

## Teacher Resource Bank

GCE English Literature A

Coursework Guidance

Unit 4: Extended Essay and Shakespeare Study



## Coursework Guidance

### LITA4 Extended Essay and Shakespeare Study

#### Rationale

The A2 coursework unit LITA4 offers teachers and candidates the chance to create a wide and enriching course of study which will encourage independent reflection on ways of reading and writing about texts. Candidates will write a sustained (3000 word) comparative essay on three texts of their own choice linked by **either** the theme of 'Love Through the Ages' **or** by an alternative theme of their own choice.

One text will be a Shakespeare play, which encourages candidates to build upon their prior knowledge of Shakespeare from GCSE as well as on their work on the dramatic genre at AS. The other texts chosen for comparison also draw on the knowledge and understanding of the genres of poetry, prose and drama candidates acquired at AS. There is no explicit requirement to select texts from specific genres or by writers of different genders, but in order to prepare their candidates successfully for the demands of the A2 *Reading for Meaning* examination (LITA3) centres would be well advised to choose texts which offer genuine opportunities for comparison and contrast here. Candidates should not write about set texts previously studied closely at AS, but if they have encountered a text or texts as part of their wider reading for AS which they wish to study in much greater depth and detail at A2, this is perfectly acceptable.

In line with the spirit of this specification, the extended essay encourages candidates to fully engage with their texts and tasks and produce an independent response. Coursework must enable candidates to respond to texts in ways that differ from written examinations, which means no centre's submission should involve all candidates singing much the same tune. This does not imply that candidates should necessarily have a completely free choice of texts, of course; most centres will manage the range of texts available by offering a list of those they are happy to teach and/or supervise and for which they are appropriately resourced. Creative, original and differentiated responses will still emerge, providing candidates are given an appropriate range of texts and/or tasks to suit their individual needs.

The centre-focused nature of coursework places the onus upon teachers to ensure the texts and tasks of their candidates are appropriate. Help and support will be provided through the consortium system, as has always been the case with this specification which means all texts and tasks are therefore chosen subject to the approval of the centre's consortium adviser.

Tasks must be framed to reflect the relevant Assessment Objectives and their weightings for this unit. Through their comparative essay, therefore, candidates should:

- produce a creative, coherent and relevant response to their chosen texts using appropriate terminology and concepts **(AO1: 6% of overall A-level mark)**
- analyse the different ways in which their chosen writers use form, structure and language to present aspects of the common theme **(AO2: 6% of overall A-level mark)**
- compare and contrast their texts systematically, using other readers' ideas to develop independent responses of their own **(AO3: 6% of overall A-level mark)**

- show an awareness of the ways in which relevant contexts can affect the ways in which texts are produced and received (**AO4: 2% of overall A-level mark**)

### Selecting Appropriate Texts

When centres choose their texts for study it is worth bearing in mind that texts which have accumulated a reasonable amount of critical interpretation tend to work better than those which offer fewer opportunities for candidates to explore and evaluate them in terms of the opinions of others. Staff and candidates must consider carefully:

- which Shakespeare text to choose as a starting point
- which two additional texts to choose for comparison
- which common theme will be the focus of the essay

This unit covers all the Assessment Objectives with equal weighting being given to **AO1**, **AO2** and **AO3** and a lesser weighting to **AO4**. Therefore while the thematic links across the chosen texts should be self-evident, doing a comparative task well means candidates need the knowledge and skills to:

- compare texts from different genres, balancing all three and moving fluently and relevantly between them
- compare texts in terms of form, structure and language
- compare texts which have been received very differently by other readers and consider why this may be so
- compare texts from different periods and think about the possible effects of various contextual factors

Providing centres understand this, and place the assessment objective at the heart of their teaching and task-setting, things should go well.

### Setting Appropriate Tasks

The most helpful tasks will explicitly ask candidates to **compare and contrast** their texts. These key verbs locate a crucial distinction: candidates must understand that comparing means finding similarity, whereas contrasting means finding difference. It is also helpful to foreground **presentation** in the wording of the task as it so clearly directs candidates towards an analysis of writers' choices of form, structure and language. A task which invites candidates to 'write about' or 'consider' a given theme may trigger essays which tend to reductively log and list aspects of the topic while largely ignoring the AO2 concepts they should be tackling.

### Meeting the Assessment Objectives

**AO1** requires particularly careful attention in a coursework unit. It is disappointing for moderators to see AO1 occasionally ignored when assessment is made, and little attention paid to even the most glaring errors in the teacher's marginal annotation and/or summative comments. Cohesion and clarity can be hugely aided by the use of appropriate discourse markers and this aspect of the drafting process perhaps needs as much teacher attention and input as the actual content of the essay.

It is important, too, that the application of **AO2** to texts, whether novels, poems or plays, does not work on a lexical level only. In a 3000 word essay covering three texts, working with aspects of form and structure is a much more productive approach.

In order to ensure coverage of **AO3** centres must ensure that candidates use the overarching thematic link between their three chosen texts as a way into their texts rather than the main focus of their work. To access the higher mark bands candidates must tackle issues of narrative, genre, critical debate and context. Thematic links are designed to provide a gateway into a sophisticated comparative study. Comparing content inevitably leads to candidates adopting an unhelpful narrative and descriptive approach which deals with subject matter at the expense of higher order skills. In terms of AO3, the centrality of debate is hard to impossible to overemphasise. Worthwhile AO3 means more than a student simply name-checking a critic and saying s/he agrees. Crediting a comment which contains the words 'I think' or 'I agree' in terms of AO3 is only appropriate if the student has genuinely evaluated another's opinion and offered relevant textual support to support their argument. In order to develop and maintain this crucial notion of a debate, candidates should be encouraged to refer to textual possibilities rather than certainties. Modal verbs help to convey an awareness of unfixed meanings, so sentences which include phrases such as 'may be seen as', 'might be interpreted as' or 'could be represented as' can help to suggest alertness to the potentialities in texts.

**AO4** is relatively lightly weighted in this unit, but it is still present. Candidates need to choose their contextual foci relevantly and thread these aspects through their essays with care; no one will mourn the loss of those chunky bolted-on gobbets which add nothing, but eat up the word count.

### **Support for less able candidates**

Centres can and should offer differentiated tasks appropriate for candidates of varying abilities. Where tasks are negotiated with individual candidates, work is usually more creative, engaged and independent. It is always inappropriate, usually counter-productive and certainly counter to the spirit of the specification for all candidates in a centre to be set the same task and then apparently provided with identical teacher-produced handouts and/or essay plans. Weaker candidates who may struggle to structure a 3000 word essay should, of course, receive relevant support – but where this is the case, the final mark awarded must reflect this. Over-scaffolded identikit essays cannot be rewarded as highly as work from candidates who have autonomously and creatively established a sense of ownership over text and task.

### **Administration and Presentation**

The vast majority of candidates now submit word-processed work and it is useful to remind them to use a clear and formal font such as Times New Roman or Arial. Using black ink, 12-point type and 1.5 line-spacing makes the work easier to read. Essays longer than the relevant maximum word limit should be strongly discouraged; excessive writing is inevitably self-penalising in terms of AO1 alone. Word counts should be included and all secondary sources, including internet sites, clearly acknowledged in attached bibliographies. Folders should be securely fastened with treasury tags or staples, rather than appearing as loose unnumbered pages, and the Candidate Record Forms must be signed by candidates and attached to the front of each essay. Work should not be submitted in plastic wallets

or bulky cardboard folders. Finally, meeting deadlines is very important. Candidates who submit late work should be re-entered for the following series.

### **January or June Entry**

Centres who use the January entry for all their candidates must successfully manage work-load issues for both candidates and staff, but limited time may lead to crisply focused and well structured writing. Centres may use the end of the summer term to begin work on the A2 coursework, and it is certainly possible to submit work in January which reflects the best of the candidates' ability. A January entry allows candidates to complete their coursework before beginning their final revision, while providing excellent preparation for the comparative element of the LITA3 examination paper. The two A2 units are complementary, with the coursework providing candidates with the critical toolkit and transferable skills they need to compare and contrast unseen extracts and wider reading in the synoptic examination. Other centres may feel their candidates need further time for reflection and revision and will therefore choose a summer entry, balancing work for Units 3 and 4 throughout the autumn and spring terms and allowing time for assessment and internal moderation before or during the Easter break.

### **Future Support**

As this is a new specification, teachers should routinely contact their coursework advisers for support in delivering this unit. Centres and candidates should not submit tasks which have not been approved by the moderator or alter a previously agreed one. In addition to the teacher support meetings run by AQA, consortium standardisation meetings held in the autumn term will provide extra help, and in due course past reports will be made available online. AQA's Teacher Support Department also run courses and centres are urged to seek help from the range of sources available. As the new specification 'beds down', standardisation materials and further guidance will be issued.

## Sample Texts and Tasks

These suggestions are by no means definitive, merely designed to model appropriate themes and framings. Centres may well decide to teach one or two 'core' texts, presumably including the Shakespeare play, while allowing candidates to choose their other text(s) from an agreed wider reading list. Thus the following examples offer opportunities for appropriate differentiation and independent learning through just such a programme of guided and/or autonomous wider reading. Doubtless centres (and candidates) will be able to list many more examples of their own – which is just as it should be! An alternative model would be for centres to offer a more limited range of texts, but a more varied range of tasks. As will be seen here, several texts appear more than once, showing how a range of tasks may fan out from a core list of texts.

### **SAMPLE TASK 1** (*linked to the LITA3 topic area 'Love through the Ages'*)

**Compare and contrast the writers' presentation of maternal love in any three of these texts. You must write about a play by Shakespeare.**

*Coriolanus* / *The Winter's Tale* / *Hamlet*  
*The Scarlet Letter* Nathaniel Hawthorne  
*Ruth* / *North and South* Elizabeth Gaskell  
*Bleak House* Charles Dickens  
*Daniel Deronda* George Eliot  
*A Woman of No Importance* Oscar Wilde  
*Sons and Lovers* D.H. Lawrence  
*Who's Afraid of Virginia Woolf?* Edward Albee  
*Poor Cow* / *Up the Junction* Nell Dunn  
*The Fifth Child* Doris Lessing  
*Waterland* Graham Swift  
*Maps for Lost Lovers* Nadeem Aslam  
*We Need to Talk About Kevin* Lionel Shriver  
*Digging to America* Anne Tyler

### **SAMPLE TASK 2** (*linked to the LITA3 topic area 'Love through the Ages'*)

**Compare and contrast the writers' presentation of the destructive nature of desire in any three of these texts. You must write about a play by Shakespeare.**

*Measure for Measure* / *Othello* / *Antony and Cleopatra*  
*Wuthering Heights* Emily Brontë  
*Our Mutual Friend* Charles Dickens  
*Anna Karenina* Leo Tolstoy  
*The Great Gatsby* F. Scott Fitzgerald  
*Selected Poems* Sylvia Plath  
*Birthday Letters* Ted Hughes  
*A View from the Bridge* / *The Crucible* Arthur Miller  
*Enduring Love* Ian McEwan

### **SAMPLE TASK 3 (linked to the LITA3 topic area 'Love through the Ages')**

**Compare and contrast the writers' presentation of the darker side of love in any three of these texts. You must write about a play by Shakespeare.**

*The Winter's Tale / Othello*  
*Wuthering Heights* Emily Brontë  
*Selected Dramatic Monologues* Robert Browning  
*Selected Poems* Sylvia Plath  
*Birthday Letters* Ted Hughes  
*A View from the Bridge / The Crucible* Arthur Miller  
*Enduring Love* Ian McEwan

### **SAMPLE TASK 4 (alternative theme)**

**Compare and contrast the writers' presentation of women with psychological or mental health problems in any three of these texts. You must write about *Hamlet*.**

*Hamlet*  
*Jane Eyre* Charlotte Brontë  
*The Yellow Wallpaper* Charlotte Perkins Gillman  
*A Streetcar Named Desire* Tennessee Williams  
*The Bell Jar* Sylvia Plath  
*Wide Sargasso Sea* Jean Rhys  
*The Trick is to Keep Breathing* Janice Galloway

### **SAMPLE TASK 5 (alternative theme)**

**Compare and contrast the writers' presentation of the pursuit of justice in these three texts. You must write about *Measure for Measure* or *The Merchant of Venice*.**

*Measure for Measure / The Merchant of Venice*  
*Bleak House / A Tale of Two Cities* Charles Dickens  
*No Name* Wilkie Collins  
*A View from the Bridge / The Crucible* Arthur Miller  
*The Bonfire of the Vanities / A Man in Full* Tom Wolfe  
*The Secret History* Donna Tartt  
*Snow Falling on Cedars* David Guterson  
*Vernon God Little* D.B.C. Pierre

### **SAMPLE TASK 6 (alternative theme)**

**Compare and contrast the writers' presentation of religious and/or political corruption in three of the following texts. You must write about *Measure for Measure*.**

*Measure for Measure*  
*The General Prologue to the Canterbury Tales* Geoffrey Chaucer  
*A Tale of Two Cities* Charles Dickens  
*Animal Farm / 1984* George Orwell  
*A View from the Bridge / The Crucible* Arthur Miller  
*The Handmaid's Tale* Margaret Atwood  
*The Bonfire of the Vanities / A Man in Full* Tom Wolfe  
*The War of Don Emanuel's Nether Parts* Louis de Bernières

*Snow Falling on Cedars* David Guterson  
*Vernon God Little* D.B.C. Pierre

### **SAMPLE TASK 7 (alternative theme)**

**Compare and contrast the writers' presentation of sibling relationships in any three of these texts. You must write about a play by Shakespeare.**

*Twelfth Night / King Lear / The Comedy of Errors*  
*Sense and Sensibility / Pride and Prejudice* Jane Austen  
*Wuthering Heights* Emily Brontë  
*Silas Marner* George Eliot  
*Sons and Lovers / The Rainbow / Women in Love* D.H. Lawrence  
*All My Sons* Arthur Miller  
*The Catcher in the Rye / Franny and Zooey* J.D. Salinger  
*A Streetcar Named Desire / Cat on a Hot Tin Roof* Tennessee Williams  
*Waterland* Graham Swift  
*On the Black Hill* Bruce Chatwin  
*Wise Children* Angela Carter  
*The God of Small Things* Arundhati Roy  
*White Teeth* Zadie Smith

### **SAMPLE TASK 8 (alternative theme)**

**Compare and contrast the writers' presentation of conflict between fathers and sons in any three of these texts. You must write about *King Lear*.**

*King Lear*  
*Oedipus the King* Sophocles  
*Wuthering Heights* Emily Brontë  
*Felix Holt / Romola* George Eliot  
*All My Sons* Arthur Miller  
*Cat on a Hot Tin Roof* Tennessee Williams  
*White Teeth* Zadie Smith  
*The Curious Incident of the Dog in the Night-time* Mark Haddon  
*Waterland* Graham Swift  
*The Kite Runner* Khaled Hosseini

### **SAMPLE TASK 9 (alternative theme)**

**Compare and contrast the writers' presentation of problems between parents and children in three of these texts. You must write about a play by Shakespeare.**

*King Lear / Hamlet / Romeo and Juliet ...* among others  
*Frankenstein* Mary Shelley  
*Wuthering Heights* Emily Brontë  
*The Fifth Child* Doris Lessing  
*Waterland* Graham Swift  
*About A Boy* Nick Hornby  
*White Teeth* Zadie Smith  
*The Curious Incident of the Dog in the Night-time* Mark Haddon  
*We Need to Talk About Kevin* Lionel Shriver  
*The Kite Runner* Khaled Hosseini

### **SAMPLE TASK 10 (*alternative theme*)**

**Compare and contrast the writers' presentation of female relationships / rivalry / friendships in three of these texts. You must write about a play by Shakespeare.**

*The Merry Wives of Windsor / Twelfth Night / Much Ado About Nothing / As You Like it / Love's Labours Lost ...* among others

Any novel by Jane Austen

*Jane Eyre* Charlotte Brontë

*Wuthering Heights* Emily Brontë

*A Streetcar Named Desire / Cat on a Hot Tin Roof* Tennessee Williams

*Top Girls* Caryl Churchill

*Oranges are Not The Only Fruit* Jeanette Winterson

Any novel by Sarah Waters

### **SAMPLE TASK 11 (*alternative theme*)**

**Compare and contrast the writers' presentation of invasion and occupation and their effects upon human relationships in three of these texts. You must write about *The Tempest*.**

*The Tempest*

*A Passage to India* E.M. Forster

*Translations* Brian Friel

*Captain Corelli's Mandolin* Louis de Bernières

*The Kite Runner* Khaled Hosseini

Many other 'postcolonial' texts

**Expanded Coursework Assessment Criteria: Unit 4  
Extended Essay and Shakespeare Study LITA4**

	<b>AO1 – 6% 21/70 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression</b>	<b>AO2 – 6% 21/70 Demonstrate detailed critical understanding in analysing the ways in which form, structure and language shape meanings in literary texts</b>	<b>AO3 – 6% 21/70 Explore connections and comparisons between different literary texts, informed by interpretations of other readers</b>	<b>AO4 – 2% 7/70 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received</b>
<b>Band 4 Marks 64-70</b>	<p><b>Sophisticated, perceptive and analytical</b> level of knowledge and understanding</p> <p>Creates and sustains very well organised sophisticated, cogent and coherent argument</p> <p>Highly appropriate terminology used to support informed interpretations</p> <p>Extremely well structured and organised writing using totally appropriate critical and academic register</p> <p>Confident, challenging and original personal voice</p> <p><i>Writing is stylish, controlled and convincing, and gives pleasure to the reader Thorough, ambitious and conceptualised argument throughout</i></p>	<p><b>Sophisticated, perceptive</b> analysis of significant aspects of form, structure and language in literary texts</p> <p>Sophisticated, perceptive exploration and critical analysis of how writers use these aspects to create meaning</p> <p>Extremely detailed reference to texts and sources to support responses</p> <p><i>Excellent range of well chosen and effective quotations and references which demonstrate conceptualised and mature understanding</i></p>	<p><b>Sophisticated, perceptive</b> analysis and evaluation of connections or points of comparison between literary texts</p> <p>Sophisticated, perceptive and analytical understanding of different readings and interpretations</p> <p>Sophisticated, perceptive and analytical response to the views of others</p> <p><i>Extremely impressive sense of sensitive and mature engagement with texts/task Convincing sense of candidate comprehensively evaluating and assessing the views of others, disagreeing as well as agreeing with critical views; very effective sense of ambitious and conceptualised debate emerging Judicious, selective and balanced coverage of chosen texts</i></p>	<p><b>Sophisticated, perceptive</b> exploration and analysis of the significance of the relationships between specific literary texts and their contexts, making sophisticated comparisons</p> <p>Sensitive, mature, evaluation of 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</p> <p><i>Several contexts considered and assessed selectively, confidently and sensitively, showing an extremely high level of conceptualised and mature understanding</i></p>

<p><b>Band 4</b></p> <p><b>Marks 55-63</b></p>	<p><b>Secure, detailed and systematic</b> knowledge and understanding</p> <p>Creates and sustains a secure, detailed and systematic argument</p> <p>Well chosen terminology used to support informed interpretations</p> <p>Structured and organised writing using appropriate critical register</p> <p>Confident personal voice</p> <p><i>Writing is very clear and well organised. Thoroughly sound, secure and well developed argument</i></p>	<p><b>Secure, detailed and systematic</b> analysis of significant aspects of form, structure and language in literary texts</p> <p>Secure, detailed and systematic exploration through detailed and sophisticated critical analysis of how writers use these aspects to create meaning</p> <p>Secure, detailed and systematic references to texts and sources to support responses</p> <p><i>Very good range of well chosen and effective quotations and references which demonstrate a very thorough and thoughtful level of understanding</i></p>	<p><b>Secure, detailed and systematic</b> analysis and evaluation of connections or points of comparison between literary texts</p> <p>Secure, detailed and systematic understanding of different readings and interpretations</p> <p>Secure, detailed and systematic response to the views of others</p> <p><i>Full engagement with texts/task. Convincing sense of candidate comprehensively evaluating and assessing the views of others, disagreeing as well as agreeing with critical views; very effective sense of debate emerging</i></p> <p><i>Thoughtful, selective and balanced coverage of chosen texts</i></p>	<p><b>Secure, detailed and systematic</b> exploration and analysis of the significance of the relationships between specific literary texts and their contexts, making sophisticated comparisons</p> <p>Secure, detailed and systematic evaluation of 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</p> <p><i>Several contexts considered and assessed securely and thoroughly, showing a very high level of understanding</i></p>
<p><b>Band 3</b></p> <p><b>Marks 46-54</b></p>	<p><b>Appropriate effective</b> knowledge and understanding</p> <p>Appropriate effective use of terminology with good examples to support informed interpretations</p> <p>Appropriate effective, well structured and organised language used to communicate content and meaning</p> <p>Expressive, controlled and accurate writing</p> <p><i>Writing is clear and easy to follow. Though there may be very infrequent patches of less effective writing, in general there is a real sense of a secure and developing argument</i></p>	<p><b>Appropriate effective</b> identification of relevant aspects of form, structure and language in literary texts</p> <p>Appropriate effective exploration of how writers use specific aspects to shape meaning</p> <p>Appropriate, effective and worthwhile references to relevant texts and sources to support responses</p> <p><i>Several well chosen and effective quotations / references which demonstrate clear and thorough understanding</i></p>	<p><b>Appropriate effective</b> exploration of links and connections between literary texts with sustained and well chosen references to specific features</p> <p>Appropriate effective understanding of views expressed in other readings or interpretations</p> <p><i>Sense that candidate has fully engaged with texts/task and is working with the views of others, perhaps disagreeing as well as agreeing with critical views; effective sense of debate emerging; effective and balanced coverage of chosen texts</i></p>	<p><b>Appropriate effective</b> understanding of relationships between specific literary texts and contexts</p> <p>Appropriate effective evaluation of 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</p> <p><i>Several contexts considered and assessed effectively and sensibly</i></p>

<p><b>Band 3</b> <b>Marks</b> <b>36-45</b></p>	<p><b>Relevant clear</b> knowledge and understanding</p> <p>Relevant clear and appropriate terminology with useful examples to support informed interpretations</p> <p>Increasingly coherent, structured and organised language used to communicate content and meaning</p> <p>Increasingly expressive, controlled and accurate writing</p> <p><i>Writing is clear and easy to follow. Though there may be occasional patches of less effective writing, in general there is a promising sense of a developing argument</i></p>	<p><b>Relevant clear</b> discussion of aspects of literary form, structure and language</p> <p>Relevant clear exploration of writers' techniques, with relevant comment on several specific aspects with reference to how they shape meaning</p> <p>A number of relevant clear references to texts and sources to support responses</p> <p><i>Several well chosen quotations / references which demonstrate clear and detailed understanding</i></p>	<p><b>Relevant clear</b> and increasingly systematic exploration of links and connections between literary texts with sustained reference to specific features</p> <p>Relevant clear and increasingly analytical understanding of views expressed in other readings or interpretations</p> <p><i>Sense that candidate has successfully engaged with texts/task and is working with the views of others; may well mainly 'agree' with critical views but a clear sense of debate emerging; balanced coverage of chosen texts</i></p>	<p><b>Relevant clear</b> understanding of relationships between specific literary texts and contexts</p> <p>Relevant clear evaluation of 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</p> <p><i>One or more contexts are being considered effectively and sensibly</i></p>
<p><b>Band 2</b> <b>Marks</b> <b>27-35</b></p>	<p><b>Straightforward</b> knowledge and understanding</p> <p>Appropriate terminology with some examples to support interpretations</p> <p>Straightforward and mainly accurate language used to communicate content and meaning</p> <p>Mainly generalised approach <i>Writing is clear enough to follow, though may lack cohesion across paragraphs; it may be rather 'listy' and lack a clear sense of a developing argument</i></p>	<p><b>Straightforward</b> discussion of aspects of literary form, structure and language</p> <p>Some awareness of writers' techniques, with comment on some specific aspects with reference to how they shape meaning</p> <p>A number of references to texts to support responses</p> <p><i>A number of quotations / references which demonstrate some better understanding</i></p>	<p><b>Straightforward</b> links and connections between literary texts, referring to specific features</p> <p>Straightforward and mainly relevant response</p> <p><i>Sense that candidate has engaged with texts/task and is beginning to see some useful points of similarity and difference between his/her chosen texts. Some promising links, though tending to be under-developed; increasingly even coverage of chosen texts</i></p>	<p><b>Straightforward</b> understanding of the relationships between texts and their contexts with straightforward comment on how culture, text type, literary genre or historical period may influence the reading of literary texts</p> <p><i>Context possibly still 'bolted on', but growing sense that candidate has engaged with texts/task and is beginning to make some useful contextual points; a sense that context is broadly understood</i></p>

<p><b>Band 2 Marks 17-26</b></p>	<p><b>Some superficial</b> knowledge and understanding</p> <p>Some use of appropriate terminology with examples to support interpretations</p> <p>Mainly accurate language used to communicate content and meaning</p> <p>Generalised approach</p> <p><i>Writing is usually clear enough to follow, though may lack cohesion across paragraphs; may be rather 'listy' and lack much sense of a developing argument</i></p>	<p><b>Some superficial</b> description of aspects of literary form, structure and language</p> <p>Some superficial awareness of writers' techniques, with comment on one or two specific aspects with reference to how they shape meaning</p> <p>A number of references to texts to support responses</p> <p><i>Quotations / references begin to demonstrate some better understanding</i></p>	<p><b>Some superficial</b> links and connections between literary texts, referring to one or two specific if simple features</p> <p>Superficial views expressed in a mostly relevant response</p> <p><i>Sense that candidate has tried to engage with texts/task and is seeing some points of similarity and difference between his/her chosen texts</i></p> <p><i>Some links, though mainly superficial / general; may be uneven and unequal coverage of chosen texts</i></p>	<p><b>Some superficial</b> understanding of the relationships between texts and their contexts with simple comment on how culture, text type, literary genre or historical period may influence the reading of literary texts</p> <p><i>Context mainly obvious and/or general; may be 'bolted on' or only partially relevant, but some awareness here</i></p>
<p><b>Band 1 Marks 9-16</b></p>	<p><b>Limited basic</b> knowledge and understanding</p> <p>Limited use of appropriate terminology</p> <p>Inconsistent and/or inaccurate line of argument with unsupported assertion</p> <p>Several lapses in written communication</p> <p><i>Writing may be very hard to follow at times; meaning may be largely obscured by technical errors</i></p>	<p><b>Limited basic</b> identification of a few aspects of literary form, structure and language</p> <p>Limited references to texts to support own response</p> <p>Limited understanding of the parameters and key characteristics of literary genres</p> <p><i>Few quotations / textual references; may be poorly chosen; usually unable to analyse them</i></p>	<p><b>Limited</b> links and connections between literary texts, referring to basic features</p> <p>Limited views expressed in a basic way</p> <p>Basic and generalised response</p> <p><i>Few meaningful links beyond the obvious and/or general; often uneven and unequal coverage of chosen texts</i></p>	<p><b>Limited</b> understanding of context through basic description of culture, text type, literary genre or historical period</p> <p><i>Few meaningful comments about context beyond the obvious and/or general; may be 'bolted on' or irrelevant</i></p>

<p><b>Band 1</b> <b>Marks</b> <b>1-8</b></p>	<p><b>Rudimentary</b> knowledge and understanding</p> <p>Rudimentary use of appropriate terminology</p> <p>Inaccurate and unclear argument with lack of support</p> <p>Frequent lapses in written communication</p> <p><i>Writing may be impossible to follow at times; meaning may be obscured by technical errors</i></p>	<p><b>Rudimentary</b> identification of a few aspects of literary form, structure and language</p> <p>Rudimentary references to texts to support own response</p> <p><i>Few if any quotations or textual references; those present may be poorly chosen or irrelevant; unable to analyse them</i></p>	<p><b>Rudimentary</b> links and connections between literary texts, referring to superficial features</p> <p>Rudimentary and generalised response</p> <p><i>Few if any meaningful links beyond the obvious, simplistic and/or general; usually uneven and unequal coverage of chosen texts</i></p>	<p><b>Rudimentary</b> understanding of context through simplistic description of culture, text type, literary genre or historical period</p> <p><i>Few if any meaningful comments about context beyond the obvious and/or general; usually 'bolted on' or irrelevant</i></p>
<p><b>Band 1</b> <b>Mark 0</b></p>	<p>Nothing written</p>	<p>Nothing written</p>	<p>Nothing written</p>	<p>Nothing written</p>