

General Certificate of Education

English Literature 6741

Specification A

LA5W Literary Connections

Mark Scheme

2007 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.

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The Assessment Objectives

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

Unit 5

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

AO1 5%

AO2ii 13%

AO3 6%

AO4 6%

MARKING	MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741							
	A01 Condidates should be able	A02ii	A03 Condidates should be able					
	Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written	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	 expression 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 	 simple narration, description of plot simple assertion unsupported/unconnected comments frequent irrelevance unassimilated notes comparisons between texts are mainly on their superficial features 	 few (if any) form, structure or language features identified very limited (if any) discussion of how language shapes meaning 					
Band 2 7 - 10	 knowledge/evidence some inaccuracies in written expression vocabulary sufficient to express less complicated ideas some basic technical vocabulary arguments supported by general reference to text 	 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 	 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	 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 	 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 	 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	 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 	 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 	 mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning 					

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

	A04	AQ5ii	
	Candidates should be able to	Candidates should be able to show	
	articulate informed independent	understanding of the contexts in which	
	opinions and judgements, showing	literary texts are written and understood	
	understanding of different	and evaluate the significance of cultural,	
	interpretations of literary texts by	historical and other contextual influences	
	different readers	on literary texts and study	
	little (if any) understanding of	very limited awareness of the	
	different interpretive approaches	significance of relevant contextual factors	
	little personal response based	on literary works and/or responses to	
	upon slender or misinterpreted	them	
Band 1	evidence or insensitive reading of	• some awareness of period or movement	
	other opinions or text		
0-6	narrow range of meaning		
	asserted		
	reasonable understanding of	an awareness of the importance of	
	appropriate, differing critical	contextual factors in shaping literary	
	positions which may be	works or responses to them	
	summarised rather than explored	 some specific and appropriate 	
	 aware that texts may be 	connections between text and context	
Band 2	interpreted in more than one way	 some understanding of the historical, 	
	some evidence of an individual	social and cultural interests influencing a	
7 - 10	response supported by general	text	
	reference to the text, but not	 identifies and comments on points of 	
	always balanced or consistent	interest in relation to social, cultural and	
		historical context	
	clear understanding of differing	increasingly detailed knowledge of	
	critical positions	relevant contextual factors or influences	
	• appropriate consideration of the	detailed connections between text and	
	strengths and weaknesses of one	context	
	or more critical views with	 understanding of historical factors and authors along arts is a tout 	
Donald	detailed reference to text and/or	cultural elements in a text	
Band 3	other evidence	 able to comment on literary influences on a text 	
11 - 15	coherent, informed, individual	a text	
11 - 15	response to the text, based on a command of appropriate detail	 explains where appropriate how context may affect interpretation of text 	
		may anect interpretation of text	
<u>├</u>	mature understanding of the	detailed knowledge of relevant	
	significance of differing critical	contextual factors with analysis of their	
	positions	importance	
	 sophisticated judgement of text 	 specific, detailed and sophisticated 	
	based upon an informed	connections between text and context	
Band 4	consideration of various	evaluates the effect of context upon text	
	possibilities	 understands text in context of literary 	
16 - 20	-	tradition and influence	

Section A - Literary Themes

OPTION 1: HISTORY IN LITERATURE

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

Question 1

Remind yourself of the whole of the short Chapter 18 which begins Part Three of *The Siege of Krishnapur*.

Also remind yourself of the section in Parcel 8 '24 Years' in *True History of the Kelly Gang* which begins about forty-two pages into the chapter (this is some seven and a half pages from the end of the chapter) with:

"Fitzpatrick come to Mary Hearn begging her to speak to me on his behalf he said he only gaoled me because he loved me..."

and which concludes at the end of the chapter:

"J.BYRNE: May he be roasted on hot iron the b-----d is going to shop us all. So did it come to pass."

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

Cited extracts (Chapter 18, Part Three *Siege of Krishnapur*, Parcel 8 '24 Years' of *Kelly Gang*) moving into analysis of whole novels

Key Words

liter Exp com	AO2ii wledge and understanding of ary texts of different types/periods. loration of relationships and parisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands	
• • •	Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings.	 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	
•	Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood.	 Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8	
•	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.	 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	
•	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.	 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	
•	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.	 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	
•	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.	 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	

Compare and contrast the ways Farrell and Carey present bravery in *The Siege of Krishnapur* and in *True History of the Kelly Gang*.

Focus

Whole novels

Key Words

Compare, contrast, ways, Farrell, Carey, present, bravery

AO2ii	A0a 1 2 and 4	
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
 Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. 	 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
 Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. 	 Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8
 A few telling comparisons/ contrasts showing an awareness of genre. Evidence is sometimes sketchy. Responds with a little confidence to links between texts. Makes effort to grapple with <i>bravery</i>. 	 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
 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 bravery. 	 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
 Clearly able to evaluate and analyse bravery in whole texts. Exploratory. Understands constructs. Understands presentation. Analyses differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. 	 Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to both texts. 	Band 3 14-15
 Secure, relevant, well-informed knowledge and understanding of texts. Analysis of bravery in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. 	 Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. 	Band 4 16-20

OPTION 2: WOMEN'S PERSPECTIVES

Set TextsThe Left Hand of Darkness – Ursula le Guin
Oryx and Crake – Margaret Atwood

Question 3

Remind yourself of the section of Chapter 1: *A Parade in Erhenrang* in *The Left Hand of Darkness* which begins about seven pages into the chapter with:

"The snow still fell, a mild spring blizzard much pleasanter than the relentless rain of the Thaw just past..."

and which ends at the end of the chapter with:

"I was cold, unconfident, obsessed by perfidy, and solitude, and fear."

Also remind yourself of the *Flotsam* and *Voice* sections from the first chapter of *Oryx and Crake*.

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

Cited extracts (Chapter 1: *Left Hand of Darkness*, *Flotsam* and *Voice* sections from Chapter 1 *Oryx and Crake*) moving into analysis of whole novels

Key Words

litera Expl	AO2ii wledge and understanding of ary texts of different types/periods. oration of relationships and parisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands	
• (• F • F	Simple narrative. Jsually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings.	 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	
• 0	Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood.	 Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8	
• E • F • F	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.	 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	
• (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.	 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	
i: • E • A • C • E	Clearly able to evaluate and analyse ssues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and anguage. Detailed analysis of writers' rechniques. Systematic textual detail.	 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	
• 5 	Secure, relevant, well-informed knowledge and understanding of exts. Analysis of both extracts in telling detail. Secure conceptual grasp. ntertextuality understood and analysed with overview, sophistication and flair.	 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	

Compare and contrast the presentation of Genly Ai in *The Left Hand of Darkness* with that of Jimmy in *Oryx and Crake*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, Genly Ai, Jimmy

	AO2ii	1	AOs 1, 3 and 4	
Kn	owledge and understanding of	Cle	ear communication.	Marks/
	rary texts of different types/periods.		tailed understanding of form, structure	Bands
	ploration of relationships and		d language.	Danao
	nparisons between literary texts.	Inf	ormed, independent literary	
	,		gements.	
٠	Simple narrative.	•	Frequent technical lapses.	
•	Usually irrelevant/assertive.	•	No obvious line of argument or	Band 1
•	Factual errors.		meaningful discussion of interpretative	
•	Reliant on re-worked notes.		approaches.	0-6
•	No real grasp of how language	•	Narrow range of meanings.	
	shapes writers' meanings.	•	Confused.	
		•	Limited vocabulary.	
		•	Poor deployment of knowledge.	
•	Basic, accurate knowledge of texts.	•	Implicit awareness of importance of key	David O
•	Some valid textual evidence in largely		words and whole novels. Fractional evidence of individual	Band 2
•	assertive or generalised response. Some key issues identified and	•	response but inconsistent.	7-8
ľ	understood.	•	Some inaccuracies in expression.	7-0
		•	Largely unco-ordinated.	
•	A few telling comparisons/contrasts	•	Some identifiable lines of argument	
	showing an awareness of genre.		supported by general references to	Band 2
•	Evidence is sometimes sketchy.		texts.	
•	Responds with a little confidence to	•	Implicit awareness of meanings and	9-10
	links between novels.		attitudes.	
•	Acknowledges both characters'	•	Some evidence of consistent argument.	
	importance.			
•	Competent and increasingly detailed	•	Well-controlled, technically accurate	
	understanding of the novels showing		expression.	Band 3
	an awareness of style and genre.	•	Varied and appropriate vocabulary.	11 10
•	Coherent argument supported by detailed textual referencing.	•	Understands meanings and writers' attitudes.	11-13
•	Aware of whole texts and importance	•	Useful and sound textual references.	
•	of Genly Ai and Jimmy.	•	Personal response obvious though	
	or comy / a and omitty.		occasionally latent.	
•	Clearly able to evaluate and analyse	•	Coherent and well-developed lines of	
	issues in whole texts.		argument.	Band 3
•	Exploratory.	•	Pertinent, well-chosen vocabulary	
•	Understands Genly Ai and Jimmy and		showing a command of the technical	14-15
	engages constructs.		rules of English.	
•	Analyses differences of form, structure	•	Coherent informed, personal response	
	and language.		to both texts.	
•	Detailed analysis of writers'			
	techniques.			
•	Systematic textual detail.	+	Technically accurate and stylick was of	
•	Secure, relevant, well-informed	•	Technically accurate and stylish use of	Band 4
	knowledge and understanding of texts.		English. Accurate and fluent use of apt critical	Band 4
•	Analysis of both characters in telling	•	vocabulary and concepts.	16-20
٦	detail.	•	Mature, confident judgements.	10-20
•	Secure conceptual grasp.	•	Clear, cogent and compelling personal	
•	Intertextuality understood and		voice related to the specifics of the	
	analysed with overview, sophistication		question.	
	and flair.	•	Command of both texts.	
				C

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 18 of *Riddley Walker* which begins about two pages into the chapter with: "So we dint dy at Weaping Form nor we dint get cut off nor blyndit..."

and which concludes about seven pages later at the end of the novel with:

"Riddley Walkers ben to show Riddley Walkers on the go Dont go Riddley Walkers track Drop Johns ryding on his back

Stil I wunt have no other track."

Also remind yourself of the section of Chapter 7 of Part Three of *A Clockwork Orange* which begins about a page and a half into the chapter with:

"We walked down Marghanita Boulevard and there were no millicents patrolling that way" and which concludes at the end of the novel:

"And they can kiss my sharries. But you, O my brothers, remember sometimes thy little Alex that was. Amen. And all that cal."

Compare and contrast these two episodes and say how appropriate you think they are as conclusions to the novels.

Cited extracts (Chapter 18 *Riddley Walker*, Chapter 7, Part 3 A *Clockwork Orange*) moving into analysis of whole novels

Key Words

Compare, contrast, appropriate, conclusions to novels

litera Expl	AO2ii wledge and understanding of ary texts of different types/periods. oration of relationships and parisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands	
• (• F • F	Simple narrative. Jsually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings.	 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	
• 0	Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood.	 Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8	
• E • F • F	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.	 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	
• (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.	 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	
i: • E • A • C • E	Clearly able to evaluate and analyse ssues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and anguage. Detailed analysis of writers' rechniques. Systematic textual detail.	 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	
• 5 	Secure, relevant, well-informed knowledge and understanding of exts. Analysis of both extracts in telling detail. Secure conceptual grasp. ntertextuality understood and analysed with overview, sophistication and flair.	 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	

Compare and contrast the ways the novelists present friendships and alliances.

Focus

Whole novels

Key Words

Compare, contrast, present, friendships, alliances

AO2ii AOs 1, 3 and 4				
	owledge and understanding of	lear communicati	on.	Marks/
	rary texts of different types/periods.	etailed understan	Bands	
	oloration of relationships and	nd language.	dont literon	
COL	nparisons between literary texts.	nformed, independ udgements.	dent interary	
•	Simple narrative. Usually irrelevant/assertive.	Frequent techni No obvious line		Band 1
•	Factual errors.		ussion of interpretative	
•	Reliant on re-worked notes.	approaches.	-	0-6
•	No real grasp of how language	Narrow range of	f meanings.	
	shapes writers' meanings.	Confused.		
		Limited vocabul		
	Desis, securate knowledge of touts	Poor deploymer	nt of knowledge.	
•	Basic, accurate knowledge of texts.	Implicit awarene words and whol	ess of importance of key	Band 2
•	Some valid textual evidence in largely assertive or generalised response.		ence of individual	Dariu Z
•	Some key issues identified and	response but in		7-8
	understood.		cies in expression.	
		Largely unco-or		
٠	A few telling comparisons/contrasts	Some identifiab	le lines of argument	
•	showing an awareness of genre. Evidence is sometimes sketchy.	supported by ge texts.	eneral references to	Band 2
•	Responds with a little confidence to links of subject matter and themes.		ess of meanings and	9-10
•	Some notion of friendships and		of consistent argument.	
	alliances. Competent and increasingly detailed	Well-controlled.	technically accurate	
•	understanding of the novels showing	expression.	lectrifically accurate	Band 3
	an awareness of style and genre.		ropriate vocabulary.	Dana o
•	Coherent argument supported by		eanings and writers'	11-13
	detailed textual referencing.	attitudes.	5	
•	Aware of whole texts and importance		nd textual references.	
	of friendships and alliances.		nse obvious though	
-	Clearly able to evaluate and analyse	occasionally late	ent. /ell-developed lines of	
•	issues in whole texts.	argument.		Band 3
•	Exploratory.		chosen vocabulary	Dana J
•	Understands terms "friendships" and	showing a comr	mand of the technical	14-15
	"alliances".	rules of English.		
•	Differences of form, structure and language analysed.	Coherent inform to whole texts.	ned, personal response	
•	Detailed analysis of writers'	to whole texts.		
•	techniques. Systematic textual detail.			
٠	Secure, relevant, well-informed		urate and stylish use of	
	knowledge and understanding of	English.	, ,	Band 4
Ι.	texts.		uent use of apt critical	10.00
•	Analysis of both texts in telling detail. Secure conceptual grasp.	vocabulary and Mature, confide		16-20
•	Intertextuality understood and		nd compelling personal	
	analysed with overview, sophistication and flair.		the specifics of the	
		Command of bo	oth texts.	
			oth texts.	

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 VIII (8) of *Tess of the D'Urbervilles* from the section entitled *The Maiden* which starts:

"Having mounted beside her, Alec d'Urberville drove rapidly along the crest of the first hill..." and which concludes at the end of the chapter some five pages later with:

"A few minutes later the chimneys of The Slopes appeared in view, and in a snug nook to the right the poultry-farm and cottage of Tess's destination."

Also remind yourself of the section of Chapter 16 of *The French Lieutenant's Woman* which begins about four and a half pages into the chapter with:

"He knew at once where he wished to go. He had had no thought except for the French Lieutenant's Woman..."

and which concludes about six and a half pages later at the end of the chapter with: "Then he turned and looked at the distant brig, as if that might provide an answer to this enigma. But it did not."

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

Cited extracts (Chapter VIII (8) of *Tess* and Chapter 16 of *The French Lieutenant's Woman*) moving into analysis of whole novels

Key Words

liter Exp com	AO2ii wledge and understanding of ary texts of different types/periods. loration of relationships and parisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands	
• • •	Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings.	 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	
•	Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood.	 Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8	
•	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.	 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	
•	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.	 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	
•	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.	 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	
•	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.	 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	

Compare and contrast the presentation of Tess Durbeyfield in *Tess of the D'Urbervilles* with that of Sarah Woodruff in *The French Lieutenant's Woman*.

Focus

Whole novels

Key Words

Compare, contrast, presentation. Tess, Sarah

AO2ii AOs 1, 3 and 4				
Kn	owledge and understanding of	Cle	ear communication.	Marks/
	literary texts of different types/periods.		tailed understanding of form, structure	Bands
	ploration of relationships and		d language.	
	nparisons between literary texts.	Inf	ormed, independent literary	
		juc	lgements.	
•	Simple narrative.	•	Frequent technical lapses.	
•	Usually irrelevant/assertive.	•	No obvious line of argument or	Band 1
•	Factual errors.		meaningful discussion of interpretative	0.0
•	Reliant on re-worked notes.		approaches.	0-6
•	No real grasp of how language shapes writers' meanings.	•	Narrow range of meanings. Confused.	
	shapes where meanings.	•	Limited vocabulary.	
		•	Poor deployment of knowledge.	
•	Basic, accurate knowledge of texts.	•	Implicit awareness of importance of key	
•	Some valid textual evidence in largely		words and whole novels.	Band 2
	assertive or generalised response.	•	Fractional evidence of individual	
•	Some key issues identified and		response but inconsistent.	7-8
	understood.	•	Some inaccuracies in expression.	
		•	Largely unco-ordinated.	
•	A few telling comparisons/contrasts	•	Some identifiable lines of argument	
	showing an awareness of genre.		supported by general references to	Band 2
•	Evidence is sometimes sketchy.		texts.	0.40
•	Responds with a little confidence to links of subject matter and themes	•	Implicit awareness of meanings and attitudes.	9-10
	presented through both characters.	•	Some evidence of consistent argument.	
			come evidence of consistent arguillent.	
•	Competent and increasingly detailed	•	Well-controlled, technically accurate	
	understanding of the novels showing		expression.	Band 3
	an awareness of style and genre.	•	Varied and appropriate vocabulary.	
•	Coherent argument supported by	•	Understands meanings and writers'	11-13
	detailed textual referencing.		attitudes.	
•	Aware of whole texts and importance	•	Useful and sound textual references.	
	of both characters within them.	•	Personal response obvious though	
•	Clearly able to evaluate and analyse	•	occasionally latent. Coherent and well-developed lines of	
	issues in whole texts.		argument.	Band 3
•	Exploratory.	•	Pertinent, well-chosen vocabulary	Dana o
•	Understands the importance of Tess		showing a command of the technical	14-15
	and Sarah as constructs.		rules of English.	_
•	Differences of form, structure and	•	Coherent informed, personal response	
	language analysed.		to whole texts.	
•	Detailed analysis of writers'			
Ι.	techniques.			
•	Systematic textual detail. Secure, relevant, well-informed	-	Technically accurate and stylish use of	
•	knowledge and understanding of	•	English.	Band 4
	texts.	•	Accurate and fluent use of apt critical	Danu 4
•	Analysis of both texts in telling detail.		vocabulary and concepts.	16-20
•	Secure conceptual grasp.	•	Mature, confident judgements.	
•	Intertextuality understood and	•	Clear, cogent and compelling personal	
	analysed with overview, sophistication		voice related to the specifics of the	
	and flair.		question.	
		•	Command of both texts.	

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 whole of the short Chapter 8: *Raising Venus* (in Book Two) of *Precious Bane*.

Also remind yourself of the section of Chapter 9 of *Cold Comfort Farm* which begins about half a page into the chapter:

"She was just beginning on her fourth biscuit when she became conscious of a presence approaching her from behind..."

and which concludes about seven pages later with:

"As she came up to him he drew back, pointed at her, and uttered the single word: 'Fornicator!'"

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

Cited extracts from Chapters: 8 in Book Two in *Precious Bane*; 9 of *Cold Comfort Farm*, then whole novels

Key Words

	4020	r	AOa 1 2 and 1	
K-	AO2ii	0	AOs 1, 3 and 4	Markal
Knowledge and understanding of literary texts of different types/periods.		Clear communication.		Marks/ Bands
		Detailed understanding of form, structure		Bands
	ploration of relationships and		d language.	
cor	nparisons between literary texts.		ormed, independent literary	
			Igements.	
•	Simple narrative.	•	Frequent technical lapses.	
•	Usually irrelevant/assertive.	•	No obvious line of argument or	Band 1
•	Factual errors.		meaningful discussion of interpretative	
•	Reliant on re-worked notes.		approaches.	0-6
•	No real grasp of how language	•	Narrow range of meanings.	
	shapes writers' meanings.	•	Confused.	
		•	Limited vocabulary.	
		•	Poor deployment of knowledge.	
•	Basic, accurate knowledge of texts.	•	Implicit awareness of importance of	
•	Some valid textual evidence in largely		extracts and whole novels.	Band 2
1	assertive or generalised response.	•	Fractional evidence of individual	
•	Some key issues identified and		response but inconsistent.	7-8
1	understood.	•	Some inaccuracies in expression.	
		•	Largely unco-ordinated.	
•	A few telling comparisons/ contrasts	٠	Some identifiable lines of argument	
1	showing an awareness of genre.		supported by general references to	Band 2
•	Evidence is sometimes sketchy.		texts.	-
•	Responds to differences and	•	Implicit awareness of meanings and	9-10
	similarities with a little confidence.		attitudes.	
•	Can respond to links of subject matter	•	Some evidence of consistent personal	
	and themes.		response.	
•	Competent and increasingly detailed	•	Well-controlled, technically accurate	
1	understanding of the extracts showing		expression.	Band 3
	an awareness of style and genre.	•	Varied and appropriate vocabulary.	
•	Coherent argument supported by	•	Understands meanings and writers'	11-13
	detailed textual referencing.		attitudes.	
•	Aware of whole texts.	•	Useful and sound textual references.	
		•	Personal response obvious though	
			occasionally latent.	
•	Clearly able to evaluate and analyse	•	Coherent and well-developed lines of	
1	issues in extracts and whole texts.	Ĺ	argument.	Band 3
•	Exploratory.	•	Pertinent, well-chosen vocabulary	Bando
•	Analyses links between and	Ī	showing a command of the technical	14-15
Ī	differences of form, structure and		rules of English.	1710
1	language.	•	Coherent informed, personal response	
•	Detailed analysis of writers'	ľ	to extracts and whole texts.	
1	techniques.		נס כאנומטנס מווע שווטול נכאנס.	
•	Systematic textual detail.			
•	Secure, relevant, well-informed		Technically accurate and stylish use of	
–		•		Band 4
1	knowledge and understanding of texts.		English. Accurate and fluent use of apt critical	Dariu 4
		•		16.00
•	Analysis of both extracts in telling		vocabulary and concepts.	16-20
۱.	detail.	•	Mature, confident judgements.	
•	Secure conceptual grasp.	•	Clear, cogent and compelling personal	
•	Intertextuality understood and		voice related to the specifics of the	
1	analysed with overview, sophistication		question.	
	and flair.	•	Command of both texts.	

Compare and contrast the presentation of men in the novels.

Focus

Whole novels

Key Words

Compare, contrast, presentation, men

	40211	r -	AOo 1 2 and 4	
Kn	AO2ii owledge and understanding of	Cle	AOs 1, 3 and 4 ear communication.	Marks/
lite	literary texts of different types/periods.		tailed understanding of form, structure	Bands
	Exploration of relationships and		d language.	
CO	nparisons between literary texts.		ormed, independent literary	
_	Simple perretive		Igements. Frequent technical lapses.	
•	Simple narrative. Usually irrelevant/assertive.	•	No obvious line of argument or	Band 1
•	Factual errors.		meaningful discussion of interpretative	Dana i
•	Reliant on re-worked notes.		approaches.	0-6
•	No real grasp of how language	•	Narrow range of meanings.	
	shapes writers' meanings.	•	Confused.	
		•	Limited vocabulary.	
_	Basic, accurate knowledge of texts.	•	Poor deployment of knowledge. Implicit awareness of importance of key	
•	Some valid textual evidence in largely	•	words and whole novels.	Band 2
	assertive or generalised response.	•	Fractional evidence of individual	Banaz
•	Some key issues identified and		response but inconsistent.	7-8
	understood.	•	Some inaccuracies in expression.	
		•	Largely unco-ordinated.	
•	A few telling comparisons/contrasts	•	Some identifiable lines of argument	Dord
•	showing an awareness of genre. Evidence is sometimes sketchy.		supported by general references to texts.	Band 2
•	Responds with a little confidence to	•	Implicit awareness of meanings and	9-10
-	links of subject matter and themes.		attitudes.	0.10
	-	•	Some evidence of consistent argument.	
•	Competent and increasingly detailed	•	Well-controlled, technically accurate	
	understanding of the novels showing		expression.	Band 3
	an awareness of style and genre. Coherent argument supported by	•	Varied and appropriate vocabulary.	11-13
•	detailed textual referencing.	–	Understands meanings and writers' attitudes.	11-13
•	Aware of whole texts and importance	•	Useful and sound textual references.	
	of <i>men</i> within them.	•	Personal response obvious though	
			occasionally latent.	
•	Clearly able to evaluate and analyse	•	Coherent and well-developed lines of	
	issues in whole texts.		argument.	Band 3
•	Exploratory. Understands that male characters are	•	Pertinent, well-chosen vocabulary showing a command of the technical	14-15
ľ	constructs.		rules of English.	U T
•	Differences of form, structure and	•	Coherent informed, personal response	
	language analysed.		to whole texts.	
•	Detailed analysis of writers'			
	techniques.			
•	Systematic textual detail. Men analysed thoughtfully.			
•	Secure, relevant, well-informed	•	Technically accurate and stylish use of	
	knowledge and understanding of		English.	Band 4
	texts.	•	Accurate and fluent use of apt critical	
•	Analysis of both texts in telling detail.		vocabulary and concepts.	16-20
•	Secure conceptual grasp.	•	Mature, confident judgements.	
•	Intertextuality understood and analysed with overview, sophistication	•	Clear, cogent and compelling personal voice related to the specifics of the	
	and flair.		question.	
		•	Command of both texts.	
		<u> </u>		1

OPTION 6: MINDS UNDER STRESS

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

Question 11

Remind yourself of the section of Chapter Ten of *The Bell Jar* which begins about eight pages into the chapter with:

"I dialled the Admissions Office and listened to the zombie voice leave a message that Miss Esther Greenwood was cancelling all arrangements to come to summer school."

and which concludes about seven pages later at the end of the chapter with:

"I peered at the writing, but I couldn't read it.

'Doctor Gordon,' Teresa said. 'He's a psychiatrist.'"

Also remind yourself of the extract which begins in the second section of Part Two of *One Flew Over the Cuckoo's Nest* (about twelve and a half pages into Part Two) with:

"I was seeing him different than when he first came in; I was seeing more to him than just big hands and red sideburns and a broken-nosed grin."

and which ends some four pages later at the end of the section with:

" 'You get him tied in bed, Mr Geever, and I'll prepare a medication.' "

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

Cited extracts: section of Chapter 10 of *The Bell Jar* and relevant extract of *One Flew Over the Cuckoo's Nest* (from section 2) before moving into whole novels

Key Words

	A02ii	1	AOo 1 2 and 1	
AO2ii Knowledge and understanding of		0	AOs 1, 3 and 4	Markal
Knowledge and understanding of		Clear communication.		Marks/ Bands
literary texts of different types/periods.		Detailed understanding of form, structure		Bands
	ploration of relationships and		d language.	
comparisons between literary texts.		Informed, independent literary		
			Igements.	
•	Simple narrative.	•	Frequent technical lapses.	
•	Usually irrelevant/assertive.	•	No obvious line of argument or	Band 1
•	Factual errors.		meaningful discussion of interpretative	
•	Reliant on re-worked notes.		approaches.	0-6
•	No real grasp of how language	•	Narrow range of meanings.	
	shapes writers' meanings.	•	Confused.	
		•	Limited vocabulary.	
		•	Poor deployment of knowledge.	
•	Basic, accurate knowledge of texts.	•	Implicit awareness of importance of	
•	Some valid textual evidence in largely		extracts and whole novels.	Band 2
	assertive or generalised response.	•	Fractional evidence of individual	
•	Some key issues identified and		response but inconsistent.	7-8
	understood.	•	Some inaccuracies in expression.	
		•	Largely unco-ordinated.	
•	A few telling comparisons/ contrasts	٠	Some identifiable lines of argument	
	showing an awareness of genre.		supported by general references to	Band 2
•	Evidence is sometimes sketchy.		texts.	-
•	Responds to differences and	•	Implicit awareness of meanings and	9-10
	similarities with a little confidence.		attitudes.	
•	Can respond to links of subject matter	•	Some evidence of consistent personal	
	and themes.		response.	
•	Competent and increasingly detailed	•	Well-controlled, technically accurate	
	understanding of the extracts showing		expression.	Band 3
	an awareness of style and genre.	•	Varied and appropriate vocabulary.	
•	Coherent argument supported by	•	Understands meanings and writers'	11-13
	detailed textual referencing.		attitudes.	
•	Aware of whole texts.	•	Useful and sound textual references.	
		•	Personal response obvious though	
			occasionally latent.	
•	Clearly able to evaluate and analyse	•	Coherent and well-developed lines of	
ĺ	issues in extracts and whole texts.	Ĺ	argument.	Band 3
•	Exploratory.	•	Pertinent, well-chosen vocabulary	Bando
•	Analyses links between and	Ī	showing a command of the technical	14-15
Ī	differences of form, structure and		rules of English.	1710
	language.	•	Coherent informed, personal response	
•	Detailed analysis of writers'	ľ	to extracts and whole texts.	
1	techniques.		נס כאנומטנס מווע שווטול נכאנס.	
•	Systematic textual detail.			
•	Secure, relevant, well-informed		Technically accurate and stylish use of	
		•		Band 4
	knowledge and understanding of texts.		English. Accurate and fluent use of apt critical	Dariu 4
		•		16.00
•	Analysis of both extracts in telling		vocabulary and concepts.	16-20
Ι.	detail.	•	Mature, confident judgements.	
•	Secure conceptual grasp.	•	Clear, cogent and compelling personal	
•	Intertextuality understood and		voice related to the specifics of the	
	analysed with overview, sophistication		question.	
	and flair.	•	Command of both texts.	

Compare and contrast the presentation of Buddy Willard in *The Bell Jar* with that of Harding in *One Flew Over the Cuckoo's Nest*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, Buddy Willard, Harding

AO2ii	AOo 1 2 and 4	
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
 Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. 	 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
 Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. 	 Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. 	Band 2 7-8
 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. 	 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
 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 Buddy Willard and Harding. 	 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
 Clearly able to analyse Buddy Willard and Harding in detail. Exploratory. Understands that characters are constructs. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. 	 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
 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. 	 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