



## General Certificate of Education

# English Literature 5741 *Specification A*

*LTA1 The Modern Novel*

## Mark Scheme

*2006 examination - June series*

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

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

## **LTA1: The Modern Novel**

### **The Assessment Objectives**

- Assessment in English Literature is unlike that in most other subjects where assessment objectives (AOs) 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 1**

- In this unit, the weightings of the AOs are:

AO1	7%
AO2i	10%
AO3	8%
AO4	5%

### **How to use the grids and the marking scheme**

- For this unit, AOs 1, 2i and 3 are presented together in the grid because they are of approximately equal weighting; please consider this column first in order to reach your mark out of 20.
- Verify this mark by then considering the column that relates to AO4.

**The Spire – William Golding****Question 1**

Consider the presentation of the women characters in the novel.

**Focus**

Women characters in the novel

**Key Words**

Consider, presentation, women characters

AOs 1–3 <b>Knowledge and understanding. Clear communication. Form, structure, language.</b>	AO4 <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>women</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>presentation</u>.</li> </ul>	Band 1 0–6
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7–10
<ul style="list-style-type: none"> <li>• Begins to consider <u>presentation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses women characters</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11–15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation of women characters</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16–20

**The Spire – William Golding**

**Question 2**

Remind yourself of the following extract which is taken from the episode in the novel where Jocelin appears before the Commission. Using the extract as a starting point, consider the importance of this episode in the novel as a whole.

**Focus**

Commission episode in whole novel

**Key Words**

Starting point, consider, importance, episode

<p style="text-align: center;"><b>AOs 1–3</b></p> <p><b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>episode</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>importance</u>.</li> </ul>	<p style="text-align: center;">Band 1 0–6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>importance</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7–10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>importance</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses episode in relation to whole</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p style="text-align: center;">Band 3 11–15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>episode in relation to whole</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p style="text-align: center;">Band 4 16–20</p>

**Cold Mountain – Charles Frazier****Question 3**

Explore the ways Frazier presents Inman’s journey of survival.

**Focus**

Inman’s journey through novel

**Key Words**

Explore, ways, presents, journey of survival

AOs 1–3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of “<u>journey</u>” with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0–6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7–10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses “journey of survival”</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11–15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation of “journey of survival”</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16–20

**Cold Mountain – Charles Frazier**

**Question 4**

Remind yourself of the following extract from the end of the novel. Using the extract as a starting point, explore the importance of telling stories in the novel.

**Focus**

Story telling in the novel

**Key Words**

Starting point, explore, importance, “telling stories”

<p><b>AOs 1–3</b>  <b>Knowledge and understanding.</b>  <b>Clear communication.</b>  <b>Form, structure, language.</b></p>	<p><b>AO4</b>  <b>Informed independent judgements.</b></p>	<p><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>stories</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>importance</u>.</li> </ul>	<p>Band 1 0–6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>importance</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p>Band 2 7–10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>importance</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses importance of stories told.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p>Band 3 11–15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>importance of story telling.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p>Band 4 16–20</p>

**Wise Children – Angela Carter****Question 5**

Explore Carter's use of Shakespeare in the novel.

**Focus**

Theme of Shakespeare in novel

**Key Words**

Explore, use, Shakespeare

<b>AOs 1–3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Marks and Bands</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>characters</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>Carter's use of</u>.</li> </ul>	Band 1 0–6
<ul style="list-style-type: none"> <li>• Begins to address <u>use of</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7–10
<ul style="list-style-type: none"> <li>• Begins to consider <u>use of</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses theme of Shakespeare.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11–15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>use of Shakespeare.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16–20

**Wise Children – Angela Carter**

**Question 6**

Using the following extract as a starting point, consider Carter’s presentation of family conflicts and disappointments in the novel.

**Focus**

Family conflicts and disappointments in novel

**Key Words**

Starting point, consider, presentation, family conflicts, disappointments

<p style="text-align: center;"><b>AOs 1–3</b></p> <p><b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>situations</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>presentation</u>.</li> </ul>	<p style="text-align: center;">Band 1 0–6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>presentation</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7–10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>presentation</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses family conflicts and disappointments</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p style="text-align: center;">Band 3 11–15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>presentation of family conflicts and disappointments</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p style="text-align: center;">Band 4 16–20</p>

**Possession – A S Byatt****Question 7**

Consider the ways Byatt uses the connections between the Victorian and the modern in the novel.

**Focus**

Victorian and modern in novel

**Key Words**

Consider, ways, uses, connections, Victorian, modern

<b>AOs 1–3</b> <b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b>	<b>AO4</b> <b>Informed independent judgements.</b>	<b>Bands and Marks</b>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>themes</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways/uses</u>.</li> </ul>	Band 1 0–6
<ul style="list-style-type: none"> <li>• Begins to address <u>way uses</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7–10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways uses</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses connections between Victorian and modern.</u></li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11–15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>connections between Victorian and modern.</u></li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16–20

**Possession – A S Byatt**

**Question 8**

Remind yourself of the following extract from Ellen Ash’s Journal at the time of Randolph’s death. Using the extract as a starting point, consider the importance of Ellen’s Journal in the novel.

**Focus**

Ellen’s Journal and whole novel

**Key Words**

Starting point, consider, importance, Ellen’s Journal

<p style="text-align: center;"><b>AOs 1–3</b></p> <p><b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>Journal</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>importance</u>.</li> </ul>	<p style="text-align: center;">Band 1 0–6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>importance</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7–10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>importance</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses extract and whole Journal</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p style="text-align: center;">Band 3 11–15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>importance of Ellen’s Journal</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p style="text-align: center;">Band 4 16–20</p>

**Spies – Michael Frayn****Question 9**

Explore the ways Frayn presents the adult world in the novel.

**Focus**

Adult world in the novel

**Key Words**

Explore, ways, presents, adult world

AOs 1–3 Knowledge and understanding. Clear communication. Form, structure, language.	AO4 Informed independent judgements.	Marks and Bands
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>adults</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>ways presents</u>.</li> </ul>	Band 1 0–6
<ul style="list-style-type: none"> <li>• Begins to address <u>ways presents</u> but in a general way at level of narration and description of <u>events</u> and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer's technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	Band 2 7–10
<ul style="list-style-type: none"> <li>• Begins to consider <u>ways presents</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses ways presents adult world</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	Band 3 11–15
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>ways presents adult world</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	Band 4 16–20

**Spies - Michael Frayn**

**Question 10**

How appropriate is the following extract as the opening to the novel? You should consider subject matter and style.

**Focus**

Opening of novel and whole

**Key Words**

How appropriate, opening, subject matter, style

<p style="text-align: center;"><b>AOs 1–3</b></p> <p><b>Knowledge and understanding.</b> <b>Clear communication.</b> <b>Form, structure, language.</b></p>	<p style="text-align: center;"><b>AO4</b></p> <p><b>Informed independent judgements.</b></p>	<p style="text-align: center;"><b>Marks and Bands</b></p>
<ul style="list-style-type: none"> <li>• Simple telling of story/describing of <u>characters</u> with increasing accuracy.</li> <li>• Asserts.</li> <li>• Sometimes irrelevant.</li> <li>• Lapses in technical accuracy.</li> <li>• Little or no discussion of how language features shape meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• Dependent on unassimilated notes.</li> <li>• Unclear line of argument/poor deployment of knowledge.</li> <li>• Little or no attention to <u>how appropriate</u>.</li> </ul>	<p style="text-align: center;">Band 1 0–6</p>
<ul style="list-style-type: none"> <li>• Begins to address <u>how appropriate</u> but in a general way at level of narration and description of events and character.</li> <li>• Expression clear if limited by vocabulary.</li> <li>• Some inaccuracies.</li> <li>• General awareness of writer’s technique.</li> </ul>	<ul style="list-style-type: none"> <li>• Some evidence of individual response with general reference.</li> <li>• Not always balanced or consistent.</li> </ul>	<p style="text-align: center;">Band 2 7–10</p>
<ul style="list-style-type: none"> <li>• Begins to consider <u>how appropriate</u> and how choices of language, form and structure inform meaning.</li> <li>• Supporting evidence increasingly based on close reading.</li> <li>• <u>Analyses opening</u>.</li> <li>• Expression controlled, vocabulary widening.</li> <li>• Attention to whole.</li> </ul>	<ul style="list-style-type: none"> <li>• Coherent, informed individual response to text, based on command of appropriate detail.</li> </ul>	<p style="text-align: center;">Band 3 11–15</p>
<ul style="list-style-type: none"> <li>• Detailed analysis and exploration of <u>appropriateness of opening</u>.</li> <li>• Critical vocabulary tellingly used.</li> </ul>	<ul style="list-style-type: none"> <li>• Mature and confident judgement.</li> <li>• Clear, cogent argument.</li> </ul>	<p style="text-align: center;">Band 4 16–20</p>