



General Certificate of Education

English Literature 6741

Specification A

LA5W Literary Connections

Mark Scheme

2007 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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The Assessment Objectives

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

Unit 5

- In this unit, AO2ii is the dominant Assessment Objective. The weightings of the AOs are:
AO1 5%
AO2ii 13%
AO3 6%
AO4 6%

MARKING 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 the short Chapter 18 which begins Part Three of *The Siege of Krishnapur*.

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

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

and which concludes at the end of the chapter:

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

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

Focus

Cited extracts (Chapter 18, Part Three *Siege of Krishnapur*, Parcel 8 '24 Years' 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. 	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 2

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

Focus

Whole novels

Key Words

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

AO2ii 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>bravery</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 bravery. 	<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>bravery</i> in whole texts. Exploratory. Understands constructs. 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 bravery 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: WOMEN'S PERSPECTIVES

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

Question 3

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

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

and which ends at the end of the chapter with:

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

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

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

Focus

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

Key Words

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

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

Focus

Whole novels

Key Words

Compare, contrast, presentation, Genly Ai, Jimmy

AO2ii 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 both characters' importance. 	<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 Genly Ai and Jimmy. 	<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 Genly Ai and Jimmy and engages constructs. 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 characters 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 section of Chapter 18 of *Riddley Walker* which begins about two pages into the chapter with:

“So we dint dy at Weaping Form nor we dint get cut off nor blyndit...”
and which concludes about seven pages later at the end of the novel with:

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

Stil I wunt have no other track.”

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

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

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

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

Focus

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

Key Words

Compare, contrast, appropriate, conclusions to novels

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 ways the novelists present friendships and alliances.

Focus

Whole novels

Key Words

Compare, contrast, present, friendships, alliances

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 friendships and alliances. 	<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 friendships and alliances. 	<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 terms "friendships" and "alliances". 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 whole of the short Chapter VIII (8) of *Tess of the D'Urbervilles* from the section entitled *The Maiden* which starts:

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

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

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

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

and which concludes about six and a half pages later at the end of the chapter with:

“Then he turned and looked at the distant brig, as if that might provide an answer to this enigma. But it did not.”

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

Focus

Cited extracts (Chapter VIII (8) of *Tess* and Chapter 16 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 presentation of Tess Durbeyfield in *Tess of the D'Urbervilles* with that of Sarah Woodruff in *The French Lieutenant's Woman*.

Focus

Whole novels

Key Words

Compare, contrast, presentation. Tess, Sarah

AO2ii 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 presented through both characters. 	<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 both characters 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 Tess and Sarah as constructs. 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

Section C – Ways of Telling

OPTION 5: REFLECTIONS

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

Question 9

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

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

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

and which concludes about seven pages later with:

“As she came up to him he drew back, pointed at her, and uttered the single word:
‘Fornicator!’”

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

Focus

Cited extracts from Chapters: 8 in Book Two in *Precious Bane*; 9 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 men in the novels.

Focus

Whole novels

Key Words

Compare, contrast, presentation, men

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>men</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 male characters are constructs. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. <i>Men</i> analysed thoughtfully. 	<ul style="list-style-type: none"> Coherent and well-developed lines of argument. Pertinent, well-chosen vocabulary showing a command of the technical rules of English. Coherent informed, personal response to whole texts. 	Band 3 14-15
<ul style="list-style-type: none"> Secure, relevant, well-informed knowledge and understanding of texts. Analysis of 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 Ten of *The Bell Jar* which begins about eight pages into the chapter with:

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

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

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

‘Doctor Gordon,’ Teresa said. ‘He’s a psychiatrist.’”

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

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

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

“ ‘You get him tied in bed, Mr Geever, and I’ll prepare a medication.’ ”

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

Focus

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

Key Words

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

Focus

Whole novels

Key Words

Compare, contrast, presentation, Buddy Willard, Harding

AO2ii 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 Buddy Willard and Harding. 	<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 Buddy Willard and Harding in detail. Exploratory. Understands that characters are constructs. Differences of form, structure and language analysed. Detailed analysis of writers' techniques. Systematic textual detail. 	<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