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**General Certificate of Education  
June 2010**

**English Literature A 2741**

**Reading for Meaning**

**LITA3**

***Mark Scheme***

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 and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single Assessment Objective discretely.
- All four Assessment Objectives are tested equally in this paper.

### **Examining unprepared questions**

This is a skills-based mark scheme. This specification in English Literature is designed to encourage the development of the **autonomous reader**.

In this examination, candidates are presented with **unprepared material** and the **open questions** invite them to make links with **their individualised wider reading**. This means that the choice of content is the candidate's. The examiner will be assessing the **appropriateness, the relevance and the accuracy** of the candidate's choices.

### **How to mark**

Examiners assess each answer out of 40. Remember that in this subject you will find that candidates often have varying profiles across the skill areas – a Band 4 candidate may well write a Band 2 paragraph, just as a Band 1 candidate may produce a glimmer of a conceptualised approach in one sentence. You should use the criteria across the four assessment objectives to determine which band **best fits** the answer.

Having identified the band, refine the mark. Begin in the middle of the band, then move up or down according to the candidate's achievement. When you have the total mark, conduct a review to ensure that the whole answer has been given sufficient credit.

Examiners should be open-minded as they read the candidates' responses. Although the mark scheme provides some indicators for what candidates might write about, examiners must be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. No candidate should be penalised for failing to make certain points.

While examiners should note glaring factual errors and gross misreadings, they should be open to the candidates' individual interpretations. Well-argued and well-substantiated views must receive credit, whether or not the examiner agrees with those views. Remain flexible when a candidate introduces unusual or unorthodox ideas.

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## Question 1

Read the two prose extracts (**Item A** and **Item B**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of these **two** extracts.

In your answer you should consider the ways in which Carter (in **Item A**) and Sterne (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in prose.

**Focus:** Carter, from *The Magic Toyshop*  
Sterne, from *A Sentimental Journey*  
Wider reading in prose

**Key Words:** Two prose extracts, wider reading, compare, ways use form, structure, language, thoughts and ideas

### INDICATIVE CONTENT

#### Note

The following comments are **not intended to be prescriptive** or comprehensive, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives. Examiners should always be open to the candidates' own interpretations and be prepared to reward any well-argued, relevant points.

#### Subject matter

Carter presents a 'first kiss' scene, showing the ambiguous feelings of Melanie. The scene takes place at twilight, and Melanie and Finn are alone in a deserted park. Finn removes his chewing gum and kisses Melanie. She distances herself from the experience – which she does not enjoy – by imagining how she and Finn would look if seen by someone else, then becomes more involved when Finn inserts his tongue into her mouth and she struggles against 'this humiliation'. When her resistance subsides Finn releases her, wipes his mouth and replaces his gum.

Sterne presents an emotionally-charged encounter between the traveller, Yorick, and a *fille de chambre* scene. The scene is set in Yorick's hotel room, where he prepares to write a note to the *fille de chambre*'s employer. Sterne presents Yorick's struggle to control his fond impulses. He holds the hands of the *fille de chambre* and begs her not to forget his advice about being good. They sit on his bed and the *fille de chambre* shows him her purse. After seeing some loose stitches on Yorick's clothing she repairs them. He notices that a buckle of her shoe has come undone and he fastens it, then she loses her balance. The tone shifts as the narrator addresses the reader directly, commenting philosophically, on the control of passions. He comments on how nature has allowed 'threads of love and desire' to be entangled within the fabric of 'kindness' and if they are taken away, the whole will be damaged. Yorick then returns to the story and tells us how he led the *fille de chambre* from the room, kissed her cheek then led her to the hotel gate.

#### Form, structure and language

*The Magic Toyshop* is a *Bildungsroman* or coming-of-age novel. The extract marks a significant moment in the protagonist's development. Carter uses the third person, with Melanie as the centre of consciousness; she also makes occasional use of free indirect speech. Such a point of view brings the reader close to Melanie's experiences, encouraging sympathy and empathy.

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A *Sentimental Journey* is formally innovative: the text is not presented as a conventional novel, rather it is presented as fictive travel writing. Unlike contemporary travel books, which often are filled with descriptions of tourist sites and the like, Sterne's narrator is more interested in people and feelings. The text is written in an episodic fashion, reminiscent of the picaresque form, and seems to be structured (rather haphazardly) according to Yorick's enthusiasms, which arise in response to his experiences as he travels. The entire extract is written in the first person, which might encourage the reader to empathise with Yorick's feelings, although today's readers are likely to view Yorick as a comic persona and be amused by his exploits and his reflections.

The Carter extract begins by building a gothic atmosphere, then anticipation as Finn removes his gum and Melanie, and the reader, prepare for the kiss. While not arousing desire, the kiss provokes Melanie's thoughts, but the tone shifts when Finn becomes more forceful physically, by inserting his tongue and horrifying Melanie. The scene climaxes with Melanie struggling and beating her fists against him. Some readers might find the detail of Finn replacing his chewing gum after the kiss as bathetic, or mock-heroic, or as providing definite closure or even a cyclical effect, to the scene.

The Sterne extract builds suspense as the reader anticipates a sexual encounter. The mention of writing upon her lips builds tension, the move towards the door releases it; tension resumes as Yorick clasps the *fille de chambre*'s hands, then mounts as they reach the bed. The showing of the purse, the stitching of the stock and the buckling of the shoe might be seen to release tension, before it rises to a peak when they tumble on the bed. The ending of the section '– and then –' leaves the chapter on a 'cliffhanger'; the title of the next section title 'THE CONQUEST' raises expectations of a sex scene. The narrative intrusion that follows might be seen to heighten the drama and the importance of the events. The final actions, of Yorick escorting the *fille de chambre* to the exit, might be seen as anticlimactic, humorous or as rendering the section title ironic.

Some readers might respond to magical realist features in Carter's prose. Gothic details such as the darkness and the mist, along with the description of the squares of the pavement as 'glowing as if on a phantom chessboard' heighten the reader's response to the experience and add a sinister, fairy-tale quality to the story. As well as this Carter makes the scene feel real through naturalistic elements, such as the dialogue and precise sensual details such as Finn's 'discoloured teeth' and his lips, which are 'wet and rough'.

Like Carter's, Sterne's style is innovative. While satisfying the contemporary taste for sentiment, Sterne's tone is ambiguous and readers can speculate as to the sincerity of the author, who might, at times, be parodying, or satirizing sentimental literature. Yorick's heightened feelings, which he seems to luxuriate in, and the 'slow-motion' account of their progress contrast with Melanie's impatience – 'Oh get it over with' – and her initial nonchalance/ disengaged attitude to the physical contact. While Carter does not shape the reader's response to events overtly, or comment on the action directly, Sterne's narrative intrusion might have a didactic function, perhaps trying to reconcile feeling and desire by asserting that 'threads of love and desire' are integral to nature's web of kindness.

Both extracts show paradoxical feelings and present love ambiguously. Carter's descriptions of Finn are varied: his kiss promises an experiential benefit – 'at least she would have that much more experience' – and, on one level, he might be seen as attractive – 'his hair was marigolds or candle flames'. Yet naturalistic details present an element of disgust: the moisture that Melanie feels might be 'spray from Finn's regard' and she shudders to 'see his discoloured teeth'. He is also presented in a sinister, or predatory fashion: he enfolds her in an embrace after having cawed like a crow, and later he is presented as 'grinning like Pan in a wood'. Pan, a satyr, was a god of unbridled male sexuality and carnal desire.

It is difficult to tell if the extract from Sterne is presenting fine feelings, or disguised lust. Indeed some readers might argue that the *fille de chambre*, whose shoe was mysteriously unbuckled, might have been hoping for a liaison with her English gentleman. The ‘conquest’ of the section title, rather than being ironic, might denote Yorick’s conquest of his own baser feelings. Alternatively, some of the details in the narrative intrusion, rather than detailing the reasons for abstaining from sex, might be read as referring to the act itself. (Yorick declares: ‘let me feel the movements which rise out of it, and which belong to me as a man, and I govern them as a good one, I will trust the issues to thy justice.’)

Both extracts use symbols. The purse that the *fille de chambre* displays and which Yorick ‘held with the back of [his] hand resting on her lap’ might be read as sexual, or more specifically, a yonic symbol. This might be seen to either heighten the sexually-charged atmosphere of the scene, or to heighten its humour. Carter uses the fallen statue of Queen Victoria to perhaps symbolize Melanie’s degraded state: she has moved a long way from the first chapter in which she wore her mother’s ‘marvellous wedding dress’ and wandered dreamily by the light of the moon in her parents’ expansive garden. The fallen queen perhaps also symbolises fallen romantic ideas: Finn is neither a tall, dark and handsome prince, nor a striking character from a new-wave film. Carter perhaps reinforces the idea of Melanie’s fall through Finn’s allusion to Ozymandias.

Both extracts might be read as amusing. While Sterne’s might be read as more consistently humorous, some might read certain details in the Carter extract, such as Finn’s removal and replacement of his chewing gum as amusing. The crow act might be seen as humorous too. Some readers, however, might find the shifts from the comic to the sinister disquieting, and perhaps see this as being in keeping with the magical realist style.

### **Wider reading**

Candidates might relate the extracts to prose texts that present:

- ambivalent feelings about love/sexuality
- relationships between people of different class or nationality
- a first, or early kiss, or sexual encounter
- heightened emotions
- discussions of love and feeling
- an inexperienced lover being led by a more experienced one.

A range of prose extracts might be linked via techniques. For example, relevant prose texts that use:

- paradoxes or opposites
- idealized images/language
- building tension
- climax or anticlimax
- phallic or yonic imagery
- prose texts that use – or subvert – ‘romantic’ motifs/imagery
- gothic imagery
- magical realism
- satire or sentiment
- allusion/classical references.

### **Reception**

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches, including historical, Marxist or feminist approaches.

		<b>Assessment Objective 1 (10 marks)</b>	<b>Assessment Objective 2 (10 marks)</b>	<b>Assessment Objective 3 (10 marks)</b>	<b>Assessment Objective 4 (10 marks)</b>
	<b>Assessment Objective</b>	<b>AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts</b>	<b>AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>	<b>AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
0 1 2 3 4 5 6	<b>Band 1 (0-13)</b>	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the extracts b) make <b>few uses</b> of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate</b> language.	Candidates characteristically: a) <b>identify few</b> aspects of structure, form, and language in the extracts b) <b>assert some aspects</b> with reference to how they shape meaning c) make <b>limited</b> references to the extracts.	Candidates characteristically: a) make <b>few links</b> and connections between the extracts b) <b>limited or no</b> use of alternative interpretations.	Candidates characteristically: communicate <b>limited</b> understanding of context.
7 8 9 10	<b>Band 2(14-21)</b>	Candidates characteristically: a) communicate some <b>basic knowledge</b> and understanding of the extracts b) make <b>simple use</b> of appropriate terminology or examples to support interpretations c) communicate meaning using <b>straightforward</b> language.	Candidates characteristically: a) <b>identify obvious</b> aspects of structure, form, and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the extracts	Candidates characteristically: a) make <b>straightforward</b> links and connections between the extracts b) make <b>basic</b> use of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding</b> of context b) wider reading references may be <b>simple, or undeveloped</b> ; some references may lack relevance.
11 12 13 14 15	<b>Band 3(22-31)</b>	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the extracts b) present <b>relevant responses</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing into <b>shaped</b> and <b>coherent</b> prose d) communicate using <b>clear, accurate writing</b> .	Candidates characteristically: a) identify <b>relevant</b> aspects of structure, form and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make <b>fluent use</b> of textual references/ quotations	Candidates characteristically: a) develop <b>relevant</b> comparisons between the extracts b) develop comparisons that address <b>language, structure</b> and <b>form</b> as well as subject and theme c) communicate understanding of <b>alternative readings</b> , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the extracts and their <b>contexts to enrich</b> their readings b) <b>develop relevant wider reading links</b> that are detailed and enhance the candidate's response to the extracts c) <b>explore analytically</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
16 17 18 19 20	<b>Band 4(32-40)</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the extracts with <b>confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language with <b>insight</b> b) <b>confidently analyse</b> ways writers use specific aspects to shape meaning c) show a <b>mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Candidates characteristically: a) explore connections between the extracts confidently, <b>developing ideas by comparison and contrast</b> b) communicate understanding of alternative readings, (which may be informed by wider reading) in a <b>mature, sophisticated</b> manner. c) use alternative readings to <b>illuminate</b> their readings.	Candidates characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the extracts b) develop relevant wider reading links that are <b>sophisticated</b> and <b>enhance</b> the candidate's response to the extracts c) <b>evaluate the influence</b> of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

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## Question 2

Read the two extracts (**Item C** and **Item D**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of the ways in which views about the nature of love are presented in these **two** extracts.

In your answer you should consider the ways in which Marvell (in **Item C**) and Shakespeare (in **Item D**) use form, structure and language to express their thoughts and ideas. You should make relevant references to your wider reading.

**Focus:** ‘The Definition of Love’ and the extract from *Love’s Labour’s Lost*; views about the nature of love; wider reading in *Love Through the Ages*.

**Key words:** Comparison, ways present, the qualities of love, ways writers’ choices shape responses, how wider reading contributes to understanding and interpretation.

### INDICATIVE CONTENT

#### Note

The following comments are **not intended to be prescriptive** or comprehensive, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

Examiners should always be open to the candidates’ own interpretations and be prepared to reward any well-argued, relevant points.

#### Subject Matter

Marvell defines perfect love – devoid of gender and seemingly an abstract notion – as something born of Despair and Impossibility. Opposing perfect love is the personification of Fate, who drives ‘iron wedges’ between the lovers (in contrast with the feeble ‘tinsel wings’ of Hope). Marvell presents the workings of jealous Fate through astronomical and geometric imagery. Fate commands that the lovers remain apart ‘on distant poles’, never to embrace unless the heavens fall. While lesser loves (like lines in oblique angles) may touch, perfect loves are like parallel lines, which can never meet. Perfect love might be a union of minds, but Fate will continue to keep true lovers apart, like stars in opposition. (Stars seen from the earth’s surface as being exactly opposite each other.)

Shakespeare presents the King calling upon one of his lords, Berowne, to justify their actions in breaking their oaths to fast, study and stay away from women. The other lords, Dumain and Longaville, encourage him and Berowne proceeds to provide arguments. Firstly he claims that they are too young to endure fasting, which leads to sickness, then he goes on to say that they have kept their vow to study, since their love has taught them how to write passionate verse. Berowne’s speech takes on a more universal appeal as he offers justifications for falling in love: love is presented (using a range of figurative language and classical allusions) as a quality that enhances the senses and which improves both the poet and the ruler. He concludes that he has derived this teaching from women’s eyes, which are the source of all learning. Turning to the King and the lords, he uses paradoxes to argue that to find ‘themselves’ they must ‘break’ their oaths. The speech is greeted enthusiastically by the King, who exhorts his lords to love using Cupid, the Roman god of love, not the usual St George, as his battle-cry.



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**Form, structure and language**

Marvell's poem is part of a tradition of poems, which play with the formal philosophical sense of 'definition'. On one level the poem is an exercise in logic, yet it also subverts logic through its use of paradoxical language. In style and treatment of subject matter it might be seen to resemble earlier metaphysical lyrics, particularly those of John Donne. It is made up of quatrains of iambic tetrameter (or octosyllabic iambic quatrains) with alternate rhymes, the rigidity of this form being appropriate to the rigid, restrictive quality of the poem's 'definition'.

The extract of *Love's Labour's Lost* comes at a climactic moment, after the breaking of the vows has been discovered. It marks a turning-point, when the men realize that that they must celebrate the breaking of their vows and that they must pursue their sweethearts overtly.

Like Marvell's poem, which attempts a definition of perfect love, in the extract from *Love's Labour's Lost* Berowne delineates the qualities of love. The extract has a linear structure. The fast-paced discussion at the beginning builds anticipation for Berowne's speech, which follows the structure of an argument; after its conclusion, the speech has effected a change of attitude and resulted in the lords following their King towards their loved ones in the manner of soldiers going into battle.

Marvell's poem also puts forward an argument, although it is more rigidly structured than Berowne's speech – perhaps even following the pattern of Euclidian geometry in its construction. The poem starts with a 'given' (love) then states the 'required' (its definition) before going on to the 'construction' (the imagery of space and line), then finally it supplies the 'proof' (the argument arising from that imagery; namely the conclusion of the last stanza). While candidates are not expected to respond to the poem in the above terms, many might note the logical and argumentative qualities of the poem's structure, and may perhaps comment on aspects such as the use of logical connectives such as 'Yet', 'but' and 'therefore.'

Shakespeare uses natural and sensual imagery in Berowne's speech. It shifts emphasis from the brain and academic thought towards bodily feelings and emotions. For example love's feeling is described as being 'more soft and sensible/ Than are the tender horns of cockled snails'. While some might read 'horns' and 'cockled' as having sexual connotations, this image also expresses both the delicacy and beauty of love in a sensual and arrestingly unusual natural image. The sound and pace of these gentle-sounding, sibilant and slow-moving lines enhance their visual appeal and some readers might imagine them being delivered in a soft incantatory voice by the actor playing Berowne, who by this time might be having a mesmeric effect on his immediate audience of King and lords as well as on the audience.

Berowne's speech, much of which has a warmth and emotional appeal, aims to convince the men to abandon turn away from the brain and embrace the heart: indeed his speech deconstructs the false boundary between study and love by concluding that women's eyes are 'the books, the arts and the academes'. By contrast Marvell's poem, while overtly concerned with love, is a cold treatment of this subject. The kind of sensual language used by Shakespeare is avoided in favour of starker images such as 'decrees of steel' and 'iron wedges'. There is a high proportion of monosyllabic words, which also adds to the 'coldness'.

Marvell subverts the reader's expectations in many ways. On a simple level, having read the title, one might expect a warmer poem that delineates favourable aspects of love. Expectations are also confounded in the first stanza: the first two lines seem conventional, since they describe love as 'rare', 'strange' and 'high', yet they are sharply undercut by the austere personifications of 'Despair' and 'Impossibility' (which are given greater prominence since they are rhyme words, and are positioned at the end of end-stopped lines).

Unlike Shakespeare's very bodily writing on love, Marvell's is cerebral. The geometric imagery of the penultimate quatrain serves to prove the impossibility of the love in a precise and seemingly irrefutable way. The astrological imagery also presents the love as hopeless, in contrast to Shakespeare, who uses classical gods to heighten the men's and the audience's sense of love's power. While Marvell's astrological imagery culminates in the 'opposition of the stars', showing that the lovers will always be separate, like heavenly bodies, which are exactly opposite one another – Berowne's classical allusions culminate in a human love that resonates with heavenly approval.

Both writers use personification. Marvell presents the envious and tyrannical figure of 'Fate', who actively separates lovers with 'iron wedges', 'decrees of steel' and 'debars' loving contact. By contrast, Shakespeare, through Berowne, shows tyrants being taught 'mild humility' by the force of love through a poet's verse. Unlike Marvell's destructive personification of Fate, Shakespeare's personification of 'Love' is a force for good and it is for his sake that the men must abandon their vows and seek their sweethearts.

While some readers might view Marvell's poem as an abstract exercise in definition – which is not about a specific person – and perhaps even the act of defining itself, others might choose to read it as being about a real relationship that is impossible because of the contrasting positions of the lovers. Perhaps Marvell's speaker is defining his love for an aristocratic lady who is 'rare', 'strange and high' in the sense that she is so far above him socially that it will be impossible for him to gain her love.

### **Wider reading**

Examiners should be open to candidates making relevant references to their wider reading in a variety of ways. The following list is by no means exhaustive.

Candidates might, for example, refer to relevant texts that explore:

- discussions of love/definitions of love
- groups of lovers
- doomed love/impossible love
- broken promises
- love and study.

Links to wider reading might be made via the techniques used in the extracts, for example, relevant texts that use:

- sensual language
- cold, or logical language
- astrological imagery
- classical allusions
- contrasts/paradoxes
- natural/animal imagery
- poetry.

### **Reception**

Candidates might also use wider reading to consider the ways that the texts have been received and might adopt relevant critical approaches, including historical, Marxist or feminist approaches.

		<b>Assessment Objective 1 (10 marks)</b>	<b>Assessment Objective 2 (10 marks)</b>	<b>Assessment Objective 3 (10 marks)</b>	<b>Assessment Objective 4 (10 marks)</b>
	<b>Assessment Objective</b>	<b>AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>	<b>AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts</b>	<b>AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>	<b>AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
0 1 2 3 4 5 6	<b>Band 1 (0-13)</b>	Candidates characteristically: a) communicate <b>limited knowledge</b> and understanding of the extracts b) make <b>few uses</b> of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using <b>inaccurate</b> language.	Candidates characteristically: a) <b>identify few</b> aspects of structure, form, and language in the extracts b) <b>assert some aspects</b> with reference to how they shape meaning c) make <b>limited</b> references to the extracts.	Candidates characteristically: a) make <b>few links</b> and connections between the extracts b) <b>limited or no</b> use of alternative interpretations.	Candidates characteristically: communicate <b>limited</b> understanding of context.
7 8 9 10	<b>Band 2(14-21)</b>	Candidates characteristically: a) communicate some <b>basic knowledge</b> and understanding of the extracts b) make <b>simple use</b> of appropriate terminology or examples to support interpretations c) communicate meaning using <b>straightforward</b> language.	Candidates characteristically: a) <b>identify obvious</b> aspects of structure, form, and language b) <b>describe some aspects</b> with reference to how they shape meaning c) make some related references to the extracts	Candidates characteristically: a) make <b>straightforward</b> links and connections between the extracts b) make <b>basic</b> use of alternative interpretations.	Candidates characteristically: a) communicate <b>some understanding</b> of context b) wider reading references may be <b>simple, or undeveloped</b> ; some references may lack relevance.
11 12 13 14 15	<b>Band 3(22-31)</b>	Candidates characteristically: a) communicate <b>relevant knowledge</b> and understanding of the extracts b) present <b>relevant responses</b> , using appropriate terminology to support informed interpretations c) structure and organise their writing into <b>shaped and coherent</b> prose d) communicate using <b>clear, accurate writing</b> .	Candidates characteristically: a) identify <b>relevant</b> aspects of structure, form and language b) <b>explore analytically</b> ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make <b>fluent use</b> of textual references/ quotations	Candidates characteristically: a) develop <b>relevant</b> comparisons between the extracts b) develop comparisons that address <b>language, structure and form</b> as well as subject and theme c) communicate understanding of <b>alternative readings</b> , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the extracts and their <b>contexts to enrich</b> their readings b) <b>develop relevant wider reading links</b> that are detailed and enhance the candidate's response to the extracts c) <b>explore analytically</b> the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
16 17 18 19 20	<b>Band 4(32-40)</b>	Candidates characteristically: a) communicate relevant knowledge and understanding of the extracts with <b>confidence</b> b) present relevant, well-informed responses, <b>fluently using appropriate terminology</b> to support informed interpretations c) structure and organise their writing in a <b>cogent</b> manner d) communicate using <b>sophisticated and mature</b> writing.	Candidates characteristically: a) identify relevant aspects of structure, form and language with <b>insight</b> b) <b>confidently analyse</b> ways writers use specific aspects to shape meaning c) show a <b>mastery of detail</b> in their use of specific references to texts to support their responses. d) demonstrate a <b>conceptual grasp</b> of the texts/ strong <b>overview</b> .	Candidates characteristically: a) explore connections between the extracts confidently, <b>developing ideas by comparison and contrast</b> b) communicate understanding of alternative readings, (which may be informed by wider reading) in a <b>mature, sophisticated</b> manner. c) use alternative readings to <b>illuminate</b> their readings.	Candidates characteristically: a) use their <b>mature understanding</b> of the relationships between literary texts and their contexts to <b>illuminate</b> readings of the extracts b) develop relevant wider reading links that are <b>sophisticated and enhance</b> the candidate's response to the extracts c) <b>evaluate the influence</b> of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.