



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2008 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%

	AO1	AO2ii	AO3
	Candidates should be able to communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate written expression	Candidates should be able to respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	Candidates should be able to show detailed understanding of the ways in which choices of form, structure and language shape meanings
Band 1 0 - 6	<ul style="list-style-type: none"> • frequent lapses in spelling, punctuation, grammar, sentence construction • limited vocabulary hinders expression • technical terms often misunderstood • unclear lines of argument and/or poor deployment of knowledge/evidence 	<ul style="list-style-type: none"> • simple narration, description of plot • simple assertion • unsupported/unconnected comments • frequent irrelevance • unassimilated notes • comparisons between texts are mainly on their superficial features 	<ul style="list-style-type: none"> • few (if any) form, structure or language features identified • very limited (if any) discussion of how language shapes meaning
Band 2 7 - 10	<ul style="list-style-type: none"> • some inaccuracies in written expression • vocabulary sufficient to express less complicated ideas • some basic technical vocabulary • arguments supported by general reference to text 	<ul style="list-style-type: none"> • sound general knowledge of text • engagement with text • some key issues raised by question identified and understood • appropriate but generalised evidence used to support arguments • some confidence in the use of secondary sources • comparisons between texts operate on both literal and influential levels and across genres 	<ul style="list-style-type: none"> • some awareness of the importance of form, structure and language to the shaping of meaning • understanding of and response to implicit meanings and attitudes • a general awareness of a writer's techniques and the impact of these on meaning
Band 3 11 - 15	<ul style="list-style-type: none"> • well-controlled and technically accurate expression • varied and appropriate vocabulary used effectively • critical vocabulary deployed accurately • sound arguments supported by appropriate detailed reference to the text 	<ul style="list-style-type: none"> • competent and increasingly detailed understanding of text • a clear understanding of the question set • increasing ability to evaluate and consider issues critically • argument is supported by frequent use of short, relevant quotations neatly integrated • systematic comparisons of form, structure and language as well as subject and theme 	<ul style="list-style-type: none"> • exploration of the features, form, structure and language which shape meaning • detailed understanding of a writer's techniques and the impact of these on meaning
Band 4 16 - 20	<ul style="list-style-type: none"> • technically accurate, sophisticated style • a cogent, well-structured argument • accurate use of an appropriate, extensive critical vocabulary • a vocabulary that can cope with the needs of analysis and criticism 	<ul style="list-style-type: none"> • sound knowledge and understanding of text • mature skills of analysis and synthesis • range of ideas supported by detailed reading • crucial aspects of a question clearly identified • developed, sustained discussion • secure conceptual grasp • skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast 	<ul style="list-style-type: none"> • mature and sophisticated analysis of the ways in which different kinds of form, structure and language shape meaning

	AO4	AO5ii
	Candidates should be able to articulate informed independent opinions and judgements, showing understanding of different interpretations of literary texts by different readers	Candidates should be able to show understanding of the contexts in which literary texts are written and understood and evaluate the significance of cultural, historical and other contextual influences on literary texts and study
Band 1 0 - 6	<ul style="list-style-type: none"> • little (if any) understanding of different interpretive approaches • little personal response based upon slender or misinterpreted evidence or insensitive reading of other opinions or text • narrow range of meaning asserted 	<ul style="list-style-type: none"> • very limited awareness of the significance of relevant contextual factors on literary works and/or responses to them • some awareness of period or movement
Band 2 7 - 10	<ul style="list-style-type: none"> • reasonable understanding of appropriate, differing critical positions which may be summarised rather than explored • aware that texts may be interpreted in more than one way • some evidence of an individual response supported by general reference to the text, but not always balanced or consistent 	<ul style="list-style-type: none"> • an awareness of the importance of contextual factors in shaping literary works or responses to them • some specific and appropriate connections between text and context • some understanding of the historical, social and cultural interests influencing a text • identifies and comments on points of interest in relation to social, cultural and historical context
Band 3 11 - 15	<ul style="list-style-type: none"> • clear understanding of differing critical positions • appropriate consideration of the strengths and weaknesses of one or more critical views with detailed reference to text and/or other evidence • coherent, informed, individual response to the text, based on a command of appropriate detail 	<ul style="list-style-type: none"> • increasingly detailed knowledge of relevant contextual factors or influences • detailed connections between text and context • understanding of historical factors and cultural elements in a text • able to comment on literary influences on a text • explains where appropriate how context may affect interpretation of text
Band 4 16 - 20	<ul style="list-style-type: none"> • mature understanding of the significance of differing critical positions • sophisticated judgement of text based upon an informed consideration of various possibilities 	<ul style="list-style-type: none"> • detailed knowledge of relevant contextual factors with analysis of their importance • specific, detailed and sophisticated connections between text and context • evaluates the effect of context upon text • understands text in context of literary tradition and influence

OPTION 1: HISTORY IN LITERATURE

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

Question 1

Remind yourself of the whole of chapter 12 which is to be found in Part Two of *The Siege of Krishnapur*.

Also remind yourself of the section in Parcel 9, 'The Murders at Stringybark Creek', in *True History of the Kelly Gang* which begins about five and a half pages into the chapter with:

"Whats this adjectival thing?

Ah look out now you've dropped the buckle..."

and which concludes about thirteen pages later with:

"Sgt Kennedy looked up at me sharply. You have shed blood enough said he.

I fired and he died instantly without a groan."

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

Question 1

FOCUS: cited extracts (Chapter 12, Part Two *Siege of Krishnapur*; Parcel 9 of *True History of the Kelly Gang*) moving into analysis of whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 2

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

FOCUS: whole novels.

KEY WORDS: compare, contrast, ways, Farrell, Carey, present ideas, loyalty.

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 interpretive approaches. • Narrow range. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links between texts. • Makes effort to grapple with <i>ideas</i> about <i>loyalty</i> in both novels but may tend to list. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and importance of <i>ideas about loyalty</i>. 	<ul style="list-style-type: none"> • Well-controlled, technically accurate expression. • Varied and appropriate vocabulary. • Understands meanings and writers' attitudes. • Useful and sound textual references. • Personal response obvious though occasionally latent. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to evaluate and analyse <i>ideas about loyalty</i>. • Exploratory. • Detail used from both texts. • Understands presentation. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well chosen vocabulary showing a command of the technical rules of English. • Coherent, informed, personal response to both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of ways novelists present ideas about loyalty in fine detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

OPTION 2: WOMEN'S PERSPECTIVES

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

Question 3

Remind yourself of the section from chapter 8: 'Another Way into Orgoreyn' in *The Left Hand of Darkness* which begins nine or so pages into the chapter with:

"I can't properly define that Orgota word here translated as 'commensal', 'commensality.' Its root is a word meaning 'to eat together'."

and which ends at the end of the chapter about eleven pages later with:

"...I had not come to Mishnory to eat roast blackfish with the Commensals of my own free will; nor had they brought me here. He had."

Also remind yourself of the whole of the chapter 'Asperger's U.' from Section 8 of *Oryx and Crake*.

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

Question 3

FOCUS: cited extracts (chapter 8, 'Another Way into Orgoreyn' from *The Left Hand of Darkness*, and 'Asperger's U' from section 8 in *Oryx and Crake*) moving into an analysis of whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 4

Compare and contrast the presentation of friendship and love in *The Left Hand of Darkness* and *Oryx and Crake*.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, friendship, love.

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 interpretive approaches. • Narrow range. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links between novels. Some attention paid to <i>presentation</i> but answer may list episodes of friendship/love. 	<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 genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and <i>presentation</i> of friendship and love. 	<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. • Pays attention to <i>presentation</i> of friendship and love. • Analyses differences of form, structure and language. • Detailed analysis of writers' techniques. • Systematic textual detail. 	<ul style="list-style-type: none"> • Coherent and well-developed lines of argument. • Pertinent, well chosen vocabulary showing a command of the technical rules of English. • Coherent, informed, personal response to both texts. 	Band 3 14-15
<ul style="list-style-type: none"> • Secure, relevant, well-informed knowledge and understanding of texts. • Analysis of ways novelists present ideas about friendship and love in fine detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. 	<ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. 	Band 4 16-20

OPTION 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 12 of *Riddley Walker* which begins about two pages into the chapter with:

“That’s where I stoppit. Fork Stoan be come sharp in my mynd. I said, ‘Fork Stoan’...” and which concludes about eight pages later with,

“Yelling ther sylents and singing ther rimes and clyming over old walls stumps and stannings.”

Also remind yourself of the whole of the short chapter 2 of Part One of *A Clockwork Orange* which begins:

“When we got outside of the Duke of New York we viddied by the main bar’s long lighted window, a burbling old pyahnitsa or drunkie, howling away at the filthy songs of his fathers...” and which concludes:

“So we got into the waiting auto and I left it to Georgie to take the wheel, me feeling that malenky bit shagged, and we went back to town, running over odd squealing things on the way.”

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

Question 5

FOCUS: cited extracts (chapter 12 *Riddley Walker*, chapter 2, part One *A Clockwork Orange*) moving into analysis of whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 6

Compare and contrast the ways the novelists present ideas about folly and wisdom.

FOCUS: whole novels.

KEY WORDS: compare, contrast, ways, novelists, present, ideas, folly, wisdom.

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

OPTION 4: PERSPECTIVES ON NINETEENTH CENTURY ENGLAND

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

Question 7

Remind yourself of the section of Chapter 31 (XXXI) of *Tess of the D'Urbervilles* from the phase of the novel entitled 'The Consequence' which starts about three and a half pages into the chapter with:

"She could answer no more than a bare affirmative, so great was the emotion aroused in her at the thought of going through the world with him as his own familiar friend..."

and which concludes at the end of the chapter some six pages later with:

"...rather than preserve a silence which might be deemed a treachery to him, and which somehow seemed a wrong to these."

Also remind yourself of the whole of the short chapter 47 of *The French Lieutenant's Woman* which begins after the quotation from Matthew Arnold's *The Scholar-Gipsy*:

"Silence.

They lay as if paralysed by what they had done."

And which concludes:

"Charles seemed about to speak, to spring forward, to explode; but then without warning he span on his heel and left the room."

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

Question 7

FOCUS: cited extracts (chapter XXXI [31] of *Tess* and chapter 47 of *The French Lieutenant's Woman*) moving into analysis of whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 8

Compare and contrast the presentation of life and behaviour in families in both novels.

FOCUS: whole novels.

KEY WORDS: compare, contrast, presentation, (family) life, behaviour in families.

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

SECTION C- WAYS OF TELLING

OPTION 5: QUEST LITERATURE

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

Question 9

Remind yourself of the section of Chapter 18 of *The Adventures of Huckleberry Finn* which begins about two and a half pages into the chapter with:

“One day Buck and me was away out in the woods, hunting, and heard a horse coming. We was crossing the road...” and which ends some nine pages later with:

“...I cried a little when I was covering up Buck’s face, for he was mighty good to me.”

Also remind yourself of the section of chapter 14 ‘Bolvangar Lights’ of *Northern Lights* which starts at the beginning of the chapter with:

“The fact that the Gyptians had heard or seen nothing of Mrs Coulter worried Farder Coram and John Faa more than they let Lyra know,...”

and which concludes about eight pages later with:

“...but she realized that she could use the fact now to make Lizzie shy and nervous and insignificant, and shrank a little as she went into the room.”

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

Question 9

FOCUS: cited extracts from chapters: 18 in *The Adventures of Huckleberry Finn*; 14 'Bolvangar Lights' in *Northern Lights*, then whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 10

Compare and contrast the presentation Huck in *The Adventures of Huckleberry Finn* with that of Lyra in *Northern Lights*.

FOCUS: whole novels

KEY WORDS: compare, contrast, presentation, Huck, Lyra.

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

OPTION 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 Fourteen of *The Bell Jar* which begins at the opening of the chapter with:

“It was completely dark.

I felt the darkness, but nothing else, and my head rose, feeling it, like the head of a worm...”

and which concludes about nine pages later with:

“I spun round and glared straight at Doctor Syphilis, who stood at my elbow taking notes on a tiny, almost invisible pad. ‘I promise,’ I said in a loud, conspicuous voice.”

Also remind yourself of the extract which begins in the section of Part One of *One Flew over the Cuckoo's Nest* (about ten and a half pages from the end of Part One and about one hundred and twenty-three pages from the beginning of the novel) with:

“I see a Chronic float into sight a little below me. It's old Colonel Matterson, reading from the wrinkled scripture of that long yellow hand...”

and which ends some eight pages later with:

“‘The meeting was closed,’ she says. Her smile is still there, but the back of her neck as she walks out of the day room and into the Nurses' Station is red and swelling like she'll blow apart any second.”

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

Question 11

FOCUS: cited extracts: section of Chapter Fourteen of *The Bell Jar* and relevant extract of *One Flew over the Cuckoo's Nest* (from Part One) before moving into whole novels.

KEY WORDS: compare, contrast, subject matter, style, consider, importance.

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

Question 12

“In *The Bell Jar*, Plath shows us an intense loathing for and distrust of all men, whereas in *One Flew over the Cuckoo’s Nest* Kesey presents all women as tyrannical and emasculating monsters.”

Compare and contrast the **two** novels in light of this opinion.

FOCUS: whole novels.

KEY WORDS: *Bell Jar*: intense loathing, distrust of men. / Kesey’s novel: all women, tyrannical, emasculating monsters / compare, contrast

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
<ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers’ meanings. 	<ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. 	Band 1 1-6
<ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. 	<ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely uncoordinated. 	Band 2 7-8
<ul style="list-style-type: none"> • A few telling comparisons/contrasts showing an awareness of genre. • Evidence is sometimes sketchy. • Responds with a little confidence to links of subject matter and themes. 	<ul style="list-style-type: none"> • Some identifiable lines of argument supported by general references to texts. • Implicit awareness of meanings and attitudes. • Some evidence of consistent argument. 	Band 2 9-10
<ul style="list-style-type: none"> • Competent and increasingly detailed understanding of the novels showing an awareness of style and genre. • Coherent argument supported by detailed textual referencing. • Aware of whole texts and implications of both perspectives in question. 	<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. • Obvious attempt made to argue. • Argument broadly successful. 	Band 3 11-13
<ul style="list-style-type: none"> • Clearly able to analyse quotation in telling and selective detail. • Exploratory. • Constructs an argument about Plath’s alleged loathing for men and Kesey’s view of women being tyrannical, emasculating monsters. • Analysis of writers’ techniques. • Systematic textual detail used. 	<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. • Compelling argument presented. 	Band 4 16-20