

GCE 2004

June Series



Mark Scheme

English Literature A

Unit LA5W

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

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

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June 2004**LA5W****The Assessment Objectives**

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

Unit 5

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

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

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

OPTION 1: HISTORY IN LITERATURE

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

Question 1

Remind yourself of the section of Chapter Thirty-Two in Part Six of *Sacred Hunger* which begins about nine and a half pages from the **end** of the chapter with:

“ ‘That is he, isn’t it, under the sheet?’ Paris nodded at the easel...”

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

“ ‘...I do not know why, for the life of me, but I am set on speaking to you as I have spoke to no one else, and I need a distance between us if I am to get through to the end.’ ”

Also remind yourself of the section of *Hawksmoor* which begins about eight and a half pages into Chapter 3 with:

“But to make short this part of my Discourse: my Aunt having no Objection, and the Trade much in need of fresh Hands after the Fire, I was put out as a Mason’s Apprentice to one Richard Creed...”

and which ends some five and three-quarter pages later with:

“Get thee to a Privy, I whispered to myself as he went away chuckling...”

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

Focus

Cited extracts (Chapter 32 *Sacred Hunger*; Chapter 3 *Hawksmoor*) moving into analysis of whole novels.

Key Words

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

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

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

Question 2

Compare and contrast the presentation of Matthew Paris in *Sacred Hunger* with that of Sir Christopher Wren in *Hawksmoor*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, Matthew Paris, Sir Christopher Wren.

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

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

OPTION 2: A WOMAN'S STRUGGLE

Set Texts *Oranges Are Not The Only Fruit* – Jeanette Winterson
 The Color Purple – Alice Walker

Question 3

Remind yourself of the section of *Ruth* in *Oranges Are Not The Only Fruit* which begins about twelve and a half pages into the chapter with:

“In town, the following morning, I saw Joe. He waved and hurried up to me...”

and which ends some four and a half pages later with:

“But I went, nevertheless, comforting myself with my plan.”

Also remind yourself of the two consecutive letters Nettie writes to Celie (to be found on pages 159 to 163 of The Women's Press edition of *The Color Purple*). The first letter begins:

“Dearest Celie,

Every day for the past week I've been trying to get Corrine to remember meeting you in town...”

and ends:

“But, Celie, in the middle of the night she woke up, turned to Samuel and said: I believe. And died anyway.

Your Sister in Sorrow,

Nettie”

The second letter begins:

“Dearest Celie,

Just when I think I've learned to live with the heat, the constant dampness, even steaminess of my clothes...”

and ends:

“But how could he? There is so much we don't understand. And so much unhappiness comes because of that.

love and Merry Christmas to you,

Your sister Nettie”

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

Focus

Cited extracts (*Ruth* in *Oranges...* and the letters on p159-163 in *Color Purple*) moving into analysis of whole novels.

Key Words

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

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

Notes Stronger candidates will understand the links of subject matter and literary techniques in both extracts with confidence and style; weaker candidates may struggle to write more than a narrative reworking of extracts / whole novel. The very best candidates will compare and contrast by always having both texts close to the centre of their argument. Weaker candidates will probably opt for a critique of one novel, then of the other with only a desultory attempt at comparison and contrast in the conclusion.

Question 4

“To find a kind of freedom the protagonists in both novels (Jeanette and Celie) have first to overcome the corrupting influence of male adults and then to learn to ignore the repressive nature of organised religion.”

Compare and contrast *Oranges Are Not The Only Fruit* and *The Color Purple* to show how far you agree with this opinion.

Focus

Whole novels.

Key Words

Compare, contrast, opinion, find, kind of freedom, overcome, corrupting influences of male adults, learn, ignore, repressive nature, organised religion.

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

Notes This question is a clear invitation for candidates to argue with passion and engagement. Key differentiators will include how candidates organise responses to the key terms *a kind of freedom*, *corrupting influences of male adults* and *repressive nature of organised religion*. All success will revolve around the candidates' ability to sift through the implications in the question. Any argument is valid if backed up by supporting and valid textual evidence.

OPTION 3: VISIONS OF THE FUTURE

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

Question 5

Remind yourself of the following extracts:

Extract A: The section of Chapter XVI (16) of *Brave New World* which begins about one page into the chapter with:

“Mustapha Mond shook hands with all three of them; but it was to the Savage that he addressed himself...”
and which concludes about eight pages later with:

“‘Bring three men,’ he ordered, ‘and take Mr Marx into a bedroom. Give him a good *soma* vaporization and then put him to bed and leave him.’”

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

“He was opposite them now. His solid form towered over the pair of them...”

and concludes some eight and a half pages later with:

“‘The one he gives you will contain a copy of Goldstein’s book. You will return it within fourteen days.’”

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

Focus

Cited extracts (Chapter XVI (16) of *Brave New World* and Chapter 8 in Part II of *1984*) moving into analysis of whole novels.

Key Words

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

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

Notes Stronger candidates will understand the links of subject matter and literary techniques in both extracts with confidence and style and will also understand the genre Visions of the Future; weaker candidates may struggle to write more than a narrative re-working of the extracts / whole novels. The very best candidates will compare and contrast by always having both texts close to the centre of their argument. Weaker candidates will probably opt for a critique of one novel, then of the other with only a desultory attempt at comparison and contrast in the conclusion.

Question 6

Compare and contrast Orwell's and Huxley's presentation of the relationships between men and women in *Nineteen Eighty-Four* and *Brave New World*.

Focus Whole novels

Key Words Compare, contrast, presentation, relationships between men and women.

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

Notes There may be a tendency for weaker candidates to list and describe the various male/female relationships in both novels and possibly to overlook the importance of the relationship between the Savage and Linda. The best candidates will concentrate as much on the key word *presentation* as they do on the word *relationships*.

OPTION 4: EXPERIENCES OF INDIA

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

Question 7

Remind yourself of the section of Chapter XXXVI (36) of Part 3 (Temple) of *A Passage to India* which begins about three and a half pages into the chapter with:

“The European Guest House stood two hundred feet above the water, on the crest of a rocky and wooded spur that jutted from the jungle...”

and which concludes some six pages later with:

“Hastily he pulled away, feeling that his companion was not so much a visitor as a guide. He remarked, ‘Shall we go back now?’”

Also remind yourself of the 1923 section of *Heat and Dust* which comes after the diary entry for 31 August and which begins:

“Satipur also had its slummy lanes, but Khatm had nothing else...”

up to the section which concludes some six and a half pages later with:

“She never came to England again but stayed in the house in the mountains he had bought for her.”

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

Focus

Cited extracts (Chapters 36 of Part 3 (Temple) of *A Passage to India* and the section of *Heat and Dust* which comes after the diary entry for 31 August) moving into analysis of whole novels.

Key Words

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

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

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

Question 8

“In both novels the reader learns little about India or its natives but, instead, learns a great deal about the inward-looking lives of the English characters, who are all either repressed, racist or both.”

By comparing and contrasting *A Passage to India* and *Heat and Dust* say to what extent you agree with this observation.

Focus

Whole novels

Key Words

Compare, contrast, observation, both novels, reader learns little of India or its natives, learns great deal, inward-looking English, all repressed, racist, both

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

Notes This question is a clear invitation for candidates to argue with passion and engagement. Key differentiators will include how candidates organise responses to the key terms, *repressed* and *racist* and how they apply those words to English (as well as Indian characters). All success will revolve around the candidates' ability to sift through the implications in the question. Any argument is valid if presented with relevant supporting textual evidence.

OPTION 5: REFLECTIONS

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

Question 9

Remind yourself of the section about seven pages into Chapter 1: *Harvest Home* (in Book 4) of *Precious Bane* which begins:

“It was merry to hear, also. The voices rang so sweet in the thin, still air...”

and which ends about nine and a quarter pages later with:

“‘But it’s foolish in you not to dance,’ he says. ‘A wench with a figure like an apple-blow fairy!’

He gi’d a little laugh and went.”

Also remind yourself of the section of Chapter 16 of *Cold Comfort Farm* which begins about two pages into the narrative with:

“The great kitchen was full of people. They were all silent...”

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

“A withered flower fell from the sukebind wreath into the coals.

It was half past four.”

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

Focus

Cited extracts (Chapter 1 *Harvest Home* in Book 4 *Precious Bane* and the cited section of *Cold Comfort Farm*) moving into analysis of whole novels.

Key Words

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

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

Notes Stronger candidates will understand the reflective nature of these texts with confidence and authority, particularly understanding Gibbons' pastiche/parody of the "earthy" novels of the 1920s; weaker candidates may struggle with more than a narrative re-working of extracts / whole novels. The best candidates will compare and contrast by always having both texts close to the centre of their argument. Weaker candidates will probably opt for a critique of one novel, then the other with only a desultory attempt at comparison and contrast in the conclusion.

Question 10

Compare and contrast the presentation of Jancis Beguildy in *Precious Bane* with that of Elfine Starkadder in *Cold Comfort Farm*.

Focus

Whole novels.

Key Words

Compare, contrast, presentation, Jancis Beguildy, Elfine Starkadder

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

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

OPTION 6: HUMOROUS WRITING

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

Question 11

Remind yourself of Chapter Thirty-Five (35) of *Captain Corelli's Mandolin: A Pamphlet Distributed on the Island, Entitled with the Fascist Slogan 'Believe, Fight, and Obey.'*

Also remind yourself of Chapter Eleven (11) of *Catch-22: Captain Black*.

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

Focus

Cited extracts (Chapter 35 of *Captain Corelli's Mandolin* and Chapter 11 of *Catch-22*) moving into analysis of whole novels.

Key Words

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

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

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

Question 12

Compare and contrast the presentation of the love affair between Corelli and Pelagia in *Captain Corelli's Mandolin* with the love affair between Nately and Nately's whore in *Catch-22*.

Focus

Whole novels.

Key Words

Compare, contrast, presentation, love affair, Corelli/Pelagia, Nately/Nately's whore

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

Notes Weaker candidates may tend to narrate and/or describe the love affairs. The best answers will focus clearly on how the writers present the relationships and will be aware of the central importance of the love affairs within both novels. In recent years there has been a tendency for candidates to simplify or even moralise about the novels: *Corelli* =good, wholesome; *Catch-22* = misogynistic, nasty. The best candidates will, hopefully, rise above such clichés and will analyse both texts with skill and perception.