

# Mark Scheme (Results)

## Summer 2007

GCE

GCE English Literature (6396/01)

## SECTION A: UNPREPARED PROSE OR POETRY

This Section targets Assessment Objective AO3 and also assesses AO1 and AO2ii.

Answer either Question One or Question Two in this Section.

1. Read carefully the following extract which is the beginning of a short story entitled 'Tears, Idle Tears' written by Elizabeth Bowen in the late 1930s.

Discuss in some detail the style and content of Bowen's writing here in such a way as to explore its variety and effects. How in particular does she use language to control our responses to her characters, their location and the developing situation?

**A03** A close reading of this piece from Elizabeth Bowen's *Collected Short Stories* should furnish candidates with plenty of material, especially as the way the task itself is defined points them at the key areas of characterisation, location and situation. Lower band answers are likely to respond directly to the narrative and descriptive qualities in the writing, referring perhaps to the touch of poignant humour in the ability of the willow to weep without being shameful and the period features of fashion and social mores, perhaps commenting on the nature of the schooling Frederick is receiving. These are however quite likely to be treated descriptively rather than analytically and may also simply follow the sequential structure of the original piece. Higher band answers do of course have the same material to rely on, but may well structure it more critically and show a more analytical concern for method and effect, commenting perhaps on the sense of a situation being observed not just by the onlookers but by the windows of the houses as well. What is likely to provide the clearest discriminator, however, is the candidate's awareness of the author's use of a range of voices which has such a powerful controlling influence on our reaction to Mrs Dickinson, her widowing and her own painful reaction to Frederick's tears. Less careful readers may assume that it is all the mother's outlook or, even less convincingly, some impersonal third person narrator, whereas the highest band answers are rather more likely to demonstrate how the shifts between the characters' voices and the author's own control the movement from sharing the mother's embarrassment at her son's public sobs to our finding her at the end of the extract as perhaps even rather heartless. Not all will see it in this way, however, and all possible interpretations must be rewarded as long as they are supported by the text.

**A01** The task directs candidates to possible critical areas which may interest them without making unreasonable demands on their critical vocabulary. This is the AO that rewards 'literariness' and in this case that means particularly understanding of and sensitivity to language. Lower band answers are likely to offer sequentially structured responses and may well, while still dealing with the same particular areas, concentrate in a way that rarely transcends narrative paraphrase, the influence on the reader of Bowen's simple sentence structure and direct characterisation. Higher band answers, while doing all this possibly as no more than a starting point, may go on from the characters to explore the social situation in greater depth, perhaps commenting on the isolation that forces a young widow to consider consulting a magazine for advice. As already suggested it is sensitivity we are most looking for here, but that means we must distinguish between a lower band response which feels sympathy for the situation in which Bowen's characters find themselves, and a sensitivity to the subtle workings of language which is likely to be a feature of higher band answers if not the very highest.

**AO2ii** Knowledge, understanding and genre all play important parts in assessing this objective. Candidates are told that the extract is the opening of a short story though lower band answers are likely, while no doubt referring to this, to treat the extract as a piece of general if socially orientated fiction. Higher band answers are more likely to use the short story structure to alert them to the speed with which things happen here though not in any very narrative sense. Indeed as many candidates will, no doubt, point out, very little actually happens, but an enormous amount is established in a very short space of time in terms of place, era and relationships.

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2. Read carefully the poem that follows, 'Nine Horses' by the American poet, Billy Collins. It was first published in 2002.

Write a commentary on the poem in which you explore the ways in which Collins presents and develops both the description and the overall experience here.

Remember that your answer should include some analysis of the way language is being used here and its effects, as well as some commentary on the poem's content.

**AO3** Most candidates will have little difficulty in seeing this piece of verse for what it is, a response to a very special birthday present. Lower band answers may well treat the material sequentially, concentrating on the work of art embodying the nine horse heads and concentrating on their physical nature. Such answers are also likely to be more concerned with content than form and where this is treated it is likely to be handled descriptively with little attempt to show the effect of the verse structure and the general freedom of Collins's style here. Higher band answers will be much more likely to use a close reading to show the consistent effectiveness of the writing in detail and are unlikely to miss the way the gift takes on an iconic quality of its own. Though few candidates can be expected to see the material in quite these terms, higher band answers are likely to show some awareness of the movement by which the writing ends up as a domestic prayer, and combines the details of everyday life - 'the evening wedding of the knife and fork' - with the ritual of a sort of religious devotion, and a need for benediction. Again candidates may not see it in these terms and indeed do not have to, but higher band answers will combine a sensitive analysis of Collins's use of linguistic detail with an overall awareness that moves the poet on from domestic to religious.

**AO1** The rubric makes it clear that candidates should address both style and content in their answers. Lower band answers are likely to explore the basic situation, the giving of the gift, perhaps without defining too clearly its nature and significance as part of the poet's experience. Higher band answers are more likely to respond to the question's use of this term as a means of writing about the poem as a whole, and especially of the overall movement which may have been an implication of what they say in their detailed commentaries.

**AO2ii** First and foremost of course candidates need to be writing about this piece with a constant demonstrated awareness that it is a poem. This awareness and its implications may be less consistently applied in lower band answers whereas in the higher bands it will not just appear as a sensitive response to the generic poetic features of the writing - line-length and stanza patterning are obvious features here - but in the details of Collins's choice of detailed vocabulary, sentence structure and the implications and insinuations of his choice of diction too.

## SECTION B: COMPARATIVE STUDY

This Section targets Assessment Objective AO2ii and also assesses AO4 and AO5.

Answer ONE question from this Section.

If you answered the unprepared prose question (Question 1) in Section A, you must answer on either poetry or drama (Questions 6 to 8) in Section B. If you answered the unprepared poetry question (Question 2) in Section A, you must answer on either prose or drama (Questions 3 to 6) in Section B.

3. The Comic Perspective: *Pride and Prejudice* and either *Emma* or *Larry's Party*.

- (a) 'It is difficult for a reader to consider novels such as these as being primarily comic: the situations they convey are often too painful and the overall tone is too clearly one of serious moral teaching.

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

**AO2ii** As always the quality and structuring of relevant material to create comparison and contrasts is crucial here, as is the emergence out of the discussion of some acceptable definitions of 'comic', 'painful' and 'serious moral teaching'. Lower band answers are likely to take definitions more for granted whereas higher band answers may well find some sort of useful distinction between the term 'comic' - as applied in terms like 'The Comic Perspective' and more modern applications of 'comedy' in its more modern usage. Appropriateness of textual support is also going to be a key factor in helping to discriminate here.

**AO4** Our assessment of this AO will very much follow on from what happens under the previous one, though we do need to be mindful that the formulation 'the extent to which you agree', familiar as it no doubt is to candidates sitting this synoptic paper, requires a personal but closely argued textual response. Lower band answers may incline towards simplification and even reject more or less out of hand the critical claim that constitutes the question's central premise. Higher band answers on the other hand may be more likely to allow for interpretations other than the candidate's own, and possibly offer a greater degree of flexibility in the way they define just what is comic in these novels.

**AO5ii** The references to '(painful) situations' and 'serious moral teaching' remind candidates to include relevant contextual material in their answers, though lower band answers may lose sight of the significance of this in what are likely quickly to become narrative or descriptive commentaries. Higher band answers will be much more likely to demonstrate that both social and moral contexts are important here even if the situations in these novels remain fictional ones and the characters who people them to varying degrees of moral approval or condemnation are 'merely' artistic constructs. Such higher band answers may well go on to point out that there are plenty of comic situations in these novels and plenty of occasions where the morality of a situation is itself conveyed through comedy.

3. The Comic Perspective: *Pride and Prejudice* and either *Emma* or *Larry's Party*.

- (b) 'The apparent light-heartedness of comic novels such as these is usually the result of two factors: the diverse range of relationships portrayed in the novels and the fact that these relationships may or may not be relevant to the central concerns of each novel.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

**AO2ii** The question directs candidates to focus on tone and relationships as the central material for their comparisons and contrasts here. Lower band answers are likely to use a more descriptive or even narrative approach in which they explore the relevance of a number of relationships to the central plot. Higher band answers are likely to be the result of a closer reading of the question than is implied in lower band answers, and may well show that due weight has been paid to the question's central concerns in terms like 'diverse range' rather than just light-heartedness. These higher band answers are also likely to suggest that the formulation 'the central concerns of each novel' is not just a reminder to compare and contrast but has pointed candidates towards some discussion of thematic not just narrative material.

**AO4** As the previous paragraph makes clear, there are a number of issues central to the drawing out of a critical argument here, though lower band answers are quite likely to borrow the question's own structure and deal with their material sequentially, possibly but not necessarily bringing their material to a simple agreement with the question's own assumptions. Higher band answers are more likely to adopt an approach that is both more analytical and more questioning possibly but once again not necessarily exploring the relevance of even the most apparently trivial relationship to the wider context and scheme of each novel as a whole.

**AO5ii** In directing candidates to explore not just relationships but 'a diverse range' of them the question invites some sort of focus on social context and particularly class. It is possible that lower band answers will deal with this merely in passing and simply explore favourite material based on memorable key episodes. Higher band answers will be more likely to include social and possibly historical contextual material in order to demonstrate the relevance or otherwise of their chosen, but diverse, relationships in the novel's great scheme of things.

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4. The Tragic Perspective: *Wuthering Heights* and either *The Return of the Native* or *Petals of Blood*.

- (a) 'Tragic novels are invariably dominated by a single harrowing relationship between two characters. All other relationships are portrayed as merely supplementary.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this comment.

**AO2ii** This question's demands clearly direct candidates to compare and contrast a range of relationships though lower band answers may focus on the 'single harrowing relationship' more or less to the exclusion of everything or anything else. Higher band answers will clearly make use of the concept of the one 'dominating' relationship, but go on to include other relevant material from a choice of relationships. Some will offer a wider range than others; what matters more is that quality and relevance of selection and demonstration of argument from textually focused material are rewarded.

**AO4** As is usual in questions in this section of the unit, candidates are invited to respond personally but that does not mean that they can simply ignore the question's key premises, though that is exactly what some lower band answers may be tempted to try. Higher band answers may also accept the terms of the question, but that will be after some relevant textual and critical exploration. Others may well take issue with the claim of domination by 'a single harrowing relationship between two people', and argue that if the central relationship - and there may be more than one - is harrowing then this is a direct result of the interference of third parties. There are no 'right' answers, and persuasive quality of argument should be rewarded.

**AO5ii** In making relationships its central concern, the question directs candidates to include some social, and possibly historical awareness in their discussion and the formulation 'harrowing' also offers them the possibility of including moral and emotional contextual issues. Lower band answers may skirt round these or alternatively include socio-historical material for its own sake rather than for any demonstrated critical purpose, while higher band answers may well be more selective in their approach, using only material which the critical structure of their arguments demonstrates to be relevant.

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4. The Tragic Perspective: *Wuthering Heights* and either *The Return of the Native* or *Petals of Blood*.

- (b) 'It is not the degree of individual personal suffering and anguish which makes it appropriate to classify novels such as these as 'tragic'; it is the lack of any comic relief or slackening of tension that gives the novel its tragic form.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical claim.

**AO2ii** Candidates are not likely to overlook the fact that what this question is essentially asking is 'what makes tragic novels tragic', intense personal suffering or lack of comic relief. Lower band answers are likely to examine and demonstrate the suffering of individuals, and then depending on their choice of novels and selection of material from within those novels go on to demonstrate the inclusion of more relaxed and relaxing material, especially if they have studied the Hardy where they might well argue either way. Higher band answers will do all this too but in more clearly structured ways that are less assertive and less narrative. There may well be those - and these will certainly be higher mark band answers - that are reluctant to accept the separation implied in the question and which argue that the intense degree of personal suffering is a direct result of the lack of comic relief in these works.

**AO4** Following on from what has been suggested above, lower band answers are likely to take the terms of the question as individual critical features and structure their material accordingly. Higher band answers are more likely to show some awareness that the proposition amounts to a single critical premise and select their material and structure their answers accordingly.

**AO5ii** The emphasis on 'individual personal suffering' invites candidates to focus on the extent to which tragic figures in their chosen novels are isolated from their social context or not. Lower band answers are likely to assume rather than demonstrate the isolation - in some ways even the exile - of characters like Heathcliff and Eustacia, whereas higher band answers may well argue that the tragic events which surround them come from an interaction with their social context even if this interaction is to reject it.



5. Divided Societies: *North and South* and either *Hard Times* or *Atonement*.

- (a) 'The writers of these novels portray a world in which it is invariably women who condemn evil but men who are responsible for it.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this interpretation.

**AO2ii** The question requires candidates to focus on gender issues as the basis of their comparisons and contrasts and even lower band answers will hardly find themselves short of material here. What is likely to characterise these answers however is the use of a limited range of characters as examples and an approach that is predominantly narrative or descriptive. The structuring of these answers is likely to be based on a character-by-character scheme and this again will mean that the necessary comparisons and contrasts are implied rather than stated. Higher band answers will be structured in such a way as reinforces comparisons and contrasts and may go on to consider the implications of the qualification 'invariably' in the wording of the proposition.

**AO4** Again a personal response is being asked for here and lower band answers may simply take this as an invitation to exemplify the implications in the proposition that women are all good and men all bad. Higher band answers can be expected to offer a more flexible and subtle reading of the question and this is likely to be demonstrated by an enquiring approach to the terms of its premises and a range of appropriate textual examples which will demonstrate their own relevance by giving substance to the critical points being argued.

**AO5ii** Social context and issues involving gender are quite clearly at the heart of this question. Lower band answers may simply see these issues as to do with class, whereas higher band answers may well broaden the scope of their material relevantly to include issues that embrace the patterning of parent/child relationships and the issues of moral context which in turn emerge out of the relationships and socio-historical contexts portrayed in these novels.

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5. Divided Societies: *North and South* and either *Hard Times* or *Atonement*.

- (b) 'The authors of these novels suggest that the evils which divide societies cannot be cured by love but only by wealth.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical claim.

**AO2ii** As is inevitably the case, much is here going to depend on which two novels have been studied and it is important to be particularly wary of preconceptions as to what will be demonstrated in answers to this question. Lower band answers are likely to exemplify cases of love or at least affection and wealth and draw a number of narrative parallels within and between their two novels. Higher band answers will of course draw on the same material but treat it more subtly and pointedly both in terms of range and relevance.

**AO4** A useful discriminator here may well prove to be the definitions offered of 'the evils which divide societies'. Lower band answers may well take these for granted and thus deny themselves useful and valid areas of critical discussion. Higher band answers are likely to spend some time exploring these evils rather than asserting assumptions about them before going on to argue whatever case they favour.

**AO5ii** Quite clearly and specifically 'the evils which divide societies' establishes the need for candidates to include contextual material in their answers though the range will inevitably depend on which two novels have been studied. Lower band answers are quite likely to define this context in wholly social terms possibly concentrating on class whereas it is the higher band answers that will be more likely to bolster up the persuasiveness of their arguments by including contextual material that contributes to both the socio-historical and to the moral environments in which the novels are set.

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6. Broken Communications: *The Tempest* and either *Who's Afraid of Virginia Woolf?* or *Translations*.

- (a) 'In any society - and it is particularly true of the societies presented in these plays - there are both leaders and led. The most important difference between the two groups, however, is not that one is right and the other wrong, but that they are speaking different languages.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this assertion.

**AO2ii** The question directs candidates towards comparisons and contrasts which focus on issues of power and communication in their two plays. Lower band answers may well include in this post-colonial material which may be of limited relevance. Higher band answers are likely to spend longer establishing their definitions, even though these may remain quite implicit, and are likely to draw clearly defined parallels between the leaders and the led and the 'different languages' that they speak in their two plays. They are also likely to retain some sense of the theatrical nature of the text as well.

**AO4** There is not just a case to be argued here, but a proposition to be interpreted. Lower band answers may assume that might is right and not question the moral premises implicit in the question. Higher band answers will characteristically adopt a more questioning approach in which they examine the links between the power of language and the extent to which it can reinforce or undermine the power of 'the right'.

**AO5ii** The wording of the question directs candidates towards interpreting their plays in social terms and then in turn setting this in some sort of moral context. Lower band answers are quite likely to concentrate on the former, clearly defining social groupings in whatever ways they have studied. Higher band answers are more likely to develop their material to deal with the social and moral contexts of their plays in a more balanced, clearly-defined and relevant way.

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6. Broken Communication: *The Tempest* and either *Who's afraid of Virginia Woolf?* or *Translations*.

(b) 'The brilliance of these plays depends, ironically, on the diverse and articulate methods by which the dramatists communicate the breakdown of communication in the worlds of their characters.'

Compare and contrast the two works you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

**AO2ii** The question asks candidates to draw parallels from their two plays in such a way as to explore how well they communicate the break-down of communications. Lower band answers are likely to focus on appropriate textual material but explore it in a way that is particularly narrative or descriptive rather than analytical, theatrical and dramatic. Higher band answers are likely to use the same sort of material but comment on it in such a way as develops parallels within and between texts. They may well pick up the implications of there being a possible irony in this overall situation and may well use their texts to suggest that these writers themselves use different and subtle types of communication - not all of them linguistic - to hint at or even establish failures in communication.

**AO4** Assessment here is likely to be based on the subtlety with which the candidate defines and responds to the terms of the question. Lower band answers may be tempted to use narrative exemplification and paraphrase as a substitute for critical argument while higher band answers will more probably define both the terms of the question and their own line of argument in a more subtle, textual and structured way.

**AO5ii** '... the worlds of their characters' reminds candidates of the need to include contextual material and of the dramatic nature of the texts studied for this topic. Lower band answers are likely to give some sense of the latter but may respond in very general terms to the implications of 'the worlds' of the plays. Higher band answers will be more likely to use social, historical and moral context to establish the background for their arguments, and may even go on to show the subtlety by which the breakdown of communication between characters or groups of characters on stage is itself communicated to an audience in the theatre.

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7. Nature and the Imagination: *The Prelude* Books 1 and 2 William Wordsworth and either *Selected Poems* John Keats or *Selected Poems* Edward Thomas.

(a) 'Nature poets, whether nineteenth or twentieth century, have little in common with one another.'

Have you found the two poets you have studied for this paper as different in their methods and content as the critic who wrote this assertion would have us believe? Remember that your discussion should be based on comparison and contrast.

**AO2ii** In its simplest terms this question asks candidates to explore the similarities and the differences between their two chosen poets and so much - including the issues of contemporaneity - will depend on whether they have put Keats or Edward Thomas with their compulsory Wordsworth text. It is to be hoped that candidates do not spend too much time on the contemporaneity issue though some lower band answers may. A more probable area of discrimination is likely to be how candidates select and use textual detail. Lower band answers are likely to contain an asserted catalogue of features that does not necessarily make sufficient use of the parallels between the two poets. Higher band answers will usually be more clearly defined in their use of comparison and contrast, and use appropriate text both to analyse the work overall and to support a well-structured argument.

**AO4** There are of course cases to be argued here both for and against whether it is in any way meaningful to talk of "Nature" poets. Lower band answers may well use the poetry in a mostly descriptive way and, whether they argue pro or con, leave their own assumptions largely unquestioned. Higher band answers are less likely to generalise in this way and may be highly selective in their exploration of relevant texts.

**AO5ii** Lower band answers may show some awareness of the influence of historical events on their poets, but these are likely to be asserted and may be presented in a way that seems almost 'bolted on'. Higher band answers, depending on the degree of information that has gone into their previous study of the background to these works, may well - and relevantly - see the question as an opportunity to discuss the artistic social context in which their poets wrote and so argue whether or not 'nature poets' can be considered a 'school of poetry'.

7. Nature and the Imagination: *The Prelude* Books 1 and 2 William Wordsworth and either *Selected Poems* John Keats or *Selected Poems* Edward Thomas.

(b) 'At the heart of these poems lie detailed attempts to define the relationship between individual members of society and the natural environment in which that society exists.'

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this claim.

**AO2ii** In a way the question poses three areas for discussion: the individual member of society, the natural environment and the relationship between the two. Lower band answers may well respond with a more general approach. Higher band answers are more likely to demonstrate that they have read the question itself analytically and have enough command of the poetry to be able to select both relevantly and cogently.

**A04** The question asks candidates to examine and argue the extent to which the issue of the individual's relationship with nature is a central feature of their chosen poets. Lower band answers will be more likely to illustrate than argue and may even use the question as a pretext for writing about some entirely different feature of the poetry. Higher band answers will more probably define their terms in such a way as to meet head on the demands of the question and are likely to argue both analytically and textually, perhaps referring in passing to other relevant features and characteristics along the way.

**AO5ii** The question asks candidates to demonstrate some awareness of the social context of this poetry and lower band answers are likely to rely heavily on the autobiographical features of *The Prelude*. Higher band answers are likely to use this same material but possibly in a way that is exploratory and analytical not just descriptive and narrative, and so demonstrate some awareness of poetic method as a means of conveying content.

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8. The Social Observer: *Songs of Innocence and Experience* William Blake and either *The Best of Betjeman* or *Selected Poems* WH Auden.

- (a) 'What is so interesting to the modern reader in the work of poets such as these is that they are never merely destructive in their social comments. They find things to approve of and applaud in society even if only by implication.'

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this comment.

**AO2ii** The question asks candidates to use comparison and contrast to explore the balance (or lack of it) in their chosen poets between censure and approval. Lower band answers are likely to concentrate on content and may well offer an approach that is essentially a form of cataloguing with little sense of genre. Higher band answers are likely to go to the same poems, though they may offer a wider range and will certainly show some awareness of method and tone even if only by implication.

**A04** In arguing about the extent to which their chosen two poets are destructive and/or approving, lower band answers may seek to generalise and may use whatever range of poems they offer simply to repeat and reinforce the same critical assertions. Higher band answers are more likely to suggest that things vary from poem to poem or from *Innocence* to *Experience*. These answers are unlikely to be seduced by the terms of the question into making assertive generalisations about poetry or even about this poetry, though they may well treat the material they have selected in such a way as allows them to draw some sort of relevant conclusion one way or the other.

**AO5ii** The terms of the proposition put social context near the heart of these questions. Lower band answers may well take the references to society more or less on trust whereas higher band answers are more likely to demonstrate that, fully to appreciate the nature of this poetry, the context needs defining not as simply 'social' in some sort of general and all-purpose way, but as more specifically socio-historical.

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8. The Social Observer: *Songs of Innocence and Experience* William Blake and either *The Best of Betjeman* or *Selected Poems* WH Auden.

- (b) 'What allows the social observation and criticism of these poets to speak so directly to the modern reader is the clarity of their language and the simplicity of the poetic techniques they use.'

Compare and contrast the two poets you have studied for this paper in such a way as to explore in some detail the extent to which you agree with this critical comment.

**AO2ii** The issue of the clarity with which their social observations are couched inevitably will depend on the choice of second poet and we need to remember that what can be argued for one cannot necessarily be argued for another. Lower band answers, particularly when discussing Blake, may use clarity in a way that is virtually synonymous with simplicity and lose some of the subtlety at the heart of the poetry's social observation and criticism. On the other hand higher band answers are more likely to produce a more exploratory and analytical line of argument in which they demonstrate that linguistic clarity reinforces the conceptual clarity of the writing even when this writing - as possibly some may argue in the case of Blake - conceals subtle difficulties of its own.

**A04** The question makes it clear that there is a case to be argued here, and not just illustrated though as they often do lower band answers may take exactly this sort of approach. Higher band answers are more likely to argue in a complex way, and so may be thwarted of a clear conclusion. A "sometimes yes, sometimes no" conclusion would make a perfectly valid response to this question so long as it is the result of a balanced and textual line of argument.

**AO5ii** The question is clearly directed at social context as indicated by the formulation 'social observation and criticism'. Lower band answers may choose to treat these terms in what can perhaps best be described as a loosely defined way, whereas those that get into the higher bands are more likely to show an appreciation that though individuals will inevitably feature in 'social' poetry, this question is also concerned with social institutions as well as the quality of the poetry to be relevant and immediate to the modern reader.





Bands/ Marks	AO2ii respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts	AO3 show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings	AO1 communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression	AO4 articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers	AO5ii evaluate the significance of cultural, historical and other contextual influences on literary texts and study
<b>Band 1</b> 1-10	<ul style="list-style-type: none"> <li>show limited knowledge and understanding of texts</li> <li>show some awareness of features of genre</li> <li>describe some basic similarities and differences between texts</li> </ul>	<ul style="list-style-type: none"> <li>identify and comment on some simple features of language and structure</li> <li>demonstrate some understanding of their effects</li> <li>show limited awareness of form</li> </ul>	<ul style="list-style-type: none"> <li>indicate limited grasp of the nature of literary study</li> <li>show insecure use of literary terms</li> <li>display frequent lapses in spelling, punctuation, grammar and sentence structure</li> <li>show little clear argument with minimal use of text</li> </ul>	<ul style="list-style-type: none"> <li>offer some simple opinions and judgements based on personal reading</li> <li>put forward only a limited argument</li> <li>offer limited textual support</li> </ul>	<ul style="list-style-type: none"> <li>identify and comment on the broad historical and social contexts</li> <li>demonstrate some understanding of the relationship between text and context</li> </ul>
<b>Band 2</b> 11-20	<ul style="list-style-type: none"> <li>show some knowledge and understanding of texts</li> <li>show awareness of features of genre</li> <li>develop some similarities and differences between texts</li> </ul>	<ul style="list-style-type: none"> <li>examine a variety of features of language and structure</li> <li>demonstrate an understanding of their effects and function</li> <li>show awareness of form</li> </ul>	<ul style="list-style-type: none"> <li>show some knowledge and of the nature of literary study</li> <li>make generally appropriate use of literary terms</li> <li>display some lapses in spelling, punctuation, grammar and sentence structure</li> <li>show generally clear argument with limited use of text</li> </ul>	<ul style="list-style-type: none"> <li>present simple opinions and judgements in a simple argument</li> <li>show limited awareness of different possible interpretations</li> <li>use generally appropriate textual evidence</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate understanding of the influence of historical and social context on text</li> <li>identify specific elements of the text attributable to the context in which it was written</li> <li>outline the effects of historical and social context on the reader's perspective</li> </ul>
<b>Band 3</b> 21-30	<ul style="list-style-type: none"> <li>show secure knowledge and understanding of texts</li> <li>show confident awareness of features of genre and period</li> <li>examine similarities and differences between texts</li> </ul>	<ul style="list-style-type: none"> <li>explore the writer's selection of features of language and choice of form and structure</li> <li>demonstrate a detailed understanding of their effects and function</li> <li>consider the writer's purpose in making this selection</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate proficient knowledge and understanding of the nature of literary study</li> <li>make appropriate and effective use of literary terms</li> <li>show generally accurate written expression with few lapses in spelling, punctuation, grammar and sentence structure</li> <li>show clear developing argument with appropriate use of text</li> </ul>	<ul style="list-style-type: none"> <li>advance considered opinions and judgements in a sustained argument</li> <li>use sound textual evidence</li> <li>sum up different interpretations</li> <li>consider differing critical positions</li> </ul>	<ul style="list-style-type: none"> <li>examine the variety of ways in which contextual influences are manifest in the text</li> <li>assess the relationship between the context in which the text was written and in which it is understood</li> </ul>
<b>Band 4</b> 31-40	<ul style="list-style-type: none"> <li>show secure and sustained knowledge and understanding of texts</li> <li>explore features of genre and period</li> <li>analyse and explore similarities and differences between texts</li> </ul>	<ul style="list-style-type: none"> <li>analyse the writer's use of particular features of language, choice of form and exploitation of structure</li> <li>demonstrate a detailed understanding of their effects</li> <li>consider the contribution they make to its meaning and tone</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate perception based on knowledge and understanding of the nature of literary study</li> <li>make discriminating and pertinent use of literary terms</li> <li>display accurate and fluent written expression</li> <li>show perceptive, cogent argument with detailed use of the text</li> </ul>	<ul style="list-style-type: none"> <li>articulate confident independent opinions and judgements in a sustained argument</li> <li>provide thorough textual evidence</li> <li>assess different interpretations by other readers</li> </ul>	<ul style="list-style-type: none"> <li>analyse the particular historical, social and other contexts in which the text was written and in which it has been and is read</li> <li>consider the variety of perspectives determined by contexts past and present</li> </ul>
<b>Band 5</b> 41-50	<ul style="list-style-type: none"> <li>show extensive knowledge and understanding of texts</li> <li>evaluate features of genre and period</li> <li>evaluate productively similarities and differences between texts</li> </ul>	<ul style="list-style-type: none"> <li>evaluate the writer's choice of form, use of particular features of language, and exploitation of structure</li> <li>demonstrate a detailed understanding of a range of forms, features of language and types of structure</li> <li>consider the effectiveness of the writer's particular choices in conveying meaning and tone</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate perception based on sustained knowledge and understanding of the nature of literary study</li> <li>make sustained discriminating and pertinent use of literary terms</li> <li>displaying accurate, fluent and assured written expression</li> <li>show comprehensive, perceptive argument with closely directed and detailed use of text</li> </ul>	<ul style="list-style-type: none"> <li>articulate perceptive independent opinions and judgements</li> <li>pursue a rigorous personal argument</li> <li>offer wide-ranging textual evidence in support</li> <li>evaluate different interpretations by other readers</li> <li>perhaps venture an independent critical position</li> </ul>	<ul style="list-style-type: none"> <li>make significant connections between cultural, historical and literary influences and texts</li> <li>explore and evaluate a range of significant contextual factors</li> </ul>



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