you think is the significance of the extract in the novel as a whole?

### Focus

Episode of movement of earth in novel as a whole

### Key Words

Significance, novel as a whole

<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>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>significance</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>significance</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>significance</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses place in whole 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

**Cold Mountain- Charles Frazier****Question 3**

How far do you agree with the description of *Cold Mountain* as a 'romantic quest' novel?

**Focus**

Genre of novel, starting with 'romantic quest'

**Key Words**

How far, agree, 'romantic quest'

<b>AOs 1-3 Knowledge and understanding. Clear communication. Form, structure, language.</b>	<b>AO4 Informed independent judgements.</b>	<b>Bands and Marks</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>romantic features</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 far agree, or alternatives.</u></li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>how far a romantic quest</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>genre of romantic quest and alternatives</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses features of genre.</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>features of romantic quest and alternatives.</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**

Using the following extract as a **starting point**, discuss the presentation of Ada in the novel.

**Focus**

Presentation of character Ada in the novel

**Key Words**

Starting point, discuss, presentation, Ada

<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>Ada</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 of Ada</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 of Ada</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses the presentation throughout</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 Ada throughout the 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>	Band 4 16-20

**Wise Children- Angela Carter****Question 5**

Examine the ways Carter uses ideas about time, youth and age in the novel.

**Focus**

Themes of time, youth, age

**Key Words**

Examine, ways, ideas about time, youth, age

<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>themes</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</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>all three ideas</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>the ideas and the ways Carter uses them</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses use of all three ideas throughout 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>use of all three ideas throughout the 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>	Band 4 16-20

**Wise Children- Angela Carter****Question 6**

Using the following extract as a **starting point**, consider the ways Carter presents the characters of Lady Atalanta, Imogen and Saskia.

**Focus**

Characters of Lady Atalanta, Saskia and Imogen

**Key Words**

Starting point, consider, ways, presents, Lady Atalanta, Imogen, Saskia

<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>three characters</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>presentation of three characters</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 Carter presents three characters</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 through 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>ways Carter presents all three characters.</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 7**

Explore the ways Byatt uses settings – buildings, interiors, landscapes – in her novel.

**Focus**

Settings in novel

**Key Words**

Explores, ways, uses, settings

<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>settings</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</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>use of settings</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 settings</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses ways writer uses settings</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 Byatt uses settings</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**

Using the following extract as a **starting point**, write about the presentation and importance of Beatrice Nest in *Possession*.

**Focus**

Presentation of Beatrice throughout novel

**Key Words**

Starting point, presentation, importance, Beatrice Nest.

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>Beatrice</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 or importance</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation and 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>presentation and importance of Beatrice</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses writer's use of character</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 of Beatrice</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 presentation of Keith and his importance in the novel.

**Focus**

Character of Keith

**Key Words**

Explore, presentation, importance, Keith

<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>Keith</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 and importance of Keith</u> but in a general way at level of narration and description of events 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 and importance of Keith</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 Keith throughout 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>presentation and importance of character Keith.</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**

Using the following extract as a **starting point**, explore the ways Frayn uses the idea of there being ‘something not quite right’ with Stephen’s family in the novel.

**Focus**

Theme of ‘something not quite right’ with Stephen’s family

**Key Words**

Starting point, explores, ways, uses, idea of ‘something not quite right’, Stephen’s family

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>Stephen’s family</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 idea</u>.</li> </ul>	Band 1 0-6
<ul style="list-style-type: none"> <li>• Begins to address <u>theme</u> but in a general way at level of narration and description of events and characters in the family.</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>writer’s use of theme</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 Stephen’s family</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 ‘something not quite right’ with Stephen’s family</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