



General Certificate of Education

English Literature 6741

Specification A

LA5W Literary Connections

Mark Scheme

2007 examination - January 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% |

How to use the grids and the marking scheme

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

MARKING GRID FOR A LEVEL ENGLISH LITERATURE 6741

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

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

Section A - Literary Themes

OPTION 1: HISTORY IN LITERATURE

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

Question 1

Remind yourself of the whole of Chapter 22 in Part Three of *The Siege of Krishnapur*.

Also remind yourself of the section in Parcel 8 '24 Years' in *True History of the Kelly Gang* which begins about nineteen pages into the chapter with:

"Police open up.

The order were rapidly obeyed and there come a female voice atop Fitzpatrick's laughter as the pair of them tumbled into the house..."

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

"She said I would have to wait until Friday week this were almost 10 days in the future I rode back to Bullock Creek not knowing how to pass the days."

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

Focus

Cited extracts (Chapter 22, Part Three *Siege of Krishnapur*, Parcel 8 of *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. | <p>Band 1</p> <p>0-6</p> |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | <p>Band 2</p> <p>7-8</p> |
| <ul style="list-style-type: none"> A few telling comparisons/ contrasts showing an awareness of genre. Evidence is sometimes sketchy, responds to differences and similarities with a little confidence. Can respond to links of subject matter and themes. | <ul style="list-style-type: none"> Some identifiable lines of argument supported by general references to texts. Implicit awareness of meanings and attitudes. Some evidence of consistent personal response. | <p>Band 2</p> <p>9-10</p> |
| <ul style="list-style-type: none"> Competent and increasingly detailed understanding of the extracts showing an awareness of style and genre. Coherent argument supported by detailed textual referencing. Aware of whole texts. | <ul style="list-style-type: none"> Well-controlled, technically accurate expression. Varied and appropriate vocabulary. Understands meanings and writers' attitudes. Useful and sound textual references. Personal response obvious though occasionally latent. | <p>Band 3</p> <p>11-13</p> |
| <ul style="list-style-type: none"> Clearly able to evaluate and analyse issues in extracts and whole texts. Exploratory. Analyses links between and differences of form, structure and language. Detailed analysis of writers' techniques. Systematic textual detail. | <ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to extracts and whole texts. | <p>Band 3</p> <p>14-15</p> |
| <ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both extracts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | <p>Band 4</p> <p>16-20</p> |

Question 2

“Both novels present civilisation as merely superficial.” Compare and contrast *The Siege of Krishnapur* and *True History of the Kelly Gang* in the light of this opinion.

Focus

Whole novels

Key Words

Civilisation, merely superficial, 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 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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>civilisation</i> and <i>superficial</i>. | <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. Makes effort to address 'merely.' Coherent argument supported by detailed textual referencing. Aware of whole texts and importance of <i>civilisation</i> and <i>superficial</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>civilisation</i> in whole texts. Exploratory. Understands <i>superficial</i>. 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 both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | Band 4 16-20 |

OPTION 2: WOMAN'S PERSEPCTIVES

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

Question 3

Remind yourself of the section of Chapter 8 “Another Way into Orgoreyn” from *The Left Hand of Darkness* which begins about two and a half pages into the chapter with:

“Argaven was not sane; the sinister incoherence of his mind darkened the mood of his capital...”

and which ends about four and a half pages later with:

“ ‘Tell him the children are well,’ he said, then hesitated, and said quietly, ‘*Nusuth*, no matter,’ and left me.”

Also consider the episode from the *Rakunk* section of *Oryx and Crake* in Chapter 4 which begins about seven and a half pages into the chapter with:

“Jimmy’s father spent more and more time at his work, but talked about it less and less...”

and which concludes at the end of the section:

“It was ticklish; head under the covers, he shook with silent laughter.”

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

Focus

Cited extracts (Chapter 8: *Left Hand of Darkness*, *Rakunk* Chapter 4 *Oryx and Crake*) moving into analysis of whole novels.

Key Words

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

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|--|--|---------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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

“Above all else, both *The Left Hand of Darkness* and *Oryx and Crake* explore obsession.”

Compare and contrast the novels to show how far you agree with this opinion.

Focus

Whole novels

Key Words

Above all else, explore, obsession, compare, contrast, how far you agree

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|--|--|---------------------|
| <ul style="list-style-type: none"> • Simple narrative. • Usually irrelevant/assertive. • Factual errors. • Reliant on re-worked notes. • No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> • Frequent technical lapses. • No obvious line of argument or meaningful discussion of interpretative approaches. • Narrow range of meanings. • Confused. • Limited vocabulary. • Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. | <ul style="list-style-type: none"> • Implicit awareness of importance of key words and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. | 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. • Acknowledges key words especially <i>obsession</i>. | <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>obsession</i> and relativism. | <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 <i>obsession</i> and engages <i>above all else</i>. • 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 both texts in telling detail. • Secure conceptual grasp. • Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> • Technically accurate and stylish use of English. • Accurate and fluent use of apt critical vocabulary and concepts. • Mature, confident judgements. • Clear, cogent and compelling personal voice related to the specifics of the question. • Command of both texts. | Band 4 16-20 |

Section B – Time and Place

OPTION 3: VISIONS OF THE FUTURE

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

Question 5

Remind yourself of the whole of the short Chapter 2 of *Riddley Walker*.

Also remind yourself of the section of Chapter 5 of Part One of *A Clockwork Orange* which begins at the very opening of the chapter:

“What happened, though, was that I woke up late...”

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

“And I myself took a clean tashtook from my carman to wrap round poor old dying Dim’s rooker, howling and moaning as he was, and the krovvy stopped like I said it would, O my brothers. So they knew now who was master and leader, sheep, thought I.”

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

Focus

Cited extracts (Chapter 2 *Riddley Walker*, Chapter 5, Pt 1 *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 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 presentation of belief systems in the two novels.

Focus

Whole novels

Key Words

Compare, contrast, presentation, belief systems

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|--|--|-------------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 <i>belief systems</i>. | <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>belief systems</i> 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 term <i>belief systems</i> and interrogates it. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. | <ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to whole texts. | Band 3 14-15 |
| <ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | Band 4 16-20 |

OPTION 4: PERSPECTIVES ON 19th CENTURY ENGLAND

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

Question 7

Remind yourself of the section of Chapter XLV (45) in '*Phase The Sixth*', entitled *The Convert*, of *Tess of the D'Urbervilles* which begins about two and a half pages into the chapter with:
"Thus absorbed she recrossed the northern half of Long-Ash Lane at right angles..."
and which concludes some three and half pages later with:
"...to paint these reminders that no means might be left untried which might move the hearts of a wicked generation."

Also remind yourself of the section of Chapter 9 of *The French Lieutenant's Woman* which begins about three pages into the chapter with:
"Let us imagine the impossible, that Mrs Poulteney drew up a list of fors and againsts on the subject of Sarah..."
and which concludes some three and a half pages later with:
"I think they learnt rather more from those eyes than from the close-typed pamphlets thrust into their hands."

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

Focus

Cited extracts (Chapter XLV(45) of *Tess* and Chapter 9 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 0-6 |
| <ul style="list-style-type: none"> • Basic, accurate knowledge of texts. • Some valid textual evidence in largely assertive or generalised response. • Some key issues identified and understood. | <ul style="list-style-type: none"> • Implicit awareness of importance of extracts and whole novels. • Fractional evidence of individual response but inconsistent. • Some inaccuracies in expression. • Largely unco-ordinated. | 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 ways in which Hardy and Fowles present landscape and the natural world in the novels.

Focus

Whole novels

Key Words

Compare, contrast, ways, (writers) present, landscape, natural world

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|--|--|-------------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 importance of landscape and nature 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 landscape and nature. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. | <ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to both texts. | Band 3 14-15 |
| <ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | Band 4 16-20 |

Section C – Ways of Telling

OPTION 5: REFLECTIONS

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

Question 9

Remind yourself of the section of Chapter 9 *The Game of Conquer* (in Book Two) of *Precious Bane* which begins at the opening of the chapter with:

“ ‘In the morning, ploughing one of the far meadows with Gideon, I saw yellow nut catkins in the hedge...’ ”

and which ends about five pages later with:

“ ‘Maybe,’ he says, very slow and bitter, ‘maybe you’d like to get wed and bring a lad to Sarn that-a-way, to tend pigs. That is, if anybody’ll have ye.’ ”

Also remind yourself of the section of Chapter 11 of *Cold Comfort Farm* which begins at the opening of the chapter:

“The bull was bellowing. The steady sound went up into the air in a dark red column...”

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

“She felt like stout Cortez or Sir James Jeans on spotting yet another white dwarf.”

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

Focus

Cited extracts from Chapters: 9 in Book Two in *Precious Bane*; 11 of *Cold Comfort Farm*, 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 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 of outsiders in *Precious Bane* and *Cold Comfort Farm*.

Focus

Whole novels

Key Words

Compare, contrast, presentation, outsiders

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|---|--|---------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 importance of <i>outsiders</i> 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 that <i>outsiders</i> are constructs. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. <i>Outsiders</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 both texts. | Band 3 14-15 |
| <ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | Band 4 16-20 |

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 Five of *The Bell Jar* which begins about five and a half pages into the narrative with:

“As I lay there in my white hotel bed feeling lonely and weak, I thought of Buddy Willard...’
and which concludes about six pages later at the end of the chapter:
“I found out on the day we saw the baby born.”

Also remind yourself of the extract from the third section of Part One of *One Flew over the Cuckoo's Nest* which begins about fifteen pages into the novel with:

“This new redheaded Admission, McMurphy, knows right away he's not a Chronic...”
and which concludes some seven pages later at the end of the section with:
“Then he lets go my hand.”

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

Focus

Cited extracts: section of Chapter 5 of *The Bell Jar* and relevant extract of *One Flew over the Cuckoo's Nest* (from Part 1) 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 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 12

Compare and contrast the ways in which the writers use wit and humour in both novels.

Focus

Whole novels

Key Words

Compare, contrast, writers use, wit, humour

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|---|--|-------------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 importance of presentation of wit/humour. | <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 wit and humour in both texts. Exploratory. Understands that literature is a construct. Differences of form, structure and language analysed. Detailed 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 both texts. | Band 3 14-15 |
| <ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. Compelling argument presented. | Band 4 16-20 |

OPTION 2: A WOMAN'S STRUGGLE (for Re-sit Candidates Only)

Set Texts *Oranges Are Not The Only Fruit*- Jeanette Winterson
 The Color Purple- Alice Walker

Question 13

Remind yourself of the opening section of *Numbers* in *Oranges Are Not The Only Fruit* which begins:

"It was spring, the ground still had traces of snow, and I was about to be married..." and which ends some six and a half pages later with:

"Eventually, I thought, I'll fall in love like everybody else. Then some years later, quite by mistake, I did."

Also remind yourself of the **two** successive letters Celie writes to God which start with the letter on page 53 of The Woman's Press edition of *The Color Purple* which begins:

"Me and Sofia work on the quilt. Got it frame up on the porch..."

The second letter ends some five pages later (on page 57 of The Woman's Press edition) with:

"When he empty I put him in the bed next to Shug's little room. He fall right off to sleep."

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

Focus

Cited extracts (*Numbers in Oranges*, two letters: pages 53-57 in *Purple*) moving into analysis of the whole novels.

Key Words

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

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/ Bands |
|--|--|-------------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of extracts and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 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 14

Compare and contrast the novels to show how far you agree with the opinion that both novels are threatening and comforting in equal measure.

Focus

Whole novels.

Key Words

Compare, contrast, how far, you agree, both novels, threatening, comforting, equal measure.

| AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts. | AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements. | Marks/Bands |
|---|--|--------------------|
| <ul style="list-style-type: none"> Simple narrative. Usually irrelevant/assertive. Factual errors. Reliant on re-worked notes. No real grasp of how language shapes writers' meanings. | <ul style="list-style-type: none"> Frequent technical lapses. No obvious line of argument or meaningful discussion of interpretative approaches. Narrow range of meanings. Confused. Limited vocabulary. Poor deployment of knowledge. | Band 1 0-6 |
| <ul style="list-style-type: none"> Basic, accurate knowledge of texts. Some valid textual evidence in largely assertive or generalised response. Some key issues identified and understood. | <ul style="list-style-type: none"> Implicit awareness of importance of key words and whole novels. Fractional evidence of individual response but inconsistent. Some inaccuracies in expression. Largely unco-ordinated. | 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 <i>threat</i> and <i>comfort</i>. Will not attempt or be hazy on <i>equal measure</i>. | <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 threat and comfort. Tries to deal with <i>equal measure</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 analyse issues in whole texts. Exploratory. Understands terms <i>threatening</i> and <i>comforting</i>. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. Interrogates <i>equal measure</i>. | <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 both texts in telling detail. Secure conceptual grasp. Intertextuality understood and analysed with overview, sophistication and flair. | <ul style="list-style-type: none"> Technically accurate and stylish use of English. Accurate and fluent use of apt critical vocabulary and concepts. Mature, confident judgements. Clear, cogent and compelling personal voice related to the specifics of the question. Command of both texts. | Band 4 16-20 |