



General Certificate of Education

English Literature 6741 *Specification A*

LA5W Literary Connections

Mark Scheme

2009 examination – January series

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

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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

<p>Band 4</p> <p>16 -20</p>	<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
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	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 	<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

	<ul style="list-style-type: none">coherent, informed, individual response to the text, based on a command of appropriate detail	<ul style="list-style-type: none">able to comment on literary influences on a textexplains 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 positionssophisticated 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 importancespecific, detailed and sophisticated connections between text and contextevaluates the effect of context upon textunderstands 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

1. Remind yourself of the section about two pages from the end of Chapter 7 in Part One of *The Siege of Krishnapur* which begins:
“While the Collector was observing the slow demolition of the mosque Harry Dunstaple, attended by Fleury and a couple of Sikh *sowars*, had gone to rescue the ‘fallen woman’ from the *dak* bungalow...” and which ends some ten pages later at the end of Chapter 8 with:
“And that seemed to be the end of the matter. But they both wondered whether one morning they would wake up to hear that Lucy had been found lifeless.”

Also remind yourself of the section in Parcel 8 ‘24 Years’ in *True History of the Kelly Gang* which begins about thirty-three and a half pages into the chapter with:

“It is a generally accepted fact that a man once lagged by coppers will be abandoned by his mates this is not cowardice but common sense for the traps are always on the hunt for so called KNOWN ASSOCIATES who will be well advised to stay as far from the town as possible...” and which ends some nine pages later with:

“I said I needed to build a new house for my mother I mentioned nothing of King but when she put her baby to her shoulder the child stared at me with his departed father’s cold blue eyes.”

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

FOCUS

Cited extracts (Chapters 7 & 8, Part One *Siege of Krishnapur*, Parcel 8 of *True History of the 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
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.	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	16 – 20 Band 4
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	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.	14 – 15 Band 3
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.	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.	11 – 13 Band 3
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.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.	Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

2. Compare and contrast the presentation of ideas concerning duty and choice in *The Siege of Krishnapur* and *True History of the Kelly Gang*.

FOCUS Whole novels.

KEY WORDS Compare, contrast, presentation, ideas, duty, choice

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
Secure, relevant, well-informed knowledge and understanding of texts; analysis of presentation of <i>ideas</i> about <i>duty and choice</i> in fine detail; secure conceptual grasp; intertextuality understood and analysed with over-view, sophistication and flair.	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.	16 – 20 Band 4
Clearly able to evaluate and analyse presentation of <i>duty and choice</i> ; exploratory; detail used from both texts understands presentation; analyses differences of form, structure and language; detailed analysis of writers' techniques; systematic textual detail. <i>Ideas</i> addressed.	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.	14 – 15 Band 3
Competent and increasingly detailed understanding of the novels showing an awareness of style and genre; coherent argument supported by detailed textual referencing; <i>aware of whole text and duty and choice</i> as concepts.	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.	11 – 13 Band 3
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>ideas</i> about <i>choice/duty</i> in both novels but may tend to list.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.	Implicit awareness of importance of key words and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually	Frequent technical lapses; no	0 – 6

irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language	obvious line of argument or meaningful discussion of interpretative approaches; narrow range; poor deployment of knowledge.	Band 1
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OPTION 2: WOMEN'S PERSPECTIVES

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

3. Remind yourself of the section of Chapter 19 'Homecoming' from *The Left Hand of Darkness* which begins about six and a half pages into the chapter with:
 "On that day we used up the last grains of orsh, and the last few ounces of kadik-germ; we had left now two pounds apiece of gichy-michy, and six ounces of sugar."
 and which concludes at the end of the chapter about eleven pages later with:
 "They let me do that. Then they made me get up, and took me off one way and him another, I going to prison and he into the dark."

Also remind yourself of the two consecutive chapters 'Takeout' and 'Airlock' from Section 12 of *Oryx and Crake*.

Compare and contrast these two episodes and consider their importance in the novels.

FOCUS Cited extracts (chapter 19: *Left Hand of Darkness*; *Takeout and Airlock*, section 12 *Oryx and Crake*) moving into analysis of whole novels.

KEY WORDS compare, contrast, subject matter, style, consider, importance

<p>AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p>AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/ Bands</p>
<p>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.</p>	<p>Technically accurate and stylish use of English; accurate and fluent use of apt critical vocabulary and concepts; mature, confident judgements; clear, cogent and compelling personal voice related to the specifics of the question; command of both texts.</p>	<p>16 – 20 Band 4</p>
<p>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.</p>	<p>Coherent and well-developed lines of argument; pertinent, well-chosen vocabulary showing a command of the technical rules of English; coherent informed, personal response to extracts and whole texts.</p>	<p>14 – 15 Band 3</p>
<p>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.</p>	<p>Well-controlled, technically accurate expression; varied and appropriate vocabulary; understands meanings and writers' attitudes; useful and sound textual references; personal response obvious though occasionally latent.</p>	<p>11 – 13 Band 3</p>
<p>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.</p>	<p>Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.</p>	<p>9 – 10 Band 2</p>
<p>Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.</p>	<p>Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.</p>	<p>7 – 8 Band 2</p>
<p>Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.</p>	<p>Frequent technical lapses; no obvious line of argument or meaningful discussion of interpretative approaches; narrow range of meanings; confused; limited vocabulary; poor deployment of knowledge.</p>	<p>0 – 6 Band 1</p>

4. Compare and contrast the presentation of Lord Estraven in *The Left Hand of Darkness* with that of Crake in *Oryx and Crake*.

FOCUS whole novels

KEY WORDS compare, contrast, presentation, Lord Estraven, Crake

<p>AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p>AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/Bands</p>
<p>Secure, relevant, well-informed knowledge and understanding of texts; analysis of both novels and characters' roles in telling detail; secure conceptual grasp; intertextuality understood and analysed with over- view, sophistication and flair.</p>	<p>Technically accurate and stylish use of English; accurate and fluent use of apt critical vocabulary and concepts; mature, confident judgements; clear, cogent and compelling personal voice related to the specifics of the question; command of both texts.</p>	<p>16 – 20 Band 4</p>
<p>Clearly able to evaluate and analyse issues in whole texts; exploratory; understands <i>presentation</i> of both characters; links characters via genre as well as plot/theme understands differences of form, structure and language; detailed analysis of writers' techniques; systematic textual detail.</p>	<p>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.</p>	<p>14 – 15 Band 3</p>
<p>Competent and increasingly detailed understanding of the characters showing an awareness of style and genre; coherent argument supported by detailed textual referencing; aware of whole texts and importance of <i>presentation</i> and; pays some attention to major similarities and differences.</p>	<p>Well-controlled, technically accurate expression; varied and appropriate vocabulary; understands meanings and writers' attitudes; useful and sound textual references; personal response obvious though occasionally latent.</p>	<p>11 – 13 Band 3</p>
<p>A few telling comparisons/ contrasts showing an awareness of genre; evidence is sometimes sketchy; responds with a little confidence to links between novels. Acknowledges key words especially <i>presentation</i>; may tend to list character similarities and differences.</p>	<p>Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument</p>	<p>9 – 10 Band 2</p>
<p>Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised</p>	<p>Implicit awareness of importance of key words and whole novels; fractional evidence of individual</p>	<p>7 – 8 Band 2</p>

response; some key issues identified and understood.	response but inconsistent; some inaccuracies in expression; largely uncoordinated.	
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

SECTION B –Time and Place

OPTION 3: VISIONS OF THE FUTURE

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

5. Remind yourself of the whole of Chapter 7 of *Riddley Walker* which begins:
“This what Im writing down now its the nite after my dads berning. The nite I took the scar...”
and which ends:
“Tharbing a littl and I thot of them like 3 moufs on me and waiting to say some thing. Waiting to say my 1st connexion after I seen the Eusa show.”

Also remind yourself of the section from the beginning of Chapter 4 of Part One of *A Clockwork Orange*:

“The next morning I woke up at oh eight oh oh hours, my brothers...”

and which concludes about six pages later with:

“... to see about this long-promised and long-ordered stereo Beethoven Number Nine (the Choral Symphony, that is), recorded on Masterstroke by the Esh Sham Sinfonia under L. Muhaiwir. So out I went, brothers.”

Compare and contrast these two episodes and consider their importance in the novels.

FOCUS

Cited extracts (Chapter 7 of *Riddley Walker*; chapter 4, pt 1 of *A Clockwork Orange*) moving into analysis of whole novels.

KEY WORDS compare, contrast, subject matter, style, consider, importance

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/ Bands
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.	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.	16 – 20 Band 4
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.	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.	14 – 15 Band 3
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.	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.	11 – 13 Band 3
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.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.	Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

6. “Both *Riddley Walker* and *A Clockwork Orange* present their readers with the view that whatever humans desire is destructive, dangerous or worthless.”

Compare and contrast both novels in the light of this opinion.

FOCUS whole novels.

KEY WORDS present, readers, view, humans desire, destructive, dangerous, worthless, compare, contrast, this opinion

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
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. All keywords addressed with maturity and discrimination.	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.	16 – 20 Band 4
Clearly able to evaluate and analyse issues in whole texts; exploratory; argues; differences of form, structure and language analysed; detailed analysis of writers’ techniques; systematic textual detail. <i>Destructive, dangerous, worthless</i> addressed.	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.	14 – 15 Band 3
Competent and increasingly detailed understanding of the novels showing an awareness of style and genre; coherent argument supported by detailed textual referencing; aware of argument concerning bleakness of human nature; attempts <i>destructive, dangerous, worthless</i> .	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.	11 – 13 Band 3
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 destructiveness, danger and worthlessness in novels.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in	Implicit awareness of importance of key words and whole novels;	7 – 8 Band 2

largely assertive or generalised response; some key issues identified and understood.	fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

OPTION 4: PERSPECTIVES ON 19th CENTURY ENGLAND

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

7. Remind yourself of the whole of the first chapter of *Tess of the D'Urbervilles* from Phase the First *The Maiden* which begins:
 "On an evening in the latter part of May a middle-aged man was walking homeward from Shaston to the village of Marlott ..."
 and which concludes:
 "Not a soul passed that way for a long while, and the faint notes of the band were the only human sounds audible within the rim of blue hills."

Also remind yourself of the section of *The French Lieutenant's Woman* which begins about three pages into Chapter 8 with,
"Well, we laugh. But perhaps there is something admirable in this dissociation between what is most comfortable and what is most recommended ..."
and which concludes about seven pages later in Chapter 9 with:
"Thus she appeared inescapably doomed to the one fate nature had so clearly spent many millions of years in evolving her to avoid: spinsterhood."

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

FOCUS

Cited extracts (chapter 1 of *Tess* and chapters 8 and 9 of *The French Lieutenant's Woman*) moving into analysis of whole novels.

KEY WORDS compare, contrast, subject matter, style, consider, importance

AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.	AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.	Marks/Bands
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.	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.	16 – 20 Band 4
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.	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.	14 – 15 Band 3
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.	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.	11 – 13 Band 3
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.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.	Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

8. Compare and contrast the ways in which Hardy and Fowles present ideas about and attitudes to purity in *Tess of the D'Urbervilles* and *The French Lieutenant's Woman*.

FOCUS whole novels

KEY WORDS Compare, contrast, ways, (writers) present, ideas about, attitudes to purity

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
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. Ideas about purity addressed with maturity and insight.	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.	16 – 20 Band 4
Clearly able to evaluate and analyse issues in whole texts; exploratory; understands the importance of <i>attitudes to/ideas about purity</i> ; differences of form, structure and language analysed; detailed analysis of writers' techniques; via attention to <i>presentation</i> systematic textual detail offered.	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.	14 – 15 Band 3
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>attitudes to/ideas about purity</i> within them.	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.	11 – 13 Band 3
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 purity evident in answer.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues	Implicit awareness of importance of key words and whole novels; fractional evidence of individual response but inconsistent; some	7 – 8 Band 2

identified and understood.	inaccuracies in expression; largely uncoordinated	
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

SECTION C – Ways of Telling

OPTION 5: QUEST LITERATURE

Set Texts *The Adventures of Huckleberry Finn* - Mark Twain
 Northern Lights – Philip Pullman

9. Remind yourself of the whole of the short Chapter 12 in *The Adventures of Huckleberry Finn* which begins:
 “It must a been close on to one o’ clock when we got below the island at last ...”
 and which ends some seven and a half pages later with:
 ““Oh! my lordy, lordy! *Raf*? Dey ain’ no raf’ no mo’, she done broke loose en gone! – ‘en here we is!””

Also remind yourself of the section from the beginning of Chapter 7 ‘John Faa’ of *Northern Lights*:

“Now that Lyra had a task in mind, she felt much better...” and which concludes about nine and a half pages later with:

““And now the Gobblers’ve got him locked up somewhere. The armoured bears are guarding him. And I want to rescue him.””

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

FOCUS

Cited extracts from chapter 12 of *The Adventures of Huckleberry Finn* and chapter 7 *John Faa* in *Northern Lights* before moving on to whole novels

KEY WORDS compare, contrast, subject matter, style, consider, importance

<p>AO2ii Knowledge and understanding of literary texts of different types/periods. Exploration of relationships and comparisons between literary texts.</p>	<p>AOs 1, 3 and 4 Clear communication. Detailed understanding of form, structure and language. Informed, independent literary judgements.</p>	<p>Marks/Bands</p>
<p>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.</p>	<p>Technically accurate and stylish use of English; accurate and fluent use of apt critical vocabulary and concepts; mature, confident judgements; clear, cogent and compelling personal voice related to the specifics of the question; command of both texts.</p>	<p>16 – 20 Band 4</p>
<p>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.</p>	<p>Coherent and well-developed lines of argument; pertinent, well-chosen vocabulary showing a command of the technical rules of English; coherent informed, personal response to extracts and whole texts.</p>	<p>14 – 15 Band 3</p>
<p>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.</p>	<p>Well-controlled, technically accurate expression; varied and appropriate vocabulary; understands meanings and writers' attitudes; useful and sound textual references; personal response obvious though occasionally latent.</p>	<p>11 – 13 Band 3</p>
<p>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.</p>	<p>Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.</p>	<p>9 – 10 Band 2</p>
<p>Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.</p>	<p>Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.</p>	<p>7 – 8 Band 2</p>
<p>Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.</p>	<p>Frequent technical lapses; no obvious line of argument or meaningful discussion of interpretative approaches; narrow range of meanings; confused; limited vocabulary; poor deployment of knowledge.</p>	<p>0 – 6 Band 1</p>

10. Compare and contrast the presentation of the importance of journeys in *The Adventures of Huckleberry Finn* and *Northern Lights*.

FOCUS Whole novels

KEY WORDS compare, contrast, presentation, importance, journeys

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
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. "Journeys" addressed with maturity and insight. "Presentation" at heart of answer.	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.	16 – 20 Band 4
Clearly able to evaluate and analyse issues in whole texts; exploratory; understands importance of <i>journeys</i> ; <i>presentation</i> clinched; differences of form, structure and language analysed; detailed analysis of writers' techniques; systematic textual detail; <i>importance</i> analysed thoughtfully.	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.	14 – 15 Band 3
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>journeys</i> within them.	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.	11 – 13 Band 3
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 identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood. May tend to list journeys.	Implicit awareness of importance of key words and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

OPTION 6: MINDS UNDER STRESS

Set Texts *The Bell Jar* - Sylvia Plath
 One Flew Over the Cuckoo's Nest - Ken Kesey

11. Remind yourself of the section of *The Bell Jar* which begins about nine and a half pages into Chapter Fourteen with:
“The negro wheeled the food cart into the patients’ dining-room. The Psychiatric Ward at the hospital was very small - just two corridors in an L-shape ...”
and which concludes about eight pages later in Chapter Fifteen with:
“‘What the hell is she doing here?’ I wondered. ‘There’s nothing the matter with her.’”

Also remind yourself of the extract from the section of Part One of *One Flew Over the Cuckoo's Nest* which begins about eighty-seven pages into the section and about forty-six and a half pages from the end of Part One with:
“The Big Nurse’s key hits the lock, and the black boy is up to her soon as she’s in the door, shifting from foot to foot like a kid asking to pee ...”
and which concludes about five and a half pages later with:
“... but never before now, before he came in, the man smell of dust and dirt from the open fields, and sweat, and work.”

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

FOCUS

Cited extracts: section of Chapters 14 & 15 of *The Bell Jar* and relevant extract of *One Flew Over the Cuckoo's Nest* (from Part One) 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
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.	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.	16 – 20 Band 4
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.	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.	14 – 15 Band 3
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.	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.	11 – 13 Band 3
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.	Some identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent personal response.	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues identified and understood.	Implicit awareness of importance of extracts and whole novels; fractional evidence of individual response but inconsistent; some inaccuracies in expression; largely uncoordinated.	7 – 8 Band 2
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1

12. “Both *The Bell Jar* and *One Flew Over the Cuckoo’s Nest* portray the madness of the world rather than the madness of individuals.” Compare and contrast how both novels present ideas about and attitudes to madness in the light of this opinion.

FOCUS whole novels

KEY WORDS (Both) novels, portray, madness of world, rather than, madness of individuals. Compare, contrast, novels present, ideas about, attitudes to, madness, this opinion

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
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. Obviously able to argue about “madness of world” v “madness of individuals”.	Technically accurate and stylish use of English; accurate and fluent use of apt critical vocabulary and concepts; mature, confident judgements; clear, cogent and compelling personal voice related to the specifics of the question; command of both texts. Compelling argument presented.	16 – 20 Band 4
Clearly able to argue <i>madness of world, madness of individuals</i> ; comparative, exploratory; understands key words presentation and writers’ intentions; differences of form, structure and language analysed; detailed analysis of writers’ techniques; systematic textual detail used.	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.	14 – 15 Band 3
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>presentation</i> different kinds of madness	Well-controlled, technically accurate expression; varied and appropriate vocabulary; understands meanings and writers’ attitudes; useful and sound textual references; personal response obvious though occasionally latent. Obvious attempt made to argue: argument broadly successful	11 – 13 Band 3
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 identifiable lines of argument supported by general references to texts; implicit awareness of meanings and attitudes; some evidence of consistent argument	9 – 10 Band 2
Basic, accurate knowledge of texts; some valid textual evidence in largely assertive or generalised response; some key issues	Implicit awareness of importance of key words and whole novels; fractional evidence of individual response but inconsistent; some	7 – 8 Band 2

identified and understood. May tend to list incidents involving alleged incidents of madness .	inaccuracies in expression; largely uncoordinated.	
Simple narrative; usually irrelevant/assertive; factual errors; reliant on re-worked notes; no real grasp of how language shapes writers' meanings.	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.	0 – 6 Band 1