



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2005 examination - June 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.

LA5W Literary Connections

The Assessment Objectives

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

Unit 5

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

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

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

Section A – Literary Themes

OPTION 1: HISTORY IN LITERATURE

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

Question 1

Remind yourself of the section of Chapter Twenty in Part Three of *Sacred Hunger* which begins about three pages from the beginning of the chapter with:

“He found the two men at table already, presenting the attitudes that in the course of these weeks at sea had come to seem heraldic to Paris...”

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

“But that staring child had no world to command, no ship, no community of men to wrench to the shape of his obsession.”

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

“It was Nat who woke me at the Close of Day. As please you sir, *says he* putting his Head around the Door, there is a Gentleman below who wishes to speak with you...”

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

“I do not recall how it ends, Master, *says Nat* at a Loss. But then, as he stood before me, at last I wept.”

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

Focus

Cited extracts (Chapter 20 *Sacred Hunger*; Chapter 7 *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 0-6
<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 ways Unsworth and Ackroyd present ideas concerning the importance of Time in their novels.

Focus

Whole novels

Key Words

Compare, contrast, ways, Unsworth, Ackroyd, present, ideas, importance, Time

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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre/Time. • 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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of Time showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of ideas about Time 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms and sees Time as important theme. • 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of Time. • 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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes Successful answers will analyse the importance and uses of Time in both novels and will pay serious attention to the key word *present*. The best answers will be keenly aware of the writers at work.

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 *Exodus* in *Oranges Are Not The Only Fruit* which begins about seventeen pages into the chapter with:

“Some weeks passed, in which I tried to make myself as ordinary as possible...”

and which ends some seven pages later with:

“There was probably a whole township in there, with values of its own, and a style of gossip.”

Also remind yourself of the section of Celie’s letter to Nettie which begins about ten pages into the letter (on page 230 of *The Women’s Press* edition) with:

“Well, I say, we all have to start somewhere if us want to do better, and our own self is what us have to hand...”

and which ends at the conclusion of the letter about four pages later with:

“And no matter how much the telegram said you must be drown, I still git letters from you.

Your sister,
Celie”

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

Focus

Cited extracts (*Exodus in Oranges...* and the letters on p 230 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 0-6
<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 the other with only a desultory attempt at comparison and contrast in the conclusion.

Question 4

“In both novels all the men are monsters or dismal nonentities; all the women victims or self-important windbags.” Compare and contrast *Oranges Are Not The Only Fruit* with *The Color Purple* to show how far you agree with this opinion.

Focus

Whole novels

Key Words

All men, monsters, dismal nonentities, all women, victims, self-important windbags, compare, contrast, show how far you agree

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers’ meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 0-6
<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. 	<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 monstrous men (nonentities), self-important women (windbags). 	<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 especially <i>all</i> and argues with style and conviction. • Differences of form, structure and language analysed. • Detailed analysis of writers’ techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well-chosen vocabulary showing a command of the technical rules of English. • Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both texts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

Notes 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: *all/monstrous/dismal nonentities/victims* and *self-important windbags*. 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 detail.

Section B – Time and Place

OPTION 3: VISIONS OF THE FUTURE

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

Question 5

Remind yourself of the section of Chapter 14 of *Riddley Walker* which begins about sixteen pages into the Chapter with:

“I dint have nothing to say about it all I cud do wer sit there and be a crowd of 1 to watch what ever he wer going to show...”

and which concludes about seven and a half pages later with:

“I never seen that show befor nor never heard the names of Punch and Mr On The Levvil and that goast befor yet now as I seen them and heard what they had to say it seamt like I musve all ways knowit about them. Seamt like I knowit mor about them nor I knowit I knowit.”

Also remind yourself of the whole of Chapter 4 of Part Two of *A Clockwork Orange* which begins:

“Where I was wheeled to, brothers, was like no sinny I had ever viddied before...”

and which concludes:

“ ‘Stop it? *Stop it*, did you say? Why, we’ve hardly started.’ And he and the others smecked quite loud.”

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

Focus

Cited extracts (Chapter 14 of *Riddley Walker* and Chapter 4 of Part Two of *A Clockwork Orange*) moving into analysis of whole novels.

Key Words

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

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both extracts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with over-view, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes Most 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 the presentation of Riddley in *Riddley Walker* with that of Alex in *A Clockwork Orange*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, Riddley and Alex

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<ul style="list-style-type: none"> • Basic, accurate knowledge of Riddley and Alex. • 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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre and characters. • Evidence is sometimes sketchy. • Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 Riddley and Alex 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms and 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of both characters in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes There may be a tendency for weaker characters to offer character sketches of Riddley and Alex and to ignore both the language they use and the language that the writer and other characters use to describe them. The best candidates will be aware of Riddley and Alex as self-consciously created literary constructs and will, therefore, keep the key word *presentation* at the heart of their answers.

OPTION 4: PERSPECTIVES ON 19th CENTURY ENGLAND

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

Question 7

Remind yourself of the whole of the short Chapter XIX (19) of *Tess of the D'Urbervilles* from the section of the novel entitled *The Rally*. This chapter begins with:

“In general the cows were milked as they presented themselves, without fancy or choice...”

and ends with:

“The insight afforded into Clare's character suggested to her that it was largely owing to her supposed untraditional newness that she had won interest in his eyes.”

Also remind yourself of the section of Chapter Eighteen of *The French Lieutenant's Woman* which begins about one page into the chapter with:

“Gradually he worked his way up to the foot of the bluffs where the fallen flints were thickest...”

and which concludes at the end of the chapter:

“He felt as ashamed as if he had, without warning her, stepped off the Cobb and set sail for China.”

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

Focus

Cited extracts (Chapters 19 in *Tess* and Chapter 18 of *The French Lieutenant’s Woman*) moving into analysis of the whole novels.

Key Words

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

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/Bands</p>
<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. 	<p>Band 1</p> <p>0-6</p>
<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. 	<p>Band 2</p> <p>7-8</p>
<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. 	<p>Band 2</p> <p>9-10</p>
<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. 	<p>Band 3</p> <p>11-13</p>
<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. 	<p>Band 3</p> <p>14-15</p>
<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. 	<p>Band 4</p> <p>16-20</p>

Notes Stronger candidates will understand the genre Nineteenth Century England 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 8

Compare and contrast the presentation of Angel Clare in *Tess of the D'Urbervilles* with that of Charles Smithson in *The French Lieutenant's Woman*.

Focus

Compare, contrast, presentation, Angel Clare, Charles Smithson

Key Words

Whole novels

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<ul style="list-style-type: none"> • Basic, accurate knowledge of Angel and Charles. • 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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre and character. • 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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 Angel and Charles 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms and sees both 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes There may be a tendency for weaker candidates to offer character sketches of Angel and Charles and to ignore both the language they use and the language that the writer and other characters use to describe them. The best candidates will be aware that Angel and Charles are self-consciously created literary constructs and will, therefore, keep the key word *presentation* at the heart of their answers. There is a plethora of study guides on the market for both of these novels and examiners will have to be careful that candidates are not merely replicating recycled and lame ideas from these sources.

Section C – Ways of Telling

OPTION 5: REFLECTIONS

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

Question 9

Remind yourself of the section about four pages into Chapter 5: *Dragon-Flies*: (in Book 3) of *Precious Bane* which begins:

“There were plenty of dragon-flies about, both big and little...”

and which concludes at the end of the chapter with:

““Not so daggly, neither!”

And I could hear him laughing in the wood.”

Also remind yourself of the section of Chapter 22 of *Cold Comfort Farm* which begins about one and a half pages into the narrative with:

“As she crossed the threshold and passed from the hot sunshine into the cool room, Flora suddenly stepped aside...”

and which concludes at the end of the chapter:

“Smiling, she hung up the receiver to the tiny distant sound of Charles’s laughter.”

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

Focus

Cited extracts (Chapter 5 *Dragon-Flies* (in Book 3) of *Precious Bane* and the cited section of Chapter 22 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. 	<p>Band 1</p> <p>0-6</p>
<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. 	<p>Band 2</p> <p>7-8</p>
<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. 	<p>Band 2</p> <p>9-10</p>
<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. 	<p>Band 3</p> <p>11-13</p>
<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. 	<p>Band 3</p> <p>14-15</p>
<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 specifics of the question. • Command of both texts. 	<p>Band 4</p> <p>16-20</p>

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; surely almost everyone will get the thematic link of attraction/marriage in both extracts but 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 a comparison and contrast in the conclusion.

Question 10

Compare and contrast the presentation of humour and pathos in *Precious Bane* and *Cold Comfort Farm*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, humour, pathos

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 humour and pathos 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms humour and pathos. • 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes There may be some tendency for weaker candidates to list and describe various humorous incidents of both novels. The word *pathos* may scupper some of the very weak candidates. The best candidates will enjoy writing about *pathos* as well as humour and will be able to distinguish between the earnestness (*pathos*) of Webb and the joyful parody (humour) of Gibbons.

OPTION 6: HUMOROUS WRITING

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

Question 11

Remind yourself of Chapter 52 *Developments* in *Captain Corelli's Mandolin*.

Also remind yourself of the section of Chapter 29 *Peckem* of *Catch-22* which starts at the beginning of the chapter with:

“There was no word about Orr the next day, and Sergeant Whitcomb, with commendable dispatch and considerable hope, dropped a remainder in his tickler file...”

and which concludes some seven pages later with:

““Stop in and introduce yourself to Colonel Cargill and tell him what you’re up to. I know you two will like each other.””

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

Focus

Cited extracts (Chapter 52 *Developments of Captain Corelli's Mandolin* and Chapter 29 *Peckem 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 0-6
<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 satire of both texts with confidence and authority; weaker candidates may struggle with more than a narrative re-working of extracts / whole novels. The best candidates will compare and contrast by always having both texts close to the centre of their argument. Weaker candidates will probably opt for a critique of one novel, then the other one with only a desultory attempt at comparison and contrast in the conclusion.

Question 12

“Both novels are hilarious and tragic in equal measure.”

Compare *Captain Corelli’s Mandolin* and *Catch-22* in the light of this observation.

Focus

Whole novels

Key Words

Both novels, hilarious, tragic, equal measure, compare, contrast

<p style="text-align: center;">AO2ii</p> <p>Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p style="text-align: center;">AOs 1, 3 and 4</p> <p>Clear communication, detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p style="text-align: center;">Marks/ Bands</p>
<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. 	<p style="text-align: center;">Band 1</p> <p style="text-align: center;">0-6</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">7-8</p>
<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. 	<p style="text-align: center;">Band 2</p> <p style="text-align: center;">9-10</p>
<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 key words hilarious, tragic, equal measure. 	<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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">11-13</p>
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse issues in whole texts. • Exploratory. • Understands terms hilarious and tragic. • Evaluates equal measure. • 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. 	<p style="text-align: center;">Band 3</p> <p style="text-align: center;">14-15</p>
<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. 	<p style="text-align: center;">Band 4</p> <p style="text-align: center;">16-20</p>

Notes Weaker candidates may tend to narrate and/or describe both novels. The best answers will focus clearly on the key words *hilarious* and *tragic* and will make much of the key discriminator *equal measure*. This question is a clear invitation for candidates to argue with passion and engagement. Success will revolve around the candidates’ ability to sift through the implications in the question. Any argument is valid if backed up by valid textual detail.