



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2008 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.

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The Assessment Objectives

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

Unit 5

- In this unit, AO2ii is the dominant Assessment Objective. The weightings of the AOs are:
AO1 5%
AO2ii 13%
AO3 6%
AO4 6%

	AO1	AO2ii	AO3
	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

	AO4	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

OPTION 1: HISTORY IN LITERATURE

Set Texts *The Siege of Krishnapur*- J.G. Farrell
 True History of the Kelly Gang- Peter Carey

Question 1

Remind yourself of the section about five pages into Chapter 14 in Part Two of *The Siege of Krishnapur* which begins:

“By the time he had paid a visit to the banqueting hall the light was beginning to fade...” and which ends some seven pages later with:

“By the time a fatigue party came out of the darkness to relieve him he had composed himself again, which was just as well in the circumstances, for no garrison is encouraged by the sight of its commander in tears.”

Also remind yourself of the section in Parcel 3 ‘His Life at 15 Years of Age’ in *True History of the Kelly Gang* which begins about eight pages into the chapter with:

“That night Harry sprung for a mighty feed in the dining room at Lardner’s Countryman’s Hotel you never saw the likes...” and which ends some seven pages later with:

“Just pick up the adjectival marbles he said wearily I did so and that was the moment by the law I made myself a bushranger as well.”

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

Question 1

FOCUS: Cited extracts (chapter 14, Part Two *Siege of Krishnapur*, Parcel 3 of *True History of the Kelly Gang*) 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

Question 2

Compare and contrast the presentation of male-female relationships in *The Siege of Krishnapur* and *True History of the Kelly Gang*.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, male-female relationships.

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. • 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 between texts. • Makes effort to grapple with presentation of male-female relationships in both novels but may tend to list. 	<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 <i>male-female relationships</i>. 	<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 <i>male-female relationships</i>. • Exploratory. • Detail used from both texts. • Understands presentation. • Analyse 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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of <i>presentation of male-female relationships</i> in fine 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

OPTION 2: WOMEN'S PERSPECTIVES

Set Texts *The Left Hand of Darkness*- Ursula le Guin
 Oryx and Crake- Margaret Atwood

Question 3

Remind yourself of the section of Chapter 13 'Down on the Farm' from *The Left Hand of Darkness* which begins about seven pages into the chapter with:

"I was not much troubled by hunger. The last meal I remembered eating was that long and heavy dinner at Shusgis' house..." and which concludes at the end of the chapter with: "The day after Asra's death they called me for examination; this time they had to carry me in, and I can't remember anything further than that."

Also remind yourself of the whole chapter 'Pixieland Jazz' from section 6 of *Oryx and Crake*.

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

Question 3

FOCUS: cited extracts (chapter 13: *Left Hand of Darkness*; 'Pixieland Jazz', Chapter 6 *Oryx and Crake*) moving into analysis of whole novel.

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

Question 4

“Both novels are brilliant explorations of daring and survival.”

Compare and contrast *The Left Hand of Darkness* and *Oryx and Crake* to show how far you agree with this opinion.

FOCUS: whole novels

KEY WORDS: brilliant, explorations, daring, survival, compare, contrast, 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. • 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 between texts. • Acknowledges key words especially <i>explorations</i>. • Some attention given to <i>daring/survival</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 <i>daring</i> and <i>survival</i>. • Pays some attention to <i>brilliant explorations</i>. 	<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. • Detail used from both texts. • Understands <i>brilliant explorations</i> and <i>daring/survival</i>. • Argues by understanding <i>how far</i>. • Understands 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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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

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 16 of *Riddley Walker* which begins about half a page into the chapter with:

“Woak up with a lam leg in my face it wer that dog forage sqwad looking after me agen...” and which ends about ten pages later with:

“Here come the Bernt Arse pack then with the black leader. Goodparley said, ‘I ain’t ben this close to dogs this long time.’”

Also remind yourself of the section which begins about two and a half pages into Chapter 2 of Part 3 of *A Clockwork Orange* with:

“And that was it, that was what I viddied quite clear was the thing to do, but how to do it I did not properly know...” and which concludes at the end of Chapter 3 some seven pages later with:

“Where was I to go, who had no home and not much cutter in my carmans? I cried for myself boo hoo hoo. Then I got up and began walking.”

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

Question 5

FOCUS: cited extracts (Chapter 16 of *Riddley Walker*; and of chapter 2, all of chapter 3 part 3 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 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

Question 6

Compare and contrast the presentation of hope and despair in the two novels.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, hope and despair.

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. • 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 between texts. • Acknowledges key words especially <i>presentation</i>. • Some notion of <i>hope</i> and <i>despair</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 <i>presentation</i> and importance of <i>hope</i> and <i>despair</i> within the 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. • Detail used from both texts. • Understands terms <i>hope</i> and <i>despair</i>. • Clinches <i>presentation</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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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

OPTION 4: PERSPECTIVES ON NINETEENTH CENTURY ENGLAND

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

Question 7

Remind yourself of the section of Chapter XLVI (46) of *Tess of the D'Urbervilles* to be found in the phase of the novel entitled 'The Convert' which begins about two and a half pages into the chapter with:

"He drew a piece of parchment from his pocket . . ." and which concludes at the end of the chapter some nine pages later with:

"That clever fellow little thought that, by telling her those things, he might be paving my way back to her!"

Also remind yourself of the whole of the short Chapter 50 of *The French Lieutenant's Woman* which begins with the extract from Darwin's *The Origin of Species*:

"I think it inevitably follows, that as new species in the course of time are formed through natural selection, others will become rarer and rarer, and finally extinct..." and which concludes about nine pages later:

"Mary looked up at Charles: those vivid eyes seemed to forbid him to watch or remain. He accepted their candid judgement."

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

Question 7

FOCUS: cited extracts (Chapter XLVI [46] of *Tess* and Chapter 50 of *The French Lieutenant's Woman*) 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

Question 8

Compare and contrast the ways in which Hardy and Fowles present important religious ideas in the novels.

FOCUS: whole novels

KEY WORDS: compare, contrast, ways, (writers) present, important, / religious ideas.

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. • 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 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 <i>religious/ ideas</i> 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 the importance of <i>religious ideas</i>. • Differences of form, structure and language analysed. • Detailed analysis of writers' techniques via attention to <i>presentation</i>. • Systematic textual detail offered. 	<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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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

OPTION 5: QUEST LITERATURE

Set Text *The Adventures of Huckleberry Finn*- Mark Twain
 Northern Lights- Philip Pullman

Question 9

Remind yourself of the whole of the short Chapter 11 in *The Adventures of Huckleberry Finn* which begins with:

“‘Come in,’ says the woman, and I did...” and which ends some eight pages later with:

“Then we got out the raft and slipped along down in the shade, past the foot of the island dead still, never saying a word.”

Also remind yourself of the section of Chapter 5 ‘The Cocktail Party’ of *Northern Lights* which begins about seven and a half pages into the chapter with:

“She was going past a group of men and one young woman near the large sofa when she heard the word *Dust...*” and which concludes about nine pages later at the end of the chapter with:

“A moment after that she was through and pulling it quietly shut, and with Pantalaimon a goldfinch again, she ran for the stairs and fled.”

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

Question 9

FOCUS: cited extracts from chapter 11 of *The Adventures of Huckleberry Finn* and Chapter 5 'The Cocktail Party' in *Northern Lights* before moving on to 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

Question 10

Compare and contrast the presentation of the importance of secrets and lies in both novels.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, importance, secrets, lies.

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. • 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 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 <i>secrets</i> and <i>lies</i> 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 the importance of <i>secrets</i> and <i>lies</i>. • <i>Presentation</i> clinched. • Differences of form, structure and language analysed. • Detailed analysis of writers' techniques. • Systematic textual detail. • <i>Importance</i> analysed thoughtfully. 	<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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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

OPTION 6: MINDS UNDER STRESS

Set Texts *The Bell Jar*- Sylvia Plath
 One Flew over the Cuckoo's Nest- Ken Kesey

Question 11

Remind yourself of the section of *The Bell Jar* which begins about nine and a half pages into Chapter One with:

“The waiter came up then, and the man ordered drinks for the four of us. He looked so at home in that citified bar in his ranch outfit I thought he might well be somebody famous...” and which concludes about eleven and a half pages later in Chapter Two with:

“...she gave a low moan and pitched forward out of my arms. A jet of brown vomit flew from her mouth and spread in a large puddle at my feet.”

Also remind yourself of the extract from the section of Part Four of *One Flew Over the Cuckoo's Nest* which begins about thirty-three and a half pages into the section and about twenty-nine and a half pages from the end of the whole novel with:

“At midnight, when Geever and the other black boy and the nurse went off duty, and the old coloured fellow, Mr Turkle, came on for his shift, McMurphy and Billy were already up, taking vitamins, I imagined...” and which concludes about eight and a half pages later with:

“Sefelt didn't open his eyes, but he rasied a limp hand and picked the wallet out of his mouth. He grinned through his spit. 'I'm all right,' he said. 'Medicate me and turn me loose again.’”

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

Question 11

FOCUS: cited extracts: sections of Chapter One and Chapter Two of *The Bell Jar* and relevant extract of *One Flew over the Cuckoo's Nest* (from Part Four) before moving into 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

Question 12

Compare and contrast the presentation of the role of drugs, alcohol and medical treatment in both novels.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, role, drugs, alcohol, medical treatment.

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. • 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. • May tend to list incidents involving <i>drugs, alcohol and medical treatment</i>. 	<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 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 <i>presentation of drugs, alcohol and medical treatment</i>. 	<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 analyse role of <i>drugs, alcohol and medical treatment</i>. • Exploratory. • Understands key word <i>presentation</i> and writers' intentions. • 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 both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both novels 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. • Compelling argument presented. 	Band 4 16-20

OPTION 5: (Re-sit Candidates Only) REFLECTIONS

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

Question 13

Remind yourself of the section of *Precious Bane* which begins about six pages into Chapter 6: 'The Breaking of the Mere' in Book Four of the novel with:

"All the while, as we talked, and as I sat lonesome on the churchyard wall, I was ware of black looks cast at me, side-glances, a pushing out of the lips, and lifting of shoulders..." and which concludes some ten pages later at the very end of the novel with:

"And when he'd said those words, he bent his comely head and kissed me full upon the mouth.

* * * * *

Here ends the story of Prudence Sarn."

Also remind yourself of the whole of Chapter 23 of *Cold Comfort Farm* which begins with:

"Young Pent-Hartigan drove her back to the farm..." and which concludes at the end of the novel some five pages later with:

"She glanced upwards for a second at the soft blue vault of the midsummer night sky. Not a cloud misted its solemn depths. To-morrow would be a beautiful day."

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

Question 13

FOCUS: cited extracts: chapter 6 'The Breaking of the Mere' from book four of *Precious Bane* and whole of chapter 23 of *Cold Comfort Farm*, before moving into 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

Question 14

Compare and contrast the presentation of the roles of fate and free will in *Precious Bane* and *Cold Comfort Farm*.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, role, fate, free will.

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. • 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. • May tend to list incidents involving <i>fate and free will</i>. 	<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 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 <i>fate and free will</i> 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 importance of <i>fate/free will</i>. • <i>Presentation</i> clinched. • Differences of form structure and language analysed. • Detailed analysis of writers' techniques. • Systematic textual detail. • Novels analysed thoughtfully. 	<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 novels 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