



General Certificate of Education (A-level)
June 2011

English Literature A

LITA3

(Specification 2740)

Unit 3: Reading for Meaning

Love Through the Ages

Post-Standardisation

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

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

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The Assessment Objectives

- Assessment in English Literature is unlike that in most other subjects where Assessment Objectives can be assessed discretely.
- Experience of examining in this subject and research conducted into how candidates approach answering questions show that there is never an occasion where one can assess a single Assessment Objective discretely.
- All four Assessment Objectives are tested equally in this paper.

Examining unprepared questions

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

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

How to mark

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

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

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

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

Question 1

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

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

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

Focus: Coetzee, from *Disgrace*
Hardy, from *Jude the Obscure*
wider reading in prose

Key Words: Two extracts, wider reading, compare, ways writers use form, structure, language, thoughts and ideas, relevant wider reading.

INDICATIVE CONTENT

Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

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

Subject matter

Coetzee presents a scene in which David Lurie tries to seduce Melanie Isaacs. He shows her a film of dance, plays music for her and discusses Byron; as she drinks coffee with whisky, he asks her to spend the night with him. He explains that she should share her beauty 'more widely', but, after he quotes Shakespeare, she says she is expected home and leaves.

Hardy presents Jude Fawley after having being rudely awoken from his fantasies of scholarship. Jude approaches the girls washing pigs' 'innerds' at the brook, one of whom must have thrown the pig's penis and begins a conversation with the one called Arabella, who is womanly, though coarse in appearance. She asks him to return the piece of meat and sucks in her cheeks, producing dimples. They talk; Arabella implies that she did not throw anything at him, but Jude doubts her truthfulness.

Form, structure and language

Hardy's novel has elements of the *bildungsroman*, and presents important episodes in the life of its protagonist. The extract is from an episode that marks Jude's first significant contact with a woman. It is presented – literally and metaphorically – as a rude awakening. Sexuality is presented as a threat to his scholarly ambitions and Hardy's narrator draws attention to the contrast between Jude's 'dreams of the humaner letters' and 'what was simmering in the minds' of the country girls nearby.

Coetzee's novel has elements of the 'campus novel', and his protagonist has achieved some of the academic success that Hardy's protagonist can only dream of. The episode with Arabella in *Jude the Obscure* marks the beginning of a union in the protagonist's early life, which will lead

to much future unhappiness, just as the episode in Coetzee's novel marks the beginning of the affair that will lead his mature protagonist to future disgrace.

Coetzee's prose style is spare, even cold. There are few descriptions and the narrator often uses short declarative sentences to evoke action. The narrative is third person, but favours Lurie's perspective; it occasionally veers towards free indirect speech, mimicking the thoughts of the protagonist, such as when he quotes Shakespeare's first sonnet, then realises that this was 'Not a good move.' The detached, cold feeling of the narrative perhaps reflects Lurie's character. The present tense narration creates a sense of immediacy, but also, perhaps, menace. While Coetzee's narrative voice might be said to be that of his protagonist, the reader is repelled rather than attracted to him, not only through his behaviour but through the matter-of-fact revelation of unpleasant details such as how he makes 'do with what comes his way' and how he makes 'do with whores'. The episode is structured via the building elements of Lurie's attempted seduction: the film and music after the meal, the stilted conversation, the more fluent discussion of Byron and passion, the drink and the sexual invitation, followed by the seductive discussion of beauty. The tone shifts after Lurie quotes 'From fairest creatures we desire increase' and the reader is reminded that he is 'a teacher' and Melanie a student. Some readers might feel relieved when she 'slips his embrace' at the end of the extract.

Hardy's narrator is omniscient. While Coetzee seems to present the world of *Disgrace* solely through the perceptions of its protagonist, Hardy gives the reader insight into the feelings of many of his characters. For example, Hardy's characterisation of the young women stresses their deceptiveness and their sexual forwardness and Arabella is presented as attractive in a base, animal way: she is a 'complete and substantial female animal.' He also uses adverbs to show her feelings and intentions, such as when she looks away from Jude 'slyly' or turns her eyes towards him 'critically'. While omniscient, the narrator guides the reader's response, evoking sympathy for Jude, sometimes intruding and commenting directly on the characters and action (as in, for example, the paragraph beginning 'Perhaps she foresaw an opportunity'). Hardy presents his protagonist's first significant encounter with a woman as painful: it begins with physical pain as he is struck by the missile, which gives way to embarrassment and anger; he is teased and objectified by the women, then, finally, there is the discomfort of mixed feelings, as Jude grows curious about Arabella, even as he doubts her trustworthiness.

While predominantly realistic, Hardy's prose contains elements of symbolism. Jude's last speech, for example, might be read symbolically: he usually goes 'straight along the high-road', but having lowered his mind from the higher matters of scholarship towards baser feelings for a coarse country girl, Jude has deviated from "the straight and narrow". Hardy presents love as deceptive and a threat to Jude's ambitions. More overt symbolism is used in the form of the pig's penis; its limited value as a commodity – it will be made into dubbin for boots – foreshadows the lack of care that Arabella will later display for Jude and his feelings.

While Coetzee's prose is primarily naturalistic, some readers might respond to his uses of literary and cultural allusions. These might be seen to function in several ways: to show the differences between the characters, to show his superior cultural capital and the way he uses this to win her over (by intellectualising their relationship into abstract notions of beauty and sharing) and by appropriating the words of Shakespeare in an attempt at seduction. Some readers might even see the characters in subtly allegorical terms: perhaps Coetzee is using the characters to reflect the relationship between a paternalistic colonial power and its subject nation.

Hardy's protagonist seems the passive one in the relationship with Arabella: she throws the missile at him, she directs the conversation and she makes him return the pig flesh and come towards her. Coetzee's character's name has phonological similarities with 'lurid': perhaps

suggesting promiscuity; it is apt for one who will be the subject of sensational, gossip once details of his affair become known; it also contrasts with the Biblical surname of the woman he pursues. His behaviour reinforces the reader's sense of him as the sexual aggressor: some readers might see him as a predator cunningly luring his prey. For example, his reference to Byron – the poet and archetypal Romantic hero, who was attracted to 'passionate' Italians, who were 'more in touch with their natures' and less 'hemmed in by convention' – is flirtatious and perhaps prepares his victim for his later overt invitation to 'do something reckless'. Indeed 'the serpent's words' allude to the temptation of Eve by Satan. Yet, despite the lack of direct information about Melanie's character and feelings, other readers might see her relationship with Lurie as more ambiguous: she has come to the flat of her own free will and her enquiry about his marital status might hint at sexual interest; she possibly finds Lurie's attentions 'exciting' and her retort, 'And what if I already share it?' suggests that she is already in a sexual relationship. She is enigmatic, but, unlike Jude, Melanie is no innocent virgin.

Note

References to wider reading in the other genres should not be credited.

Wider reading

Candidates might relate the extracts to **prose texts** concerned with, for example:

- meetings between lovers
- love between youth and age
- experienced vs naïve lovers
- flirtation/ seduction
- promiscuity
- mixed feelings
- amoral characters/ unpleasant characters
- love as a distraction
- love as an unpleasant/ ambiguous experience
- love as a catalyst for future pain
- lovers who lack harmony/ are ill-matched
- (by contrast) harmonious, or well-matched relationships.

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

- contrasts/ juxtapositioning
- allusions to other texts
- physical descriptions
- paradoxes
- narrative intrusion
- realistic, or naturalistic detail
- realistic or naturalistic dialogue
- symbolism
- allegory.

Reception

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

Mark Scheme – General Certificate of Education (A-level) English Literature A – Reading for Meaning:
Love Through the Ages – June 2011

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
Band 1 (0-13) 1 2 3 4 5 6 7 8 9 10 11 12 13	Candidates characteristically: a) communicate limited knowledge and understanding of the items b) make few uses of appropriate terminology or examples to support interpretations c) attempt to communicate meaning by using inaccurate language .	Candidates characteristically: a) identify few aspects of form, structure and language in the items b) assert some aspects with reference to how they shape meaning c) make limited references to the items.	Candidates characteristically: a) make few links and connections between the items b) limited or no use of alternative interpretations.	Candidates characteristically: a) communicate limited understanding of context .
Band 2(14-21) 14 15 16 17 18 19 20 21	Candidates characteristically: a) communicate some basic knowledge and understanding of the items b) make simple use of appropriate terminology or examples to support interpretations c) communicate meaning using straightforward language .	Candidates characteristically: a) identify obvious aspects of form, structure and language b) describe some aspects with reference to how they shape meaning c) make some related references to the items.	Candidates characteristically: a) make straightforward links and connections between the items b) make basic use of alternative interpretations.	Candidates characteristically: a) communicate some understanding of context b) wider reading references may be simple, or undeveloped ; some references may lack relevance .
Band 3(22-31) 22 23 24 25 26 27 28 29 30 31	Candidates characteristically: a) communicate relevant knowledge and understanding of the items b) present relevant responses , using appropriate terminology to support informed interpretations c) structure and organise their writing into shaped and coherent prose d) communicate using clear, accurate writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language b) explore analytically ways that the writers use specific aspects to shape meaning c) use specific references to texts to support their responses d) make fluent use of textual references/ quotations	Candidates characteristically: a) develop relevant comparisons between the items b) develop comparisons that address form, structure and language as well as subject and theme c) communicate understanding of alternative readings , which may be informed by wider reading	Candidates characteristically: a) use their understanding of the relationships between the items and their contexts to inform their readings b) develop relevant wider reading links that are detailed and enhance the candidate's response to the items c) explore the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.
Band 4(32-40) 32 33 34 35 36 37 38 39 40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate using sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently analyse/explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses. d) demonstrate a conceptual grasp of the texts/ strong overview .	Candidates characteristically: a) explore connections between the items confidently, developing ideas by comparison and contrast b) develop comparisons that address form, structure and language , as well as subject and theme in a mature, sophisticated manner. c) use alternative readings (which may be informed by wider reading) to illuminate their interpretations.	Candidates characteristically: a) use their mature understanding of the relationships between literary texts and their contexts to illuminate readings of the items b) develop relevant wider reading links that are sophisticated and enrich the candidate's response to the items c) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

Question 2

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

Write a comparison of the ways in which attitudes to sexual relationships are presented in these **two** extracts.

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

Focus: Extract from *The Rover* and 'They Flee from Me'

Key words: Comparison, ways are presented, attitudes to sexual relationships, ways writers use form, structure, language, thoughts and ideas, relevant wider reading.

INDICATIVE CONTENT

Note

The following comments are intended to be **neither prescriptive nor comprehensive**, but are designed to indicate some of the rationale behind the setting of the question and to demonstrate some possible links between the question and the designated assessment objectives.

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

Subject Matter

Angellica, with whom Willmore has just slept, grows progressively more jealous as she overhears Willmore's flirtatious conversation with Hellena. Hellena deceives Willmore by pretending to be as unfaithful as he. She unmasks briefly and Willmore praises her beauty. Angellica, unable to bear eavesdropping any longer, exits. Hellena questions Willmore directly about being in 'yonder house', and when he lies, she quotes his words about Angellica, which she earlier overheard, to him verbatim. She agrees to see him again if he will kneel and swear never to see Angellica again.

Wyatt looks back to a former time and compares the women who used to come to see him as creatures who used to be tame, but are now wild. While they used to brave danger to eat from his hand, they now run elsewhere. He thanks fortune that it was once otherwise, and remembers a particular experience with a particular woman who took him in her arms and kissed him. He confirms that this was a real experience, and laments that his 'gentlenesss' has caused his change of fortune and feels bitter towards his former mistress.

Form, structure and language

The extract from *The Rover* makes use of a variety of theatrical devices. Candidates might comment, for example, on how the mood of the carnival might be created and how a producer might use elements such as costume and mask. Such effects could be deemed to create a carnivalesque atmosphere, where normal societal rules are relaxed and where characters are free to adopt alternative modes of behaviour. For example, Hellena, who is destined to become a nun, adopts the role of a female rake and Angellica, the courtesan, falls in love.

While the extract deals with deception and infidelity, these aspects of love are treated comically and produce humour to entertain the audience. There are elements of farce, such as when Angellica, hidden, observes the flirting couple, in the unmasking sequence and in the kissing sequence at the end of the extract as well as in the play's convoluted plot which turns on multiple deceptions.

Humour is also produced verbally as Hellena uses irony to toy with Willmore, calling sea captains 'severe observers of [their] vows of chastity'. Behn also uses dramatic irony as the virgin Hellena plays the role of a libertine boasting of her inconstancy. The verbal sparring between the two characters towards the end of the extract reaches a climax when Hellena quotes Willmore's words back to him with sarcasm. The audience will enjoy seeing this opinionated and physically domineering character being reduced to monosyllables. The twists in the story will also engage the audience: tension mounts as Willmore thinks he is about to be spurned and Hellena resolves 'to see [his] face no more', then Behn provides a surprise by having Hellena add 'Till tomorrow', then a further twist is supplied when Hellena demands a promise of fidelity.

The audience is also involved through the use of asides: Angellica may gain sympathy as she paradoxically exclaims on Willmore's truthfulness – 'Perjured man! How I believe thee now'; Hellena delights the audience by recognising Willmore's incorrigible infidelity while glorying in her own mischievousness with the quip, 'Now, what a wicked creature am I, to damn a proper fellow.'

Whereas Behn's drama is a very public form which reaches out to its audience using stock characters to perform familiar comedic roles in freely flowing farcical situations, Wyatt's verse presents the private feelings of a sensitive speaker in a serious and contained way. Wyatt's form, a lyric poem using three rhyme royal stanzas, keeps the remembered experience under tight constraint. Each 7 line stanza rhymed abab-bcc is formed by a quatrain followed by a tercet; this allows both narration (associated with quatrains) and commentary (associated with the epigrammatic quality of couplets) and produces a sense of emotionally, or morally-charged, action.

Some readers may read the poem as autobiographical; indeed some critics believe the woman who has spurned the speaker to be Anne Boleyn. Some might also relate characters in *The Rover* to historical figures: Willmore has been compared to both Charles II and the Earl of Rochester, and the morally lax environment might remind audiences of Charles's promiscuous court. Others may prefer to consider the poem as resembling a dramatic monologue, where the speaker, who reflects on and dramatises events from his life may be viewed as a persona, distinct from Wyatt himself, who is subjected to a searching analysis by the poet.

Each stanza develops an aspect of the persona's character and tells another part of his story. The first establishes a contrast between his past, when he was sought by women, and his present, when they 'flee' from him. The second is more specific, centering on the intense memory of a particular woman with whom he enjoyed a physical relationship. The final stanza opens with a reflection that his experience with the woman was real – 'no dream' – but the persona, returning to the mood of the poem's very first line, laments having been forsaken by the woman and the poem ends with feelings of bitterness.

Unlike the extract from the play where the imagery (albeit infrequent) is rather generic – such as that contained in Willmore's praise of Hellena's 'sprightly black eyes', her 'fair face' and her 'melting cherry lips' – Wyatt's imagery is more subtle and ambiguous. The imagery of those who came 'stalking in [his] chamber' and were 'gentle, tame and meek' and who took 'bread at [his] hand' suggests deer – a reading that might also be substantiated by the play on words in line 14

(‘heart’/ hart). The delicacy and gentleness of these creatures and their actions contrast with the rapacious appetites of characters like Willmore in Behn’s play. Yet the nature of the relationship in the poem is uncertain: they ‘seek’ and are ‘stalking’, suggesting that the speaker might be the hunted rather than the hunter.

The imagery is more concrete in the second stanza, which adopts a more overtly narrative mode when the persona recalls the time when a particular woman came to him, disrobed, held and kissed him. The ambiguities of the first stanza are still present; the speaker might be seen as the prey since it is she who ‘caught’ him. Realistic details such as the ‘loose gown’ falling from ‘her shoulders’ are erotic and her words are suggestive, but much gentler and quieter than the flirtatious and glib words of the couple in *The Rover*. Appropriately, the description of this experience occurs in the centre of the poem.

The languid tone of the third stanza’s first line, when he muses dreamily on the reality of the experience, shifts and turns philosophical as the persona reflects on the experience. There is a sense that he has been betrayed for his adherence to courtly values since he attributes his lover’s infidelity to his own ‘gentleness’. The final two lines form a complete sentence and function as a final couplet, summing up the persona’s feelings and adding a kind of bitter moral to his tale. Sarcastically, he refers to having been treated ‘kindly’ by his unfaithful lover and wonders vengefully how she might be punished.

Wyatt’s presentation of gender is interesting. While the poem’s ambiguities present ‘feminine’ aspects of the male persona, such as his as being the hunted and passive party, he ends the poem in a stereotypically masculine manner, rejecting his gentleness and speculating on his revenge. Some readers might find it hypocritical that the wild qualities that he admired in women, who ‘put themselves in danger’ to be with him, are the very qualities that he rejects in his lover at the end.

The presentation of gender in *The Rover* is also interesting. For instance, through Hellena, Behn challenges gender stereotypes. She deceives and controls Willmore throughout the extract, outwitting him verbally and dominating him physically, as is demonstrated theatrically at the end when she wins the verbal exchange, then occupies the superior stage position as he kneels at her feet and kisses her hand.

Wider reading

Note

References to wider reading in any genre should be credited. Do **check that, by the end of the second answer**, the candidate has included (across both answers) at least one reference to wider reading from prose, drama and poetry. **If a reference to a genre is not included, take this into account** when you award the mark.

Examiners should be open to candidates making relevant references to their wider reading in a variety of ways. The following list is **neither exhaustive nor prescriptive**.

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

- ludic elements of love
- promiscuity
- reckless, youthful love
- mature reflections on youthful love
- ambiguous relationships

- ambiguous gender roles
- eavesdropping
- love triangles
- hypocrisy
- deception
- infidelity and its effects.

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

- comic effects
- repartee
- disguise
- farce
- possible autobiographical elements
- animal imagery
- contrasts/ juxtapositioning
- opposites/ paradoxes
- food imagery
- nostalgia/ reflections on the past.

Reception

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

Mark Scheme – General Certificate of Education (A-level) English Literature A – Reading for Meaning:
Love Through the Ages – June 2011

	Assessment Objective 1 (10 marks)	Assessment Objective 2 (10 marks)	Assessment Objective 3 (10 marks)	Assessment Objective 4 (10 marks)
Assessment Objective	AO1: Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression	AO2: Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts	AO3: Explore connections and comparisons between different literary texts, informed by interpretations of other readers	AO4: Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
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Band 4(32-40) 32 33 34 35 36 37 38 39 40	Candidates characteristically: a) communicate relevant knowledge and understanding of the items with confidence b) present relevant, well-informed responses, fluently using appropriate terminology to support informed interpretations c) structure and organise their writing in a cogent manner d) communicate using sophisticated and mature writing.	Candidates characteristically: a) identify relevant aspects of form, structure and language in literary texts with insight b) confidently analyse/ explore how writers use specific aspects to shape meaning c) show a mastery of detail in their use of specific references to texts to support their responses. d) demonstrate a conceptual grasp of the texts/ strong overview .	Candidates characteristically: a) explore connections between the items confidently, developing ideas by comparison and contrast b) develop comparisons that address form, structure and language , as well as subject and theme in a mature, sophisticated manner. c) use alternative readings, which may be informed by wider reading, to illuminate their interpretations.	Candidates characteristically: a) use their mature understanding of the relationships between literary texts and their contexts to illuminate readings of the items b) develop relevant wider reading links that are sophisticated and enrich the candidate's response to the items c) evaluate the influence of culture, text type, literary genre or historical period on the ways in which literary texts were written and were – and are – received.

Converting marks into UMS marks

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