

**GCE AS**

**English Literature**

**Summer 2009**

**Mark Schemes**

Issued: October 2009



MARK SCHEMES (2009)

Foreword

*Introduction*

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

*The Purpose of Mark Schemes*

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.



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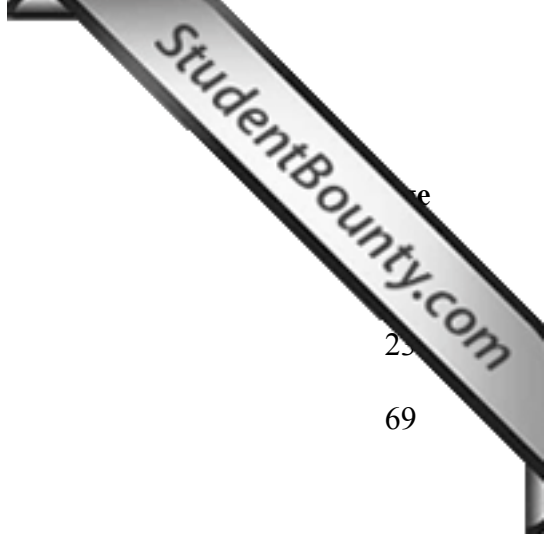
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Rewarding Learning

**ADVANCED**  
**General Certificate of Education**  
**2009**

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**English Literature**

**Assessment Unit A2 1**

*assessing*

Module 4: Response to Unseen Poetry  
and

The Study of Poetry Written Before 1770

**[A2L11]**

**FRIDAY 15 MAY, MORNING**

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**MARK  
SCHEME**

## Assessment Objectives (A2 papers)

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

### In the Advanced (A2) components, candidates will be assessed on their ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

### Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grids and the question specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole mark scale. Do not use half marks.



## Advice to Examiners

### 1 Description v Analysis/Assessment

Answers which consist of simple narration or description as opposed to the analysis required by AO3 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse and assess methods. Top Band answers will address methods and key terms in an explicit and sustained way.

### 2 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. In the case of the “Unseen”, the key terms are: “compare and contrast”, “themes developed”, “situations and tones of the speakers”, “form”, “structure”, “language (including imagery)”. In Section B, key terms include the focus of the question as stated in the stem of the question – e.g. Chaucer’s explanation of “female thinking and attitudes” (2b) or the poet’s exploration of “different types of love” (3b) – and “poetic methods”, which the introductory rubric sheet exemplifies as “form and structure”, “language (including imagery)”, “tone”.

### 3 Assessment Objectives for A2 1

- (a) **AO1** This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”) and (ii) the coherent organisation of material in response to the question.
- (b) **AO2(ii)** This objective deals with the degree of literary knowledge and understanding found in the scripts. It requires the candidate to comment on the type and period of the text being discussed **in relation to the terms of the question** but not to offer such comment as an end in itself. The objective also asks for exploration of and comment on “relationships and comparisons between literary texts”: in A2 1, this is only asked for in the “Unseen” (Section A) although candidates must not be penalised for offering comparisons/contrasts in the Section B question.
- (c) **AO3** This objective is at the heart of A2 1 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language – including imagery and tone.

### 4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 5 **Unsubstantiated Assertions**

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate the candidate understands the point s/he is citing.

## 6 **Use of Quotation**

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## 7 **Text-based questions**

In A2 1, the candidate may be

- (a) provided with the text of a specific poem and asked to examine it **and** another poem selected by her/himself in relation to the set question;
- (b) provided with an extract from a long poem and asked to examine it **and** “other appropriately selected parts” of that poem.

In (a) equal marks are offered for treatment of each poem and in (b) for treatment of the given extract and the poem as a whole.

## 8 **Observance of Rubric**

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

## 9 **Length of Answers**

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 10 **Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 11 **Uneven Performance**

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 12 **Quality of Language**

On the cover of the examination paper candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AO1 requirements noted in the band grid.

## 13 **Implicit/Explicit**

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

## GCE English Literature Assessment Matrix for A2 1 Section A

	<b>AO1 KNOWLEDGE UNDERSTANDING AND COMMUNICATION</b>	<b>AO2(i) TYPE AND PERIOD/ COMPARISON AND CONTRAST</b>	<b>AO3 METHODS</b>
<b>Band 1(a) [0–6] VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the poems or ability to write about them</li> </ul>		
<b>Band 1(b) [7–11] GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the poems</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> <li>offers only simplistic comparison/contrast</li> </ul>		
<b>Band 2 [12–14] SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poems</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [<b>i.e. suggestion of relevance</b>]</li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of poem) and period [<b>i.e. suggestion of type and period</b>]</li> <li>makes simple comments on basic similarities and differences between the poems [<b>i.e. suggestion of comparison/contrast</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding [<b>i.e. suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 3 [15–17] EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poems</li> <li>conveys ideas with a <i>little</i> sense of order and relevance, using a few appropriate examples [<b>i.e. emergence of relevance</b>]</li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period with limited relevance [<b>i.e. emergence of type and period</b>]</li> <li>offers a few comments on similarities and differences between the poems [<b>i.e. emergence of comparison/contrast</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>offers a few comments on identified methods [<b>i.e. emergence of methods</b>]</li> </ul>
<b>Band 4 [18–20] SOME</b>	<ul style="list-style-type: none"> <li>communicates some understanding of the poems</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period <b>with some relevance</b></li> <li>offers some comments on similarities and differences between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>
<b>Band 5 [21–23] MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>communicates mostly adequate understanding of the poems</li> <li>conveys ideas with a mostly adequate sense of order and relevance, using mostly adequate evidence</li> <li>writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of poem) and period <b>in relation to the question</b></li> <li>offers mostly adequate comments on similarities and differences between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of poetic methods – i.e. language (including imagery)</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>
<b>Band 6(a) [24–27] FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>communicates adequate understanding of the poems</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>shows an adequate grasp of features of genre (i.e. type of poem) and period <b>in relation to the question</b></li> <li>comments adequately on similarities and difference between the poems</li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of aspects of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in adequate detail how these methods create meaning</li> </ul>
<b>Band 6(b) [28–30] EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> <li>makes a little more determined effort to relate comments on methods to the key terms of the question</li> </ul>		

## Section A – Response to Unseen Poetry

Answer **the one** question in this section

- 1 “On My First Son” was written by Ben Jonson (1572–1637). “Walking Away” was written by Lewis (1904–1972). Both poems reflect on father–son relationships.

Compare and contrast the two poems, taking account of the themes developed, the situations and tones of the speakers, and the form, structure and language (including imagery) of the poems.

**N.B. Both poems should be given equal treatment in your response.**

The following mark scheme should be applied in conjunction with the A2 mark band and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- shows understanding of the poems informed by a study of poetry
- responds to texts with reference to type of poems
- sustains a comparison/contrast in relation to the features specified in the questions

### AO3

**Identifies** and **explores** aspects of theme development, tones of the speakers, form, structure and language – including imagery – in shaping meaning

- **themes developed – “On My First Son”**
  - the poet’s reflections on the death of his son
  - the complexity of his emotions in response to the death – guilt, self-doubt, philosophical
  - reflection on life’s sorrows
- **themes developed – “Walking Away”**
  - a tender reflection on the inevitability of separation
  - the necessity of “letting go” from an adult’s perspective
  - the need for the young to gain the confidence to break free
  - the assertion that “love is proved” by “letting go” – a sacrificial action
- **situation and tones of the speakers – “On My First Son”**
  - direct first person speaker initially addressing his son, then moving to a more general reflection which considers the impact of the seven year old’s death

- tone initially one almost of guilty resignation, modulating into self-reproach, doubt, and ultimate resignation
- **situation and tones of the speakers – “Walking Away”**
  - first person speaker reflecting on the parting from his son at his first game of football, presumably on his son’s first day at school
  - specific memory leads on to a wider exploration of parent-child relationship
  - tone initially factual, becoming more bittersweet and reflective
- **form and structure – “On My First Son”**
  - two stanzas of unequal length
  - first stanza in rhyming couplets
  - speaker’s argument expressed in a series of end-stopped statements
  - second stanza, some interruption to rhyme scheme
  - use of enjambment reflecting rising passion of speaker
  - final couplet achieving epigrammatic quality
- **form and structure – “Walking Away”**
  - four stanzas of five lines
  - variation of line lengths
  - effective use of enjambment reflecting the conversational tone
  - use of full rhyme suggesting mastery of the poignant memories
- **language and imagery – “On My First Son”**
  - repeated patterns of language evoking relationship – “son”, “child”, “loved boy”, “father”
  - language suggestive of legality, sin and judgement – “sin”, “pay”, “exacted”, “just day”
  - contrast of “world’s and flesh’s rage”, “misery” with “peace”
  - formality of idea of “vows”
- **language and imagery – “Walking Away”**
  - reliance on a series of images drawn from nature: autumn symbolic of change and transition, “leaves just turning”; the “half-fledged thing set free” evocative of a baby animal
  - imagery of movement and separation – “eddying away”, “winged seed loosened from its parent stem”
  - images suggestive of pain – “wrenched”, “Ordeals which fire one’s irresolute clay”
  - the religious allusion in the final stanza to God’s sacrifice to convey the enormity of parting in the parental mind

**N. B. 1. Candidates must give equal treatment to both poems. Equal marks (15/30) are available for the treatment of each poem**

**2. The requirement to compare and contrast is central to this question. Candidates who, other things being satisfactory,**

**I. offer sustained and systematic comparison can reach the top of Band 6;**

**II. offer more loose and less organised comparison/contrast cannot be rewarded beyond Band 5; offer very limited or no comparison/contrast cannot be rewarded beyond Band 3.**



# GCE English Literature Assessment Matrix for A2 1 Section B

	<b>AO1 KNOWLEDGE UNDERSTANDING AND COMMUNICATION</b>	<b>AO2(ii) TYPE AND PERIOD/ COMPARISON AND CONTRAST</b>	<b>AO3 METHODS</b>
<b>Band 1(a) [0–6] VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about it</li> </ul>		
<b>Band 1(b) [7–11] GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2 [12–14] SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the text</li> <li>conveys simple ideas but with little sense of order and relevance to the focus of the question, using a few appropriate examples [i.e. <b>suggestion of relevance</b>]</li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of poem) and period [i.e. <b>suggestion of type and period</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding [i.e. <b>suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 3 [15–17] EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic knowledge and understanding of the text</li> <li>conveys ideas with a little sense of order and relevance, to the focus of the question, using a few appropriate examples [i.e. <b>emergence of relevance</b>]</li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period with limited relevance [i.e. <b>emergence of type and period</b>]</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with limited understanding [i.e. <b>emergence of methods</b>]</li> <li>shows a more determined to relate comments on methods to the key terms of the question.</li> </ul>
<b>Band 4 [18–20] SOME</b>	<ul style="list-style-type: none"> <li>communicates some knowledge and understanding of the text</li> <li>conveys some ideas with some sense of order and relevance to the focus of the question, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of poem) and period <b>with some relevance</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>
<b>Band 5 [21–23] MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>communicates mostly adequate knowledge and understanding of the text</li> <li>conveys ideas with a mostly adequate sense of order and relevance to the focus of the question, using mostly adequate evidence</li> <li>writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of poem) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>
<b>Band 6(a) [24–27] FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>communicates adequate knowledge and understanding of the text</li> <li>conveys mostly sound, well-supported ideas in a logical and orderly manner, relevant to the focus of the question</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>shows an adequate grasp of features of genre (i.e. type of poem) and period <b>in relation to the question</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of aspects of poetic methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in adequate detail how these methods create meaning</li> </ul>
<b>Band 6(b) [28–30] EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

## Section B – Poetry Written Before 1770

Answer **one** question in this section.

### 2 Chaucer: *The Wife of Bath's Prologue and Tale*

Answer either (a) or (b)

- (a) By referring closely to extract 2(a), printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to create and sustain interest in the wife's tale of the knight and the loathly lady.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the tale.**

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

#### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form** and **structure** in creating and sustaining interest in the wife's tale
  - the contrast between the lengthy prologue and the brief tale of the knight and the loathly lady
  - the choice of genre (Arthurian romance) which is then modified in startling ways
  - the contrast between the narrative voices of prologue/tale and their respective garrulousness/brevity



- **language – including imagery – and tone** in creating and sustaining interest in the wife's tale
  - use of direct speech throughout the tale contrasting with prologue
  - language reflecting courtly values “trouthe”, “soverein lady”, “fey” (p)
  - immediacy and vividness of narrative “up stirte strite” (p)
  - arrogance of knight's rejection (p) contrasted with later submission
  - tonal range of tale satire on friars, digression on Midas, discourse on gentillesse
  - humour in account of knight's plight “And taketh his olde wyf, and gooth to bedde” (p) and the old woman's later query “Is every knight of his so dangerous?”

**N.B. All of the above suggestions should be explicitly related to the focus of the question – i.e. creating and sustaining interest in the wife's tale of the knight and the loathly lady.**

- (b) By referring closely to extract 2(b), printed in the accompanying Resource Book, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to explore female thinking and attitudes.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the tale.**

The following mark scheme should be applied in conjunction with the A2 mark band and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

#### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem.

#### AO3

**Identifies and explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in exploring female thinking and attitudes
  - the Wife’s confessional style throughout her prologue
  - the juxtaposition of the prologue with the romance of the fairy tale both of which explore the psychology of women
  - the use of anti-feminist material juxtaposed with the Wife’s trenchant rejection of male authority
- **language – including imagery – and tone** in exploring female thinking and attitudes
  - the Wife’s wry admission of the force of sexual attraction (p)
  - her generalisation about women “we wommen han ... a queynte fantasie” (p)
  - her reflective tone in analysing female behaviour (p)
  - her colloquialism “Greet prees at market ...” (p)
  - the Wife’s frank tone in presenting women as embodying vices
  - patterns of imagery employed by the Wife – domestic objects, animals, language of exchange and transaction.

**N.B. All of the above suggestions should be explicitly related to the focus of the question – i.e. female thinking and attitudes.**

3 Gardner (editor): *The Metaphysical Poets*

Answer either (a) or (b)

- (a) By referring closely to “To His Coy Mistress” by Andrew Marvell, printed in the accompanying Resource Booklet, and one other appropriately selected poem by Marvell or another set poet, examine the poetic methods used by the poet or poets in exploring sexual desire.

**N.B. Equal marks are available for your treatment of each poem.**

The following mark scheme should be applied in conjunction with the A2 mark band and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the given poems.

**AO3**

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form** and **structure** in exploring sexual desire
  - prolonged address to the Lady reflecting intensity of desire
  - three movements: if we had time; the reality; the resolution
  - pivotal shift in “But at my back ...” to express intensity of desire for sexual union *carpe diem* theme
  - **appropriate comment on form and structure in second poem**

- **language – including imagery – and tone** in exploring sexual desire
  - paragraph 1 list of scenarios in the timeless world; parodying of language of Petrarchan love lyric culminating in “Nor would I love at lower rate”
  - paragraph 2 contrasting patterns of imagery – vault, worms, dust, ashes, the grave; speaker’s desire shown in his awareness of the emptiness of the grave “But none ... embrace”
  - paragraph 3 *carpe diem* theme urgency of desire “now”, “dew”, “transpire”, “amorous birds of prey”, “Pleasures with rough strife”
  - tonal shifts throughout poem playful, rational, teasing, realistic, satirical, persuasive
  - appropriate comment on language and tone in second poem.

**N.B. 1. All of the above suggestions should be explicitly related to the focus of the question – i.e. sexual desire.**

**2. Suitable second poems might include: “The Flea”; “To his Mistress Going to Bed”**

- (b) By referring closely to “The Sunne Rising”, by John Donne, printed in the accompanying Resource Booklet, and one other appropriately selected poem by Donne or another poet, examine the methods used by the poet or poets in exploring different types of love.

**N.B. Equal marks are available for your treatment of each poem.**

The following mark scheme should be applied in conjunction with the A2 mark band and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- responds to text with references to features of genre and period where relevant to the terms of the question
- shows knowledge and understanding of the given poems.

### AO3

**Identifies and explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in exploring different types of love
  - speaker’s address to “the sunne” – witty and clever
  - sustained argumentation about the supremacy of their love
  - appropriate comment on form and structure in a second poem
- **language – including imagery and tone** in exploring different types of love
  - imagery of the sun’s energy “busie”, “unruly”, “reverend and strong” set in contrast to speaker’s assertion of own strength “I could eclipse”
  - characteristically “metaphysical” imagery in range of reference “schoole boyes” and “prentices”, “Kings”, “States”, “Princes”
  - assertiveness of opening with direct question modulating to confident assertion of the validity of speaker’s argument and centrality of their love “Nothing else is”
  - assurance of concluding lines
  - appropriate comment on language and tone – including imagery – in a second poem.

**N.B. 1. All of the above suggestions should be explicitly related to the focus of the question – i.e. different types of love.**

- 2. Other suitable poems might include: “To His Coy Mistress”; “The Flea”; “Holy Sonnet: “Batter my heart . . .”**

4 Herrick: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to “To Phyllis, to Love and Live with Him”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses in addressing his mistress.

**N.B. Equal marks are available for your treatment of each poem.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to texts with references to features of genre (lyric) and period (17th century – Cavalier England) where appropriate
- shows knowledge and understanding of both the given and the selected poems.

**AO3**

**Identifies and explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form and structure** in addressing his mistress
  - lyric: personal, intense, dramatic, sensuous
  - rhyming couplets – formal, regular, suitable for controlled yet passionate speech
  - forward projection: poem composed of series of images of future happiness, all dependent on the final line’s conditional “If” (“If thou wilt love...”)
- **language – including imagery – and tone** in addressing his mistress
  - pastoral conventions: natural setting and imagery
  - listing to suggest unending attractions, e.g. “Thou shalt have ribbands, roses, rings...”
  - repetition of first line at end as both summary and reiteration
  - tone – pleading, devoted.

**N.B. 1. All of the above suggestions should be explicitly related to the focus of the question – i.e. Herrick addressing his mistress.**

**2. Suitable second poems might include: “To Anthea”; “To Anthea Lying in Bed”; “To Anthea, who may Command him Any Thing”; “The Night-Piece, to Julia”.**

- (b) By referring closely to “A Nuptial Song or Epithalamy on Sir Clipseby Crew and his wife”, printed in the accompanying Resource Booklet, and with brief reference to one or two other appropriately selected poem, examine the poetic methods Herrick uses to pay tribute to his friends or relations.

**N.B. One quarter of the marks are available for your treatment of the poem which you selected.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- responds to texts with references to features of genre (lyric) and period (17th century – Cavalier England) where relevant to the terms of the question
- shows knowledge and understanding of both the given and the selected poems.

### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – in shaping meaning

- **form** and **structure** in paying tribute to personal friends or relations
  - lyric: intense; sensuous; musical; erotic
  - rhyming couplets expressive of order, grace, harmony
  - rhythms evoking harmoniousness, gracefulness
  - development of thought – spatial progression “from far” to marriage bed
- **language – including imagery – and tone** in paying tribute to personal friends or relations
  - sensuous, exotic language and imagery e.g. “smell how all the street/Breathes vineyards and pomegranates”
  - sexually suggestive language e.g. “In his desires,/more towering, more disparkling than thy fires”; images of fiery passion
  - Religious language e.g. “fumes of paradise”, “sacred ground”
  - hyperbolic language comparing lady to a goddess; rhetorical questions; exclamatory speech
  - urgent tones; dramatic, exclamatory; tones of impatience, expectancy

**Appropriate comments on Herrick’s methods in a second appropriate poem.**

- N.B. 1. All of the above suggestions should be explicitly related to the focus of the question – i.e. Herrick paying tribute to personal friends or relations.**
- 2. Suitable second poems might include: “Mistress Elizabeth Wheeler”; “To His Brother, Master William Herrick”.**



5 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract 5(a), printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to reveal the shallow and confused values of society.

**N.B. Equal marks are available for your treatment of the given extracts and other parts of the poem.**

The following mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

- responds to text with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

**AO3**

**Identifies** and **explores** aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in revealing the shallowness and confused values of society
  - mock epic in which trivial events are satirised through elevated language and other epic features
  - heroic couplets – leading to bathos, paradox, comical incongruity and counterbalancing of opposites in exposing shallowness and confused values
  - juxtaposition of contemporary and heroic to suggest muddled moral and ethical judgements – e.g. “sooner shall grass in Hyde-Park Circus grow” than that “honour” will not be satisfied (extract)
  - Belinda’s disproportionate reaction to the loss of her lock, exposing her shallow obsession with image
  - the use of satire and hyperbole to expose shallowness and suggest that in this world there are no fixed moral values
  - the use of the sylphs to point to the shallowness and lack of serious moral values in Belinda’s world
  - Thalestris’ advice to Belinda highlighting society’s warped moral values (extract)

- **language** – including imagery – in revealing the shallowness and confused values of society
  - imagery of honour and reputation exposing society’s shallowness and confused values – e.g. “all your honour in a whisper lost!” (extract)
  - sexual undertones/double entendres – e.g. “the Ravisher!” implying sexual threat and reinforcing the notion that outward appearance is all that matters (extract)
  - grand, elevated, urbane style highlighting society’s trivial concerns and false values
  - use of lists to highlight inability to distinguish between the important and the trivial – e.g. “Puffs, Powders, Patches, Bibles, Billet-doux.”
  - the exaggerated language of Belinda’s lament, exposing how in her world value belongs to appearances – e.g. “Oh hadst thou, cruel! been content to seize/hairs less in sight, or any hairs but these!”
  - use of zeugma as an ironic comment on society’s confused values – e.g. “or stain her honour, or her new brocade.”
  - selective details of the glittering, wealthy world of the court to expose society as shallow, gossip-filled and superficial – e.g. “Snuff, or the fan, supply each pause of chat/With singing, laughing, ogling, and all that”.
- **tone** in revealing the shallowness and confused values of society
  - melodramatic, outraged tone (extract)
  - admonition/caution (extract)
  - oscillating between irony, mockery and ridicule – sometimes more harshly critical
  - gentle satire – never offensive.

**N.B. All of the above suggestions should be explicitly related to the focus of the question – i.e. the shallow and confused values of society.**

- (b) By referring closely to extract 5(b), printed in the accompanying Resource Book, and other appropriately selected parts of the poem, examine the poetic methods used by Pope in the battle of the sexes.

**N.B. Equal marks are available for your treatment of the given extract and of other parts of the poem.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

### AO2(ii)

- responds to texts with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

### AO3

**Identifies** and **explores** aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in presenting the battle of the sexes
  - parody of epic battles, exaggerating the struggle between Belinda and the Baron
  - game of cards as a metaphor for the battle of the sexes (extract)
  - satire of the rituals of courtship – Belinda’s arming and the Baron’s sacrifice to the gods highlighting the importance of the battle of the sexes
  - Clarissa’s plea for a common sense approach to the battle of the sexes: “since she who scorns a man, must die a maid!”
- **language** – including **imagery** – in presenting the battle of the sexes
  - mock-epic presentation of the battle of the sexes in terms of Homeric passions and mythological conflicts
  - use of martial imagery to present the battle of the sexes, e.g. “The pierc’d Battalions dis-united fall,” (extract)
  - use of the language of battle and subterfuge to present the battle of the sexes, e.g. “Armies . . . Battalions”, “Of broken Troops . . .”, “The Knave of Diamonds tries his wily Arts” (extract)

- use of language of strategy and tactics suggestive of military offensives, e.g. “now his Diamonds pours apace;” (extract)
  - language suggestive of fluctuating passions and fortunes in this battle of the sexes, e.g. “this, the Blood of the Virgin’s Cheek forsook,/A livid Paleness spreads o’er all her face” (extract)
  - traditional sexual pun on the word “die” suggestive of a minute correspondence between the two sorts of warfare
  - double entendres to suggest the sexual nature of the battle of the sexes, e.g. “Thou by some other shalt be laid as low”, “And burn in Cupid’s flames – but burn alive”
  - comic exaggeration of mock combatants in the struggle, e.g. tiny bodkin described as “deadly”
  - juxtaposition of epic and colloquial style; blend of realism and hyperbole
- **tone** in presenting the battle of the sexes
    - melodramatic, portentous tone showing the self-importance of Belinda and the Baron, and the importance each attaches to this battle of the sexes, e.g. “She sees, and trembles at th’ approaching III . . . On one nice Trick depends the gen’ral Fate” (extract)
    - humorous exposure of how the battle of the sexes is regarded by the Baron and other men as a titillating sexual game: “But at her smile, the beau reviv’d again”
    - admiration and sympathy for the belle’s beauty set against the light-hearted mockery and comic deflation of man who is unequal to woman in the battle of the sexes
    - bawdy, ribald presentation of the Baron’s wishes through the use of a traditional sexual pun, e.g. “who sought no more than on his foe to die”
    - gentle satire on courtship/mating rituals: over-display and over-response

**N.B. All of the above suggestions should be explicitly linked to the focus of the question – i.e. “the battle of the sexes”**



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2009**

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**English Literature**  
Assessment Unit A2 2a  
*assessing*  
Module 5: The Study of  
Twentieth-Century Prose  
**[A2L21]**

**WEDNESDAY 20 MAY, MORNING**

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**MARK  
SCHEME**

Assessment Objectives (A2 papers)

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

**In the Advanced (A2) components, candidates will be assessed on their ability to:**

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2ii);
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5ii).

**Assessing the Responses of Candidates**

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grids and the question specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.
- 7 Give [0] to answers that are not worth [1]. A totally irrelevant answer should receive [0].

	<b>AO1</b> <i>knowledge understanding communication</i>	<b>AO4</b> <i>other readings opinion argument</i>	<b>AO5</b> <i>contextual information</i>
<b>Band 1 (a)</b> <b>0–6</b> <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>• very little understanding of the text or ability to write about it</li> </ul>		
<b>Band 1 (b)</b> <b>7–11</b> <b>GENERAL</b>	<ul style="list-style-type: none"> <li>• communicates broad or generalised understanding of the text</li> <li>• writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> <b>12–14</b> <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>• communicates basic knowledge and understanding of the text</li> <li>• conveys simple ideas but with little sense of order and relevance to the terms of the question <b>[i.e. suggestions of relevance]</b></li> <li>• writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a very simple opinion or judgement in response to given readings(s) of the text <b>[i.e. suggestions of argument]</b></li> <li>• takes very little or no account of key terms and shows very little or no attempt at reasoning in support of her/his opinion</li> <li>• makes very little use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• may offer only personal assertion as context</li> <li>• provides little or no supporting evidence <b>[i.e. suggestions of context]</b></li> </ul>
<b>Band 3</b> <b>15–17</b> <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>• communicates basic knowledge and understanding of the text</li> <li>• conveys ideas with a little sense of order and relevance to the terms of the question, using basic evidence <b>[i.e. emergence of relevance]</b></li> <li>• writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a simple opinion or judgement in response to given reading(s) of the text <b>[i.e. emergence of argument]</b></li> <li>• takes a limited account of key terms and shows a little attempt at reasoning in support of her/his opinion</li> <li>• makes limited use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• offers personal assertion as context with limited supporting evidence <b>[i.e. emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> <b>18–20</b> <b>SOME</b>	<ul style="list-style-type: none"> <li>• communicates knowledge and understanding of the text</li> <li>• conveys some ideas with some sense of order and relevance to the terms of the question, using some appropriate evidence</li> <li>• writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a fairly relevant, personal response to a given reading(s) of the text</li> <li>• takes some account of key terms and makes some attempt at reasoning in support of her/his opinion argument</li> <li>• makes some use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• offers some relevant <b>external</b> contextual information</li> </ul>
<b>Band 5</b> <b>21–23</b> <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>• communicates mostly adequate knowledge and understanding of the text</li> <li>• conveys ideas with a mostly adequate sense of order and relevance to the terms of the question, using mostly adequate evidence</li> <li>• writes with mostly adequate accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a mostly adequate informed, personal response to a given reading(s) of the text</li> <li>• takes a mostly adequate account of key terms in offering reasons for her/his opinion</li> <li>• makes mostly adequate use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• makes a mostly adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6</b> <b>24–27</b> <b>FROM ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>• communicates adequate knowledge and understanding of the text</li> <li>• conveys mostly sound, well-supported ideas in a logical and orderly manner, relevant to the terms of the question</li> <li>• writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>• offers an adequately well-informed, personal response to a given reading(s) of the text</li> <li>• develops a generally sound argument, taking account of most key terms in support of her/his opinion argument</li> <li>• makes adequate use of the given extract</li> </ul>	<ul style="list-style-type: none"> <li>• makes adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6</b> <b>28–30</b> <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>• excellent in all respects</li> </ul>		



## 1 Description v Discussion

Answers which consist of simple narration or description as opposed to the discursiveness required AO4 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

## 2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and the directives in the question itself.

## 3 Assessment Objectives for A2 1

**AO1** This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions") and (ii) the coherent organisation of material in response to the question.

**AO4** The emphasis for this objective should be on the candidate's ability to respond to a given reading of the text and to develop an argument conveying his/her opinion. Candidates can obtain full marks without referring to other critics' opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

**AO5ii** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who provide only limited external context information cannot be rewarded beyond the top of Band 5. Those who provide **no** external context information cannot be rewarded beyond the top of Band 4. In the case of questions with a literary focus – e.g. satire, the Historical Novel, the hero/heroine – candidates must supply appropriate criteria.

## 4 Derived Material

As A2 2 is an "Open Book" unit there is always the possibility of derivative work although a directive in the *Specification* limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors' "Introductions" and "Notes" and/or from teachers' notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material *relevantly* into his/her argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.



## 5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of references and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required and reference to other critical opinions should include sufficient information to indicate that the candidate understands the point he/she is citing. Unsupported generalisation should not be rewarded.

## 6 Use of quotations

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

## 7 Text-based Questions

In A2 2a the candidates will be referred to an extract from the text which s/he has studied to be used as a **starting-point** in an argument which will go on to address the novel as a whole. One quarter of the marks must be reserved for the candidate's use of this extract. In the case of questions on the short story (7 and 9) distinguish between questions requiring equal treatment of each story (with equal marks available for each story) and those asking for **reference** to a second story (with one quarter of the marks available for the second story).

## 8 Observations of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

## 9 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 10 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 11 Uneven Performance

Be prepared for uneven performances. **Mark what is before you.** While some candidates may begin badly, they may "redeem" themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 12 Quality of Language

On the examination papers candidates are reminded that they will be assessed on “the quality of written communication . . . in all questions”. Take account, therefore, of AO1 requirements in the mark band grid.

## 13 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

1 Conrad: *The Secret Agent*

Answer either (a) or (b)

(a) *The Secret Agent* has all the ingredients of a good popular thriller.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about four pages from the end of Chapter 11 with the words,  
Her face was no longer stony.  
It goes on to the end of the chapter.

**N.B.**

1. You must include in your answer external contextual material on the nature of the thriller that is relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table.

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “all the ingredients”, “good popular thriller”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does not have all the ingredients of a good popular thriller.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the**

- **literary context**

- generic conventions of the thriller, e.g. suspense, intrigue, fast-moving action, plotting, violence, chase.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual material on the thriller.**

- (b) *The Secret Agent* reflects a view of family life that is not at all typical of what you would expect to find in Victorian England.

Using all of Chapter 1 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

**N.B.**

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table.

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “reflects”, “view of family life”, “not at all typical”, “Victorian England”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the view of family life is not unusual for its time.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **historical and social context**
  - Ideas about family life in the early twentieth century, e.g. sanctity of marriage, inequality of sexual/gender roles, female subservience, female dependency on men, patriarchy.

**N.B.**

- The primary requirement is for the candidate to address the view expressed in the given reading.**
- Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- Candidates must supply suitable contextual material on family life in Victorian England.**

2 Gibbons: *Cold Comfort Farm*

Answer either (a) or (b)

(a) *Cold Comfort Farm* is a novel without an heroic figure.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about four pages into Chapter 7 with the words,

At four o' clock she came downstairs to look for some tea.

It goes on to the end of the chapter.

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the hero or heroine that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table.

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “heroic figure”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does have a heroic figure.**

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of**

- **literary context**

- criteria for heroine (self-realisation, leadership, courage, determination and fortitude, influential qualities)
- examples of the heroine (Jane Austen's heroines, especially Emma)

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of the hero or heroine.**

- (b) *Cold Comfort Farm* has no interest for the twenty-first-century reader as the lifestyle and culture of the 1930s reflected in the novel are so remote from those of today.

Using all of Chapter 18 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

**N.B.**

1. **You must include in your answer contextual material from outside the text and relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “novel has no interest for the twenty-first-century reader”, “lifestyle and culture of 1930s”, “so remote from those of today”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the lifestyle and values of the 1930s still hold interest for the twenty-first-century reader.**



**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of**

- \* **social and cultural context**
  - rural living conditions at the time at which the novel is set
  - class divisions at the time at which the novel is set
  
- \* **literary context**
  - characteristics of the Comic Novel, e.g. caricature, humour in situations.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the twenty-first-century reader.**

3 Hemingway: *A Farewell to Arms*

Answer either (a) or (b)

- (a) *A Farewell to Arms* accurately reflects the moral and spiritual emptiness of the period in which it was written. (The novel was first published in 1929.)

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about five or six pages from the end of Chapter 41 with the words,

I sat down on the chair in front of a table where there were  
nurses' reports ...

It goes on to the end of the novel.

**N.B**

1. You must include in your answer contextual material from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text.
- takes account of key terms – e.g. “accurately reflects”, “moral and spiritual emptiness”, “period in which it was written”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel is not an accurate reflection of the period in which it was written.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the**

- **social and historical context**

- 1920s – post-war disillusionment
- erosion of faith in religion, politics, humanity; in a benign and meaningful universe

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the period in which the novel was written (1929).**

- (b) *A Farewell to Arms* is less a War Novel than a work of Romantic Fiction.

Using Chapter 18 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

**N.B.**

1. **You must include in your answer external contextual material on the nature of the War Novel and Romantic Fiction that is relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of key terms – e.g. “less a War Novel”, “Romantic Fiction”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel is an effective War Novel.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **literary context**
  - generic conventions of War Novel, e.g. presentation of conditions of war often with an anti-war message
  - generic conventions of Romantic Fiction, e.g. romantic love affair affirming centrality of individual relationships, often against a backdrop of threatening external forces and circumstances.

**N.B.**

- 1. The primary requirement is for the candidate to address the reading expectations of the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the War Novel and Romantic Fiction.**

4 Ishiguro: *The Remains of the Day*

Answer either (a) or (b)

- (a) The attitudes displayed in *The Remains of the Day* are so English that it can have only narrow appeal.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about twenty-six pages into “Day Two – Morning” with the words,

Herr Bremann first visited Darlington Hall very shortly after the war while still in his officer’s uniform, . . .

It ends about seven pages further on with,

That is to say, for that memorable March of 1923.

**N.B.**

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are given for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

**[0–6] VERY LITTLE**

**[7–11] GENERAL**

**[12–14] SUGGESTION**

**[15–17] EMERGENCE**

**[18–20] SOME**

**[21–23] MOSTLY ADEQUATE**

**[24–27] FROM ADEQUATE TO VERY GOOD**

**[28–30] EXCELLENT**

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “the attitudes displayed in the novel”, “so English narrow appeal”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the attitudes expressed have much wider appeal.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **social and cultural context**
  - English attitudes towards class
  - the role of the butler, e.g. “dignity” and stiff upper lip
  - English attitude of superiority: Britain as a world power.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on English attitudes.**

- (b) As a savagely satirical novel, *The Remains of the Day* exaggerates British values and attitudes in the years before the outbreak of the Second World War.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about twenty-four pages from the end of “Day Two – Morning” with the words,

It was around this point, in the midst of dealing with the many demands being made on my attention.

It ends about seven pages later with,

I thanked the doctor again and showed him out.

**N.B.**

1. **You must include in your answer external contextual material on the nature of satire that is relevant to the question.**
2. **One quarter of the marks for this question are given for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of key terms – e.g. “savagely satirical attack”, “the novel exaggerates British attitudes and values”, “years before the outbreak of World War Two”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does not exaggerate British attitudes and values in the years before the outbreak of World War Two.**



**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the**

- **literary context**
  - consideration of the features of satirical literature, e.g. irony, ridicule.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of satire.**

5 McGahern: *That They May Face the Rising Sun*

- (a) In order to appreciate *That They May Face the Rising Sun* fully, a knowledge of what life was like in isolated, rural communities in the border counties of Ireland in the late twentieth century is essential.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins on page 43 of the hardback edition or page 45 of the paperback edition with the words,

They continued looking for a long time at the evening sparkle on the lake . . . .

It ends on page 47 of the hardback edition or page 50 of the paperback edition with,

... but they formed a semblance of company and solidarity against those who lay alone and unvisited.

**N.B.**

1. **You must include in your answer contextual material from outside the text and relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

**[0–6]      VERY LITTLE**

**[7–11]     GENERAL**

**[12–14]    SUGGESTION**

**[15–17]    EMERGENCE**

**[18–20]    SOME**

**[21–23]    MOSTLY ADEQUATE**

**[24–27]    FROM ADEQUATE TO VERY GOOD**

**[28–30]    EXCELLENT**

**AO4**

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms – e.g. “appreciate . . . fully”, “life in isolated, rural communities”, “border counties of Ireland in the late twentieth century”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel can be appreciated without special knowledge of isolated rural communities.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **literary context**
  - Regionalist Novel
- **social and historical context**
  - the process of change in Ireland in the mid and late twentieth century
  - the remnants of traditional Ireland
  - the diversity of Irish society in the late twentieth century.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on rural life in Ireland in the late twentieth century.**

- (b) Like many Regionalist Novels, *That They May Face the Rising Sun* is rooted in a particular time and place and is, therefore, unlikely to appeal to a wide readership.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

- \* The extract begins on page 281 of the hardback edition or page 296 of the paperback edition with the words,

Suddenly the steel spade hit the rock. They could dig no further.

It ends on page 286 of the hardback edition or page 301 of the paperback edition with,

‘I like the Shah. He doesn’t support us very much but he doesn’t stand in our way either. He takes life easy.’

**N.B.**

- You must include in your answer external contextual material on the nature of the Regionalist Novel that is relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of key terms – e.g. “Regionalist Novel”, “rooted in a particular time and place”, “unlikely to appeal to a wide readership”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does have an appeal for a wide readership.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the**

- **literary context**

- Regionalist Novel – its capacity to transcend the circumstances of time and place though rooted in a particular community, landscape and historical period
- useful reference might be made to other Regionalist Novels, e.g. those of Hardy or Faulkner.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Regionalist Novel.**

6 Madden: *Authenticity*

Answer either (a) or (b)

(a) *Authenticity* shows too much sympathy for male characters to be considered a Feminist Novel

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins two pages into Chapter 36 with the words,

“It’s to do with William, isn’t it?”

It ends about three pages later with,

“... I told him that he was wrong but now I understand.”

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the Feminist Novel that is relevant to the text.**
- 2. One quarter of the marks for this question are given for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “sympathy for female characters”, “Feminist Novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - ***Authenticity is a Feminist Novel which shows little sympathy for male characters, most of whom are presented negatively***
  - ***Authenticity is more than a Feminist Novel.***

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - the **Feminist Novel** – women’s perspectives; relationships between the sexes; issues of significance to women.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Feminist Novel.**

- (b) In its portrayal of soulless characters who lead damaged, empty lives, *Authentic* accurately reflects twenty-first-century society.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

\*

The extract begins just less than two pages into Chapter 2 with the words,

So what had gone wrong this morning?

It ends just over three pages later with,

He thought of the weekend: he saw a blank; he said nothing.

**N.B.**

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are given for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “soulless characters”, “damaged, empty lives”, “accurately reflects”, “twenty-first-century society”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does not accurately reflect life in the twenty-first century.**



**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **social/cultural** context – effects of social problems such as alcoholism; conflict between personal life and family, the difficulties of finding a work/life balance; damaged personal relationships; financial pressures; isolation; lack of personal fulfilment; decline in religious belief/spiritual life; increase in suicide.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on twenty-first-century society.**

Answer either (a) or (b)

(a) The Irish short story is at its most characteristic when it is melancholic in tone.

By close examination of “Guests of the Nation” by Frank O’Connor, give your response to the above view.

**N.B.**

**You must include in your answer external contextual material on the nature of the short story that is relevant to the question.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “Irish short story” “most characteristic” “melancholic in tone”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the most characteristic Irish short stories are not melancholic in tone.**

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - shows awareness of aspects of the Irish short story and characteristic moods; contrast in traditions, e.g. the “yarn”, the “tale”; elements of mysticism; the tone of lament.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates must supply suitable external contextual material on the nature of the Irish short story.**

- (b) The stories provide an unusually critical view of the Catholic Church for the time in which they were written, that is, early- to mid-twentieth century.

By close examination of “A Wet Day” by Mary Lavin, and with reference to one other appropriately selected story, give your response to the above view.

**N.B.**

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “satirical view of the clergy” “sharp attack on the values of the church” “early twentieth century Ireland”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the stories do not have a satirical view of the clergy nor do they attack the values of the church.**

**AO5(ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **social and historical context**
  - shows awareness of the dominance of the church; repressiveness; lack of tolerance; materialism.

**N.B.**

- The primary requirement is for the candidate to address the view expressed in the given reading.**
- Candidates who do not make effective use of a second story cannot be awarded more than 23 marks.**
- Candidates must supply contextual material from outside the text and relevant to the question.**

8 Salinger: *The Catcher in the Rye*

Answer either (a) or (b)

- (a) *The Catcher in the Rye* fails as an Historical Novel because it exaggerates the flaws of American society in the 1940s.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins about seven pages into Chapter 17 with the words,

“Well, I hate it ...”

It ends about three pages further on with,

“... You don’t see what I mean at all.”

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the Historical Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “fails as a Historical Novel”, “exaggerates”, “flaws”, “America in the 1940s”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **The *Catcher in the Rye* succeeds as an Historical Novel**
  - **the novel’s view of America in the 1940s is accurate, not exaggerated**
  - **it fails as an Historical Novel for other reasons, e.g. it deals with only an elite section of American society.**

**AO5(ii)**

Comments on the relations between text and context

- **literary context**
  - **the Historical Novel** – realism and authenticity in setting and other details of the period of history.

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the Historical Novel.**

- (b) *The Catcher in the Rye* presents Holden's rebellion against the popular culture of 1940s America and can, therefore, be judged as a Social Protest Novel.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

\*

The extract begins just over four pages into Chapter 10 with the words,

“Wudga say?” she said. She wasn't listening to me, even.

It goes on to the end of the chapter.

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the Social Protest Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the given extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “rebellion”, “popular culture”, “1940s America”, “Social Protest Novel”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - ***The Catcher in the Rye* is not a Social Protest Novel – the viewpoint is that of a teenaged individual going through typical adolescent rebellion**
  - **the novel is both a *bildungsroman*/cult novel and a commentary on the culture of 1940s America.**

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of**

- **literary context**
  - the Social Protest Novel
  - fusion of narrative with dissenting comment on society
- **social/historical context**
  - the boom in the Hollywood film industry; celebrity worship; jazz clubs and Rock and Roll; the “generation gap”; a move away from conservative, Christian values to more liberal notions of self-gratification.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the Social Protest Novel.**

9 Trevor: *Collected Short Stories*

Answer either (a) or (b)

- (a) The short story is a limited form and can, therefore, have little lasting impact on the reader.

By close examination of “Mr McNamara”, and with reference to one other appropriately selected short story, give your response to the above view.

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the short story that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship between key terms – e.g. “short story”, “limited form”, “little lasting impact on the reader”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given story as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the stories are not limited because some of the themes and ideas considered in them are of universal appeal.**



**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the**

- **literary context**

- consideration of the features of the short story, e.g. lack of incident, the nature of the epiphany
- economy of detail, yet evoking powerful feelings in the reader.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given story as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of the short story.**

- (b) Trevor’s stories do not accurately reflect social attitudes in Ireland.

By close examination of “An Evening with Joe Dempsey”, and with reference to one appropriately selected short story, give your response to the above view.

**N.B.**

- You must include in your answer contextual information from outside the text and relevant to the question**
- One quarter of the marks for this question are available for your treatment of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text.
- takes account of key terms – e.g. “Trevor’s stories”, “do not accurately reflect”, “social attitudes in Ireland”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given story as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the stories present a view of Ireland and the Irish which is accurate.**

**AO5(ii)**

Comments on relations between text and context **in relation to the terms of the question**

- **social and cultural context**
  - attitudes towards alcohol in the Irish
  - attitudes towards sex
  - cultural attitudes in provincial Irish towns.

**N.B.**

- The primary requirement is for the candidate to address the view expressed in the given reading.**
- Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- Candidates must supply suitable external contextual information on Irish social attitudes.**

10 Walker: *The Color Purple*

Answer either (a) or (b)

- (a) As a Feminist Novel, *The Color Purple* glorifies the lesbian relationship between Celie and Shug.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

\*

The extract is all of Letter 47, which begins with the words,

Dear God,  
Mr. \_\_\_\_\_ and Grady gone off in the car together.

**N.B.**

- 1. You must include in your answer external contextual material on the nature of the Feminist Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<b>[0–6]</b>	<b>VERY LITTLE</b>
<b>[7–11]</b>	<b>GENERAL</b>
<b>[12–14]</b>	<b>SUGGESTION</b>
<b>[15–17]</b>	<b>EMERGENCE</b>
<b>[18–20]</b>	<b>SOME</b>
<b>[21–23]</b>	<b>MOSTLY ADEQUATE</b>
<b>[24–27]</b>	<b>FROM ADEQUATE TO VERY GOOD</b>
<b>[28–30]</b>	<b>EXCELLENT</b>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “Feminist”, “glorifies”, “lesbian relationship”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **the portrayal of the lesbian relationship in the novel is accurate and realistic**
  - **the sexual encounters between Celie and Shug are not glorified: they show the trust and tenderness between them as contrasting with male violence and emotional sterility**
  - **the relationship between Celie and Shug is the only one in the text which leads to both spiritual and physical fulfilment.**

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **literary context**
  - **the Feminist Novel** – women’s perspectives, relationships between the sexes, exploration of a patriarchal society from a woman’s viewpoint.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the Feminist Novel.**

- (b) *The Color Purple* gives an historically reliable account of both colonisation in the twentieth century and the native African response.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, discuss your reaction to the above view.

\*

The extract is all of Letter 65, which begins with the words,

Dearest Celie,

I meant to write you in time for Easter, but it was not a good time for me and I did not want to burden you with any distressing news.

**N.B.**

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “historically reliable”, “colonisation in the early twentieth century”, “native African response”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g.
  - **the account of colonisation and the natives’ response in the novel is only a reductive appropriation: a few letters from Nettie cannot encapsulate the diversity of the African people or how their culture was affected by colonisation**
  - **Walker deliberately undermines colonialist ideology through her representation of colonisation and colonised people**
  - **African tribal elders were tougher and more resistant to colonisation and missionary work than Walker suggests.**

**AO5(ii)**

Comments on the relations between text and context **in relation to the terms of the question**

- **historical, political and social context** – the systematic colonisation of Africa from the 1880s onwards; the division of Africa amongst colonial powers without the consent of the indigenous people; the destruction of the native Africans’ ways of life by colonists; the missionaries of the late 19th and early 20th centuries and their belief that they could improve the lot of the natives through Christianity, civilisation and commerce.

**N.B.**

1. **The primary requirement is for the candidate to address the opinion expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual material on colonisation in the early twentieth century.**

11 Wharton: *The Age of Innocence*

Answer either (a) or (b)

- (a) *The Age of Innocence* gives only a very limited view of American social realities in the last years of the nineteenth century.

Using the given extract\* as a starting-point, and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

\*

The extract begins with the opening words of the novel,

On a January evening of the early seventies,

and ends about four pages later with the words,

He instinctively felt that in this respect it would be troublesome – and also rather bad form – to strike out for himself.

**N.B.**

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “very view” “American social realities” “later years of the nineteenth century”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does deal with the historical realities of American society.**

**AO5(ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **literary context**
  - the Historical Novel – a novel which reflects the real events of a time mirroring social customs, historical events and which gives the reader a sense of authenticity.
- **social context**
  - diversity of American society
  - racial issues
  - proletarian and labour concerns

**N.B.**

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
- 3. Candidates must supply contextual material from outside the text and relevant to the question.**



- (b) Julius Beaufort is an anti-hero, but the reader finds him attractive and interesting.

Using the given extract\* as a starting-point, and with reference to other appropriate parts of the novel, give your reaction to the above view.

\*

The extract begins at the start of Chapter 3 with the words,

It invariably happened in the same way.

It ends about four pages later with the words,

... Archer found Mrs Welland and her daughter standing near the ball room door.

**N.B.**

- 1. You must include in your answer external contextual material about the anti-hero that is relevant to the question.**
- 2. One quarter of the marks for this question are given for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO4**

- offers opinion or judgement in response to the given reading of the text
- takes account of and examines the relationship amongst key terms – e.g. “Beaufort is an anti-hero” “reader finds him attractive and interesting”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given extract as a starting-point in answering the question
- shows awareness of other readings than that expressed in the stimulus statement – e.g. **that Beaufort is not an anti-hero or that regardless of the label applied to the character the reader does not find him attractive or interesting.**

**AO5(ii)**

Comments on the relationship between text and context **in relation to the terms of the question**

- **literary context**
  - consideration of the nature of an anti-hero; the reader is exposed to a character who may be central to the novel’s concerns but who lacks traditional heroic qualities, e.g. physical courage, commitment to a moral cause or superiority of character.

**N.B.**

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point cannot be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual material on the nature of the anti-hero.**



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2009

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**English Literature**  
Assessment Unit A2 3  
*assessing*  
Module 6: Drama  
[A2L31]  
TUESDAY 26 MAY, MORNING

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**MARK  
SCHEME**

## English Literature 2009

### Assessment Objectives (A2 3)

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

#### **In this module, candidates will be assessed on their ability to:**

- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

#### **Assessing the Responses of Candidates**

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question of specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[30]. Do not use half marks.

## A2 3

	AO2(ii) <i>knowledge understanding type and period comparison/contrast</i>	AO3 <i>methods</i>	AO4 <i>other readings opinion argument</i>	
<b>Band 1(a)</b> 0–6 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>very little understanding of the text or ability to write about it</li> </ul>			
<b>Band 1(b)</b> 7–11 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> <li>offers only simplistic comparison/contrast</li> </ul>			
<b>Band 2</b> 12–14 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>may make a few basic references to genre (i.e. type of drama) and period <b>[i.e. suggestion of type and period]</b></li> <li>makes simple comments on basic similarities and differences between the plays <b>[i.e. suggestion of comparison/contrast]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a few aspects of character and language</li> <li>may mention staging</li> <li>occasionally makes a few basic remarks about the identified methods <b>[i.e. suggestions of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a very simple opinion or judgement in response to given readings(s) of the texts</li> <li>takes very little or no account of key terms</li> <li>shows very little or no attempt at reasoning in support of her/his opinion</li> <li>provides very little textual evidence in support of her/his remarks <b>[i.e. suggestion of argument and supporting evidence]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention a little <b>external</b> contextual information <b>[i.e. suggestion of context]</b></li> </ul>
<b>Band 3</b> 15–17 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period with limited relevance <b>[i.e. emergence of type and period]</b></li> <li>offers a few comments on similarities and differences between the plays <b>[i.e. emergence of comparison/contrast]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a few aspects of characterisation and language</li> <li>may make basic comments on staging</li> <li>makes a little more determined effort to comment on identified methods <b>[i.e. emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a simple opinion or judgement in response to given reading(s) of the texts</li> <li>takes a limited account of key terms and shows a little attempt at reasoning in support of her/his opinion</li> <li>provides limited textual evidence in support of her/his remarks <b>[i.e. emergence of argument and supporting evidence]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little <b>external</b> contextual information <b>[i.e. emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 18–20 <b>SOME</b>	<ul style="list-style-type: none"> <li>refers to genre (i.e. type of drama) and period <b>with some relevance</b></li> <li>offers some comments on similarities and differences between the plays</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of characterisation and language</li> <li>may show some awareness of aspects of staging</li> <li>makes some comments on the identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers a fairly relevant, personal response to a given reading(s) of the texts</li> <li>takes some account of key terms and makes some attempt at reasoning in support of her/his opinion argument</li> <li>provides some textual evidence in support of her/his remarks</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information</li> </ul>
<b>Band 5</b> 21–23 <b>MOSTLY ADEQUATE</b>	<ul style="list-style-type: none"> <li>shows a mostly adequate grasp of genre (i.e. type of drama) and period <b>in relation to the question</b></li> <li>offers mostly adequate comments on similarities and differences between the plays</li> </ul>	<ul style="list-style-type: none"> <li>identifies a mostly adequate selection of aspects of characterisation, language and staging</li> <li><b>explains</b> in a mostly adequate way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers a mostly adequate informed, personal response to a given reading(s) of the texts</li> <li>takes a mostly adequate account of key terms in offering reasons for her/his opinion</li> <li>provides mostly adequate textual evidence in support of her/his remarks</li> </ul>	<ul style="list-style-type: none"> <li>makes a mostly adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6(a)</b> 24–27 <b>ADEQUATE TO VERY GOOD</b>	<ul style="list-style-type: none"> <li>shows an adequate grasp of features of genre (i.e. type of drama) and period <b>in relation to the question</b></li> <li>comments adequately on similarities and differences between the plays</li> </ul>	<ul style="list-style-type: none"> <li>identifies an adequate range of relevant aspects of characterisation, language and staging</li> <li><b>explores</b> in adequate detail how these aspects create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers an adequately well-informed, personal response to a given reading(s) of the texts</li> <li>develops a generally sound argument, taking adequate account of key terms in support of her/his opinion argument</li> <li>provides adequate evidence in support of her/his remarks</li> </ul>	<ul style="list-style-type: none"> <li>makes adequate use of relevant <b>external</b> contextual information</li> </ul>
<b>Band 6(b)</b> 28–30 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>			

## Advice to Examiners

### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by AO3 or the discursiveness required by AO4 should not be rewarded beyond Band 1. However, answers which, while *basically* narrative/descriptive, display qualities of perceptiveness and relevance can score up to 17 marks (the top of Band 3). Within Band 4 you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse and assess methods and to develop a point of view. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement(s).

### 2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. "comparing and contrasting", "give your reaction to", "show how far you would agree with") and those which are included in the question's stimulus statement – e.g. "both pity and fear", "tragic greatness" (A), "Comedy of Manners", "entertains" (B), "unusual kind of hero", "neither of them ever wins our sympathy" (C).

### 3 Stimulus Statements

A2 3 questions employ stimulus statements or given readings of the plays. Candidates are expected to show an awareness of the relationship of the quotation/stimulus to the question and to focus on the nuances of the quotation's/statement's wording. **In general, the ability to "unpack" the question and to address all the issues which it raises is the sign of a good candidate.**

### 4 Assessment Objectives

- (a) **AO2(ii)** This objective deals with the quality of the candidates' response and also requires them to take account of the type and period of the texts being discussed and to draw comparisons/contrasts between two plays.
- (b) **AO3** This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, tone, character interaction, staging in responding to the given stimulus statement.
- (c) **AO4** The emphasis of this objective should be on the candidate's ability to respond to a given reading or readings of the plays and develop an argument conveying his/her opinion. Where candidates refer to other critics' opinions, they should integrate these into their own arguments and acknowledge their source. Candidates can still reach the top of Band 6 without reference to named critical opinion(s) other than that/those of the stimulus statement. Examiners should not, therefore, comment adversely on the absence of such references.
- (d) **AO5(ii)** For A2 3, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO5(ii) must be addressed and appropriate contextual information **from outside the text** provided and integrated into the candidate's overall response to the question – i.e. context should be used to **illumine** the text in answering the question set. There is no value in contextual information that is introduced merely for its own sake and not related to the key terms of the question.

## 5 **Derived Material**

As A2 3 is an “Open Book” unit there is always the possibility of derivative work although the directive in the *Specification* limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases and the use of the same critical comments from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material *relevantly* into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 6 **Unsubstantiated Assertions**

In all answers, candidates are expected to provide convincing textual evidence in the form of close references and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required and reference to other critical opinions if it is made should include sufficient information to indicate that the candidate understands the point he/she is citing. Unsupported generalisation should not be rewarded.

## 7 **Use of quotations**

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## 8 **Observations of Rubric**

You should always ensure that candidates observe the rubric of each question. This includes, in this unit, that equal attention be given to each play.

## 9 **Length of Answers**

In A2 3, even with the reduced writing time available, candidates often write at considerable length. Length does not always mean quality. Some lengthy answers are thorough and interesting, but others may be repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 10 **Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.



### 11 **Uneven Performance**

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of the answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

### 12 **Quality of Language**

While AO1 is not officially addressed in the assessment of this paper, the cover sheet rubrics remind candidates that the “quality of written communication will be assessed”.

### 13 **Implicit/Explicit**

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.



You must answer **one** of the three synoptic options in this unit.

### Option A

Sophocles: *Oedipus Tyrannus*

Miller: *Death of a Salesman*

**Oedipus is a great man whose story arouses both pity and fear. Willy, on the other hand, is a passive, ridiculous figure, whose story arouses pity, but no fear. Oedipus has tragic greatness, but Willy has not – he’s always just a “low man”.**

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer’s **dramatic methods** and **contextual material** on the nature of the tragic hero.

**N.B.**

**The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the texts. AO4 is, therefore, a key objective while comments on methods (AO3) and external context (AO5ii) must be a part of the argument and offered only in relation to the terms of the question.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

**AO2(ii)**

Responds:

- to *Oedipus* as classical tragedy and *Death of a Salesman* as a modern American drama
- by taking account of the key terms in the stimulus material and in the question
- by drawing comparisons and contrasts between the plays as appropriate.

**AO3**

Identifies and explores aspects of character interaction, language (including imagery), structure and staging where relevant to the terms of the question

Methods used to present Oedipus and his capacity to arouse pity and fear

- **character interactions**
  - Oedipus' interactions with Tiresias, Creon, Jocasta, Chorus, Shepherd
- **language**
  - hero's elevated and imperious language
- **staging of significant episodes**
  - plot coincidence
  - inevitability of tragic fall
  - dramatic irony
  - self-mutilation
  - conventions of classical tragedy, e.g. catharsis, use of Chorus which contribute to arousal of pity and fear

Methods used to present Willy Loman in relation to pity and fear

- **character interactions**
  - Willy's interactions with Biff, Howard, Ben, Charlie, Linda to show stubbornness, illusion, courage, despair, defeat, disintegration, susceptibility to fantasy and dream, internal contradictions
- **language**
  - American vernacular
- **staging of significant episodes**
  - flashbacks and dream sequences to dramatise Willy's confrontation/evasion of his fate
  - off-stage suicide
  - use of Requiem – spectrum of views on Willy's suicide

**AO4**

Offers opinion or judgment in response to the given reading of the texts

- Takes account of and examines the relationship among the key terms – e.g. “great man”, “pity and fear”, “passive, ridiculous figure”, “tragic hero”, always “just a ‘low-man’”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement – **e.g. that Willy also shows qualities of greatness and qualifies as a tragic hero**

**AO5(ii)**

**Comments on relations between text and context**

- **social, historical, literary and cultural context in relation to the notion of the tragic hero**
  - Classical Greek – the world of classical tragedy, e.g. relationship between man and gods, between a king and his people, religious function of tragedy in classical world
  - Miller's 20th century expectations of Tragedy and the Common Man; the modern anti-hero

## Option B

Farquhar: *The Beaux' Stratagem*

Wilde: *An Ideal Husband*

The Comedy of Manners entertains audiences with witty dialogue, ironic situations, and sophisticated characters who treat other human beings as objects to be used to their own advantage. Such plays can, therefore, provide no lasting moral message.

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **contextual material** about the nature of the Comedy of Manners.

**N.B.**

The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the text. AO4 is, therefore, a key objective while comments on methods (AO3) and external context (AO5ii) must be part of the argument and offered only in relation to the terms of the question.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

**AO2(ii)**

Responds

- to both plays as examples of the Comedy of Manners, taking account of the features mentioned in the given reading
- by taking account of the key terms in the stimulus material and the question
- by drawing comparisons and contrasts between the plays as appropriate

**AO3**

Identifies and explores aspects of character interaction, language (including imagery), structure and staging where relevant to the terms of the question

(*The Beaux' Stratagem*)

- **character interactions**
  - the deception embarked upon by Aimwell and Archer; Archer's rejection of Cherry as a suitable bride because she will not bring a dowry into marriage
  - contrast with Aimwell's moral decision to tell Dorinda the truth and her acceptance of him

- **language**
  - reflecting presentation of “witty dialogue”, “ironic situations”, “sophisticated characters”
  - cynical dialogue of Aimwell and Archer at start of play; their comments about Town and their departure from it due to lack of money
  - Mrs Sullen: witty, cynical about marriage and money
  - Dorinda: romantic, idealistic in contrast
  - constant references to precise sums of money
- **tone**
  - cynical tone used by Mrs Sullen, Aimwell and Archer in relation to money
  - Dorinda’s more romantic attitudes
  - Cherry’s unselfish actions at end of play
- **staging of significant episodes**
  - exposition of Aimwell’s and Archer’s deception at beginning of play

#### (*An Ideal Husband*)

- **language**
  - reflecting presentation of “witty dialogue”, “ironic situations”, “sophisticated characters”
  - contrast between Lady Chiltern’s highly idealistic, moralising speeches and Mrs Cheveley’s much more devious cynical language
- **character interaction**
  - Mrs Cheveley and Sir Robert Chiltern; Mrs Cheveley and Lady Chiltern; Mrs Cheveley and Lord Goring
- **staging of significant episodes**
  - use of the letter, disguise, concealment, the symbolism of the brooch, and pointed stage directions

#### AO4

Offers opinion or judgment in response to the given reading of the texts

- Takes account of and examines the relationship among the key terms, e.g. “witty dialogue”, “ironic situations”, “sophisticated characters” “treat others as objects to be used to their own advantage”, “no lasting moral message”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that not all of the characters are using others to their own advantage and that one/both play(s) offer(s) a moral message**

#### AO5(ii)

Comments on the relation between text and context where relevant

- the significance of the social, literary and cultural context of *The Beaux’ Stratagem* in relation to the terms of the question
  - the early 18th century marriage market
  - attitudes towards wealth and morality
  - the conventions of the Comedy of Manners in relation to the terms of the question
- the significance of the social, literary and cultural context of *An Ideal Husband* in relation to the terms of the question
  - attitudes towards power and politics
  - attitudes towards/expectations of marriage in the late 19th century

## Option C

Webster: *The Duchess of Malfi*

Albee: *Who's Afraid of Virginia Woolf?*

Both Bosola and George are an unusual kind of hero – bitter, pitiless, cynical characters whose actions and words, especially concerning women, reveal a deep hatred of humanity. Neither of them ever wins our sympathy.

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **contextual material** about the nature of the hero.

**N.B.**

The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the text. AO4 is, therefore, a key objective while comments on methods (AO3) and external context (AO5ii) must be part of the argument and offered only in relation to the terms of the question.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

**AO2(ii)**

Responds

- to period and type in relation to both plays (English Jacobean Revenge Tragedy and the modern American domestic drama) where appropriate
- by taking account of the key terms in the stimulus material and in the question
- by drawing comparisons and contrasts between the plays as appropriate

**AO3**

Identifies and explores aspects of character interaction, language (including imagery), structure and staging where relevant to the terms of the question

(*The Duchess of Malfi*)

- **language**
  - used to present Bosola as an “unusual kind of hero”, as “bitter, pitiless, cynical”; his “deep hatred of humanity, especially concerning women”
  - imagery of the macabre, e.g. “I would hang on their ears like a horse leech, till I were full, and then drop off”

- **character interaction**
  - Bosola and Ferdinand in Act 1
  - Bosola’s two conversations with the Old Lady, the incident of the Duchess and the Duke
- **tone**
  - menacing, dark, misogynistic e.g. “the devil takes delight to hang at a woman’s girdle”, “I do wonder you do not loathe yourselves”, “say then my corruption/Grew out of horse dung. I am your creature”
- **staging of significant episodes**
  - waxworks, Julia’s poisoning.

Identifies and explores aspects of character interaction, language (including imagery), structure and staging where relevant to the terms of the question

*(Who’s Afraid of Virginia Woolf?)*

- **language**, relating to the presentation of George as “unusual kind of hero”
  - witty e.g. George’s puns; dialogue of articulate, intelligent middle class America
- **tone**
  - range of tone in dialogue: insulting, crude, blackly humorous, witty
- **character interaction**
  - George and Martha
  - George and Nick
- **staging of significant episodes**
  - George’s pointing of the gun at Martha showing his underlying hostility
  - George’s tactics of avoiding confrontation with Martha
  - the drawing together of George and Martha at the conclusion of the play

#### AO4

Offers opinion or judgment in response to the given reading of the texts

- Takes account of and examines the relationship among the key terms e.g. “unusual kind of hero”, “bitter, pitiless, cynical”, “deep hatred of humanity”, “especially concerning women”, “neither deserves our sympathy”
- Makes an attempt at reasoning in support of his/her opinion.
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that audience feels some sympathy as Bosola does repent and as George’s role at the end of the play is that of exorcist**

#### AO5(ii)

Comments on the relation between text and context where relevant (*The Duchess of Malfi*)

- the conventions of Jacobean Revenge Tragedy in relation to the terms of the question – the malcontent, the revenger

Comments on the relation between text and context where relevant (*Who’s Afraid of Virginia Woolf?*)

- the conventions of the modern American domestic drama – anti hero, Absurdist hero



