

**Published Mark Schemes for  
GCE A2 English Literature**

**Summer 2010**

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MARK SCHEMES (2010)

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.

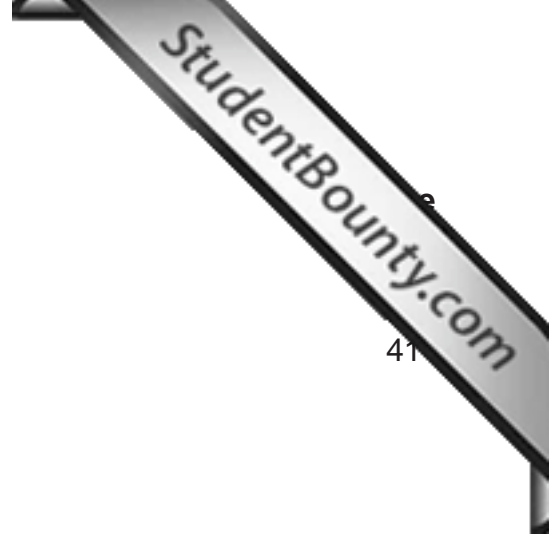


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*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2010**

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**English Literature**  
**Assessment Unit A2 1**  
*assessing*

The Study of Poetry 1300–1800 *and* Drama

**[AL211]**

**TUESDAY 8 JUNE, AFTERNOON**

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**MARK**  
**SCHEME**

## Mark Grid for A2 1: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO4 <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the poem(s) or ability to write about it/them</li> </ul>		
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the poem(s)</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <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>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>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>may mention a little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the poem(s)</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <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>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>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant <b>external</b> contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 36–41 <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates understanding of the poem(s)</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>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>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 5</b> 42–47 <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the poem(s)</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (a)</b> 48–54 <b>GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the poem(s)</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>identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (b)</b> 55–60 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		



## English Literature 2010

### 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:**

- articulate informed and relevant responses using appropriate terminology and concepts; and coherent accurate, written expression, communicate effectively their knowledge and understanding of the texts (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- analyse the poet's use of such poetic methods as form, structure, language and tone (AO2);
- explore connections and comparisons between different literary texts and construct a response to a particular reading of the texts (AO3);
- demonstrate understanding of the context in which texts are written and received by drawing on appropriate information from outside the texts (AO4); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

#### **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. Do not use half marks.

## Section A: The Study of Poetry 1300–1800

### Advice to Examiners

#### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by AO2 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 method. 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 Section A, key terms include the focus of the question as stated in the stem of the question, eg, (examples will be provided from the current examination paper).

#### 3 Assessment Objectives for A2 1: Section A

- (a) **AO1** This globalising Objective emphasises three 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"); (ii) the coherent organisation of material in response to the question; and (iii) knowledge and understanding
- (b) **AO2** This objective is at the heart of A21 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language – including imagery – and tone
- (c) **AO4** For A21, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO4 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. Candidates who offer no relevant external contextual material cannot be rewarded beyond a mark of 41. Candidates who offer only limited relevant external contextual material cannot be rewarded beyond a mark of 47.

#### 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 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 that 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 an 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 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.

## Section A: Poetry

Answer **one** question in this section

### 1 Chaucer: *The Pardoner's Tale*

Answer either (a) or (b)

- (a) By referring closely to extract 1 (a), printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Chaucer uses to present medieval attitudes to death.

lines 384–424

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

## AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Chaucer's presentation of medieval attitudes to death:

- form and structure in relation to Chaucer's presentation of medieval attitudes to death:
  - the pace of the tale of the revellers: a headlong rush towards death
  - ironic role of the old man who seeks death but cannot find it
  - juxtaposition of the old man and the revellers
- language - including imagery – and tone in relation to Chaucer's presentation of medieval attitudes to death:
  - capitalisation and personification of death (extract)
  - sibilant verbs detailing death's action: "sleeth"; "smoot"; "slain" (extract)
  - indiscriminate nature of death: "man...womman, child, hire, page" (extract)
  - symbolism of crooked path to death
  - repeated description of death as a traitor
- tone in relation to Chaucer's presentation of medieval attitudes to death:
  - awed tone of the boy (extract)
  - bravado of the revellers (extract)
  - pleading tone of the old man
  - Pardoner's flat tone when describing the death of the revellers

## AO4: Context

Appropriate use of **external** contextual information in relation to medieval attitudes to death:

- "Black Death" of 1348-9: killed between a third and a half of the population
- important theme in medieval art, literature and drama with frequent personification of death and other deathly motifs, e.g. the dance of death
- numerous devotional manuals on subject of death: the *ars moriendi*

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

- (b) By referring closely to extract 1 (b), printed in the accompanying Resource Booklet, and making use of **relevant external historical and contextual material** from outside the text, examine the **poetic methods** which Chaucer uses to present the abuse of power in the medieval church.

lines 91–136

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### **AO1: Communication**

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in expressing ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

## AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Chaucer's presentation of the abuse of power in the medieval church:

- form and structure in relation to Chaucer's presentation of the abuse of power in the medieval church:
  - the Prologue enables the Pardoner to reveal how he abuses his position (extract)
  - tension between the undoubted impact of the tale of the revellers and the Pardoner's shameless self-revelation (extract and beyond)
  - the Host's condemnation of the Pardoner at the end of Tale
  - the dramatic quality of the Pardoner's speech: variety achieved in the five-stress line through use of caesural pauses, rhetorical constructions, enjambment, dynamic changes in pace (extract)
- language – including imagery – and tone in relation to Chaucer's presentation of the abuse of power in the medieval church:
  - devastatingly blunt language: "gaude"; "japes" (extract)
  - Pardoner's application of a highly inept dove simile (extract)
  - "goon a-blakeberied": colloquial euphemism to suggest disdain for his audience (extract)
  - serpent imagery to suggest his venomous power: "stinge him with my tonge smerte"; "spitte I out my venym" (extract)
  - culinary metaphor
  - language of the showman: flurry of technical terms; allusions; exclamation
  - presentation of the "newe and fresh" pardons to the pilgrims
- tone in relation to Chaucer's presentation of the abuse of power in the medieval church:
  - excited boastfulness (extract)
  - contempt (extract)
  - vitriol (extract)
  - genuine tone in the tale of the revellers
  - inviting tone

## AO4: Context

Appropriate use of **external** contextual information in relation to the abuse of power in the medieval church:

- corruption of the Treasury of Grace
- Absolution of sinners not only from the penance for their sins (*a poena*) but also from the sins themselves (*a culpa*)
- Pope Boniface's letter exposing pardoners' abuse of power (1390); Bishop of Durham's warning against pardoners (1340); Pope Urban's criticism of pardoners (1369)
- the office of pardoner abolished at the Council of Trent

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**



## 2 Donne: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to “The Relic”, printed in the accompanying Resource Booklet, and one other appropriately selected poem and making use of **relevant external contextual material** on the nature of Metaphysical poetry, examine the **poetic methods** which Donne uses to write about death.

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

The following mark-scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Donne writing about death:

- Form and structure in relation to Donne writing about death:
  - monologue
  - direct address by the speaker to his loved one and to an imagined audience offering his perspective on death and the transcendent nature of the love relationship
  - direct manner combined with satire
  - narrative development – contemplation of death and religious attitudes and practices in relation to death being transformed into a reflection on the spiritual nature of love
  - effective use of short lines – tersely compact expression combining wit and passion
- Language including imagery in relation to Donne writing about death:
  - use of the term “relic” – defined as part of the body of or some object associated with a saint or martyr, that is preserved as an object of reverence
  - the image of a relic as something associated with aspects of Roman Catholic “misdevotion” and attitudes to death
  - language associated with death: “ my grave”; “bone”; grave digger”... and he that digs us up”,
  - arresting and grotesque imagery of the grave being recycled: “When my grave is broke up again/ Some second guest to entertain”, alluding to churchyard space at that time being at a premium
  - symbolism of the “bracelet” adverting to the idea of the lovers’ unity even in death
  - Donne’s playful use of the conceit of the bones in the grave being transformed into a more romantic image of love and devotion
  - imagery of death and a final judgement day alluding to the reconstitution of the body prior to judgement: “To make their souls, at the last busy day,/Meet at this grave,”
  - playful use of the term “relic” as material for invention rather than as an article of faith
- Tone
  - playful and subversive treatment of the conventions of romantic love through images of death and the grave
  - ironic and fanciful play on ideas of death and undying love
  - satirical attack on Roman Catholic attitudes to death and the “irreligious” practice of carrying relics

**AO4: Context**

- Appropriate use of external contextual information in relation to the nature of metaphysical poetry:
  - arresting and original images and conceits
  - preoccupation with analogies between macrocosm and microcosm
  - wit, ingenuity and skilful use of colloquial speech
  - complex themes (both sacred and profane)
  - use of paradox and dialectical argument
  - direct manner combined with caustic humour
  - a keenly felt awareness of mortality
  - tersely compact expression combining passion and wit

**NB**

1. **Equal marks are given for treatment of the given and the selected poem.**
2. **Appropriate second poems might include: Holy Sonnet X (“Death be not proud”)**

- (b) By referring closely to “Batter my Heart”, printed in the accompanying Resource Book, and one other appropriately selected poem, and making use of **relevant external biographical and contextual material**, examine the **poetic methods** which Donne uses to present his view of the relationship between the individual and God.

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

The following mark-scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in expressing an early-seventeenth-century view about the relationship between the individual and God:

- form and structure in relation to Donne's presentation of an early-seventeenth-century view about the relationship between the individual and God:
  - Elizabethan sonnet with usual octet and sestet division but unfamiliar rhyme scheme
  - direct address to God in the form of a plea to enter and take over the speaker's life
  - logical, purposeful argument, developing through three main images
- language – including imagery in relation to Donne's presentation of an early-seventeenth-century view about the relationship between the individual and God:
  - imperative tense suggesting speaker begging an all powerful God to act
  - startling rape metaphor implying sudden ferocity of God's possession of speaker
  - concluding double paradox about the power of God to change a man's character and life
  - imagery of a potter, of victims of war and violent sexual assault suggesting man's need for God's help in resisting sin
- tone in relation to Donne's presentation of an early-seventeenth-century view about the relationship between the individual and God:
  - impassioned, vehement, desperate, forceful, insistent, agonised pleading with God to take stern measures with him
  - apologetic, honest moral self-appraisal about his weakness in letting God down
  - direct, straight to the point engagement with God
  - wistful: "yet...would be loved fain"
  - intellectual wit, e.g. of concluding double paradox

**AO4: Context**

- Appropriate use of **external** biographical contextual information:
  - Donne born in London in 1572 to a prosperous Roman Catholic family at a time when anti-Catholic sentiment was rife
  - Donne educated by Jesuits
  - After studying at Oxford and Cambridge for six years, Donne took no degree at either university because he would not take the Oath of Supremacy required at graduation
  - In 1593 Donne's brother Henry died of a fever in prison after being arrested for giving sanctuary to a proscribed Catholic priest
  - The death of his brother caused Donne to question his own faith
  - Donne's rather dissolute life during the period after his brother's death when he inherited a considerable family fortune
  - Circa 1604, Donne employed by religious pamphleteer Thomas Morton
  - Donne published two anti-Catholic polemics *Pseudo-Martyr* (1610) and *Ignatius his Conclave* (1611)
  - These pamphlets were final public testimony of Donne's renunciation of the Catholic faith
  - Despite pressure from King James in 1607, Donne refuses to take Anglican orders
  - In 1615 Donne reluctantly entered the ministry and was appointed a Royal Chaplain
  - In 1616 Donne was appointed Reader in Divinity at Lincoln's Inn
  - Donne soon established as one of the great preachers of the era
  - Donne's wife Anne dies on 15 August 1617, and according to Donne's biographer, Izaak Walton, Donne was thereafter "crucified to the world"
  - Donne appointed Dean of St Paul's in 1623

**NB**

1. Equal marks are given for treatment of the given and the selected poem.
2. Appropriate second poems might include: "Good Friday, 1613. Riding Westward"

### 3 Pope: *The Rape of the Lock*

Answer either (a) or (b)

- (a) By referring closely to extract **3(a)**, printed in the accompanying Resource Booklet\*, and other appropriately selected parts of the text, and making use of **relevant external contextual material**, on the nature of the mock-epic form, examine the **poetic methods** which Pope uses to present “trivial things” as “mighty contests”

Canto One, lines 1–36

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark-scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

## AO2: Methods

Candidates should identify and explore aspects of form, structure, language (including imagery) and tone in relation to Pope's presentation of "trivial things" as "mighty contests":

- **form and structure** in relation to Pope's presentation of "trivial things" as "mighty contests":
  - use of the heroic couplet to emphasise the mocking underneath the narrative, e.g. "in tasks so bold, can little men engage/And in soft bosoms dwell such mighty rage"
  - presentation of the hero(ine) and her opponent
  - mock-heroic dream-message from the gods (extract)
  - conscious disparity between content and form (extract, line 5)
  - the mustering of the hero's forces – the sylphs
  - the battle and its aftermath
  
- **language – including imagery** in relation to Pope's presentation of "trivial things" as "mighty contests":
  - conscious imitation of an epic opening through singing his subject, invoking inspiration, addressing the Muse (extract)
  - unexpected juxtaposition of "lord" and "belle" with the verb "assault" confirming reader's suspicion that Pope is being ironic (extract)
  - elevated language to present the cutting of the lock as a serious attack: "dire offence"; "mighty contests" (extract)
  - Pope's crediting of a human rather than the Muse with inspiring his poem suggests a mock-epic purpose (extract) Pope's deflation of epic style through association with the familiar and the everyday
  - comical incongruity of opposites: bold tasks and little men; mighty rage and soft bosoms (extract)
  - parody, antithesis, zeugma, epigram, hyperbole, double-entendres – all used as ways of suggesting Belinda's disproportionate reaction to a minor incident
  
- **tone** in relation to Pope's presentation of "trivial things" as "mighty contests":
  - apparent solemnity and dignity of proposition and invocation giving way to ironic, mocking, tongue-in-cheek tone (extract)
  - instances throughout the text of pretended horror, approval, apprehensiveness,
  - understatement
  - overall tone one of smiling ambivalence, affection mixed with equivocation

## AO4: Context

Appropriate use of external contextual information about the nature of the mock-epic form:

- a work in verse which employs the lofty manner
- use of high and serious tone of epic to treat a trivial subject and theme in such a way as to make both subject and theme ridiculous
- mocking of the epic mode
- subtle balance between close resemblance to the "original" epic and a deliberate distortion of its principal characteristics
- satiric and parodic elements
- Pope's own description of *The Rape of the Lock* as an Heroi-comical poem

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

- (b) By referring closely to extract **3(b)**, printed in the accompanying resource Booklet, and appropriately selected parts of the text, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Pope uses to question aspects of the way of life of the upper classes in the eighteenth century.

\* Canto Five, lines 7–44

**NB Equal marks are available for your treatment of the given extract and other parts of the text.**

The following mark-scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded:

### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

## AO2: Methods

Candidates should identify and explore aspects of form, structure, language (including imagery) and tone in relation to Pope's questioning of aspects of the way of life of the upper classes in the eighteenth century:

- **form and structure** in relation to Pope's questioning of aspects of the way of life of the upper classes in the eighteenth century:
  - use of the mock epic to question and mock society's sense of perspective and moral values
  - heroic couplets – leading to paradox, bathos, comical incongruity in questioning aspects of upper class life
  - The Cave of Spleen episode highlighting the consequences of a lack of proportion and exposing confused moral values
  - Thalestris' advice to Belinda questioning society's sense of moral perspective and highlighting its hypocrisy
  - Clarissa's speech falls on deaf ears and is followed by renewed fighting between belles and beaux
  
- **language – including imagery** in relation to Pope's questioning of aspects of the way of life of the upper classes in the eighteenth century:
  - rhetorical questions to provoke reflection and chastise, "Say, why are beauties prais'd and honour'd most...?" (extract)
  - Clarissa as the hortatory "voice of experience", questioning Belinda's response to the loss of her lock and calling for a sense of perspective, e.g. "since painted, or not painted, all shall fade..." (extract)
  - Clarissa's language of eloquent moral authority contrasting the superficial with true worth, e.g. "Charms strike the sight, but merit wins the soul" (extract)
  - comic inflation to mock society's magnification of trifles and skewed perspective imagery of honour and reputation exposing society's confused moral values, e.g. "and stain her honour – or her new brocade..."
  
- **tone** in relation to Pope's questioning aspects of the way of life of the upper classes in the eighteenth century:
  - pragmatism and common sense of Clarissa's exhortation, e.g. "What then remains, but well our power to use...?" (extract)
  - conversational intimacy: "and trust me, dear! Good humour can prevail..." (extract)
  - light-hearted, diplomatic questioning of society's values and sense of perspective throughout the poem
  - oscillating between comicality and gentle mockery



#### **AO4: Context**

Appropriate use of **external** historical contextual information concerning the way of life of the upper classes in the eighteenth century:

- the position of “belles” in Pope’s society: consequences of remaining unmarried
- attitudes to social status, physical appearance, image and reputation
- how leisure time was spent among the upper classes in the eighteenth century
- preoccupation with the fashionable: theatre, dress, possessions
- changing attitudes to honour among the upper classes in the eighteenth century
- attitudes to professional life and to people of lower social class

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

#### 4 Goldsmith: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to extract **4(a)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material**, examine the **poetic methods** which Goldsmith uses to present the theme of social injustice in the eighteenth century.

lines 303–340

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in relation to Goldsmith's exploration of social injustice in the eighteenth century:

- form and structure in relation to Goldsmith's exploration of social injustice in the eighteenth century:
  - long reflective poem
  - sustained contrast between the displaced rural community and the excesses of the wealthy
  - use of device of the speaker's revisiting the site of his lost community
  - use throughout of heroic couplet to emphasise social injustice, e.g. "To see ten thousand baneful arts combined/To pamper luxury, and thin mankind" (extract)
  - use of rhetorical questions to move poem's argument forward
- language – including imagery – and tone in relation to Goldsmith's exploration of social injustice in the eighteenth century:
  - language of privilege and excess, e.g. "pamper", "pleasure", "richly deckt", "gorgeous" (extract)
  - contrasting language of hardship experienced by the displaced and poor, e.g. "the scanty blade", the "bare-worn common"(extract)
  - juxtaposition within couplets of contrasting images of those who have power and wealth and those who do not, e.g. "Here, while the proud their long drawn pomps display,/There the black gibbet glooms beside the way"
  - imagery used to evoke the incorrupt nature of rural life before the change brought about by landowning reform, etc.
- tone in relation to Goldsmith's exploration of social injustice in the eighteenth century:
  - ironic (extract)
  - appealing to a sense of social conscience – "Ah turn thine eyes/Where the poor houseless shivering female lies" (extract)
  - nostalgic, perhaps idealistic, recall of rural life before it is destroyed, contrasting with irony/cynicism at city life
  - sense of personal loss
  - regret

**AO4: Context**

Appropriate use of **external** contextual information about social injustice in the eighteenth century:

- the growing effects of commerce on eighteenth century England
- the depopulation of rural communities
- landlordism and agricultural enclosure of common land in the eighteenth century
- the trade in luxury goods from the East in the eighteenth century
- the nature of emigration in the eighteenth century

**NB Equal marks are given for treatment of the given extract and other text as a whole.**

- (b) By referring closely to extract **4(b)** from “The Deserted Village”, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, and making use of **relevant external historical contextual material** from outside the text, examine the **poetic methods** which Goldsmith uses to present the relationship between the individual and society in the eighteenth century.

lines 193–236

**NB Equal marks are available for your treatment of the given extract and other relevant parts of the text.**

The following mark scheme should be applied in conjunction with the A2 1 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the text in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

**AO2: Methods**

Candidates should identify and explore aspects of form, structure, language (including imagery) and tone in exploring the relationship between the individual and society:

- form and structure in relation to Goldsmith's exploration of the relationship between the individual and society in the eighteenth century:
  - long reflective poem - consistent contrast between the relationship between rural individuals and their community, and the selfishness of the wealthy
  - the device of the speaker's revisiting the village and recalling the figures from his youth (extract)
  - use of heroic couplet to succinctly create character, e.g. of the school master
    - "Full well they laugh'd with counterfeited glee,/At all his jokes, for many a joke had he" (extract)
  - other uses of the couplet to give emphasis to pertinent comments
- language – including imagery – and tone in exploring the relationship between the individual and society in the eighteenth century:
  - pen portraits of representatives of a bygone community
  - images to suggest the passing away of individuals and their communities, e.g. the "blossomed furze unprofitably gay" (extract)
  - use of language of loss to depict the lost community, e.g. "forgot", "where once...", "The vanished clock"
  - contrasting language of criticism to depict "the rich...the proud..."
- tone in exploring the relationship between the individual and society in the eighteenth century:
  - gently mocking on one hand (extract)
  - affectionate portrayal on the other hand of individual at the centre of the community (extract)
  - nostalgic recall of a vanished world
  - sense of personal loss
  - evocative recreation of the now extinct world of an interdependent community, and the selfish hedonism of the wealthy few

**AO4: Context**

Appropriate use of external contextual information in relation to the individual and society in the eighteenth century:

- Goldsmith's native village of Lissoy – Sweet Auburn
- the traditional structure of rural communities – the parson, the school master etc.
- the continued rise in commerce that led to increased emphasis on luxury and acquisition of land/wealth by the few
- the trade in luxury goods from the East in the eighteenth century
- the nature of emigration and its effects on the rural communities in eighteenth century England

**NB Equal marks are given for treatment of the given extract and other relevant parts of the text.**

## Mark Grid for A2 1: Section B

	<b>AO1</b> <i>Communication</i>	<b>AO2</b> <i>Methods</i>	<b>AO3</b> <i>Comparison/Argument</i>	<b>AO4</b> <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the texts or ability to write about them</li> </ul>			
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the texts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <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>identifies a few basic aspects of character interactions and language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of structure and staging – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers simple comments on basic similarities and differences between texts <b>[suggestion of comparison/contrast]</b></li> <li>takes a little account of key terms</li> <li>shows a very basic attempt at reasoning in support of her/his opinion <b>[suggestion of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <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>identifies a few basic aspects of character interactions and language (including imagery) <b>[emergence of relevant argument]</b></li> <li>identifies tone</li> <li>may mention basic aspects of structure and staging but with limited understanding</li> <li>offers a few comments on identified methods <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>reaches a simplistic personal conclusion</li> <li>takes a limited account of key terms</li> <li>shows a basic attempt at reasoning in support of her/his opinion <b>[emergence of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant external contextual information <b>[emergence of relevant external context]</b></li> </ul>

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison/Argument</b>	<b>Contextual Information</b>
<b>Band 4 36–41</b>  <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates some understanding of the texts</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>identifies some aspects of character interactions and language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of structure and staging</li> <li>makes some comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers some comments on similarities and differences between texts</li> <li>reaches a personal conclusion to some extent</li> <li>takes some account of key terms in a competent manner</li> <li>makes some attempt at reasoning in support of his/her opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>
<b>Band 5 42–47</b>  <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – ie character interactions and language (including imagery), tone, structure, staging</li> <li>explains in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on similarities and differences between texts</li> <li>reaches a competent personal conclusion</li> <li>addresses key terms in a competent manner</li> <li>offers competent reasoning in support of his/her opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6 (a) 48–54</b>  <b>GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the texts</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>offers a good range of aspects of methods – ie character interactions, language (including imagery), tone, structure, staging</li> <li>explores in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>comments well on similarities and differences between texts</li> <li>reaches a good personal conclusion</li> <li>addresses key terms well</li> <li>offers a good reasoning in support of his/her opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6 (b) 55–60</b> <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>			

## Section B: The Study of Drama

### Advice to Examiners

#### 1 Description v Analysis/Argument

Examiners should be aware of the difference between answers which are basically descriptive/narrative and those which offer the higher skills of analysis and argument. Guidance on placing answers in the appropriate band is provided in the grid on pages 3 and 4. For example, answers with a suggestion of AO3 (comparison/argument) and AO4 (context) will be placed in Band 2. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement.

#### 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. examples will be provided from the current examination paper) and those which are included in the question's stimulus statement – e.g. examples will be provided from the current examination paper.

#### 3 Assessment Objectives for A2 1: Section B

- AO1** This globalising Objective emphasises three 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"); (ii) the coherent organisation of material in response to the question; and (iii) knowledge and understanding
- AO2** 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.
- AO3** 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 critic's 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. This AO also involves drawing comparisons and contrasts between the two plays. The answer should be constructed in a comparative way. Candidates who offer no relevant comparison/contrast cannot be rewarded beyond a mark of 41. Candidates who offer only limited relevant comparison/contrast cannot be rewarded beyond a mark of 47.
- AO4** For A2 1, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO4 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 **illuminate** 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. Candidates who offer no relevant external contextual material cannot be rewarded beyond a mark of 41. Candidates who offer only limited relevant external contextual material cannot be rewarded beyond a mark of 47.



#### 4 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 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.

#### 5 Use of Quotation

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 candidate's smooth and syntactically appropriate combining of the quotation with their own words.

#### 6 Observance of Rubric

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

#### 7 Length of Answers

In A2 1, 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.

#### 8 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 contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

#### 9 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.

#### 10 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".

#### 11 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.

## Section B: Drama

Answer **one** question in this section

### 1 Satire

**Jonson:** *Volpone*

**Sheridan:** *The School for Scandal*

A modern audience finds the moral message in *Volpone* more relevant and forcefully presented than that in *The School for Scandal*.

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 relevant **contextual material** from outside the text on the nature of satire.

The following mark scheme should be applied in conjunction with the A2 1 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

## AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- character interactions:

### *Volpone*

- Volpone and Mosca: exposure of selfishness and greed
- Corvino's insane jealousy and vile, abusive threats to Celia
- once Mosca presents Corvino with the opportunity to prostitute his wife for monetary gain, the former is quick to lose his honour in exchange for the inheritance: i.e. Jonson is highlighting the effect of greed on traditional values which, it may be argued, is also relevant to a modern audience

### *The School for Scandal*

- energetic, vindictive conversation between Lady Sneerwell, Snake, Crabtree and Backbite Surface: may argue that although scandal mongers are the villains of the piece, the other characters are more credibly complex and therefore more relevant and interesting
- the scandal mongers are given such prominence because Sheridan is prompting the audience to consider how we judge character
- Joseph is a hypocrite, but he shares knowledge with the audience and, although a self-seeking man "on the make", an audience may judge him to be more relevant and interesting than Charles

- structure:

### *Volpone*

- use of the fox (Volpone) to set the trap for the birds of prey in order to establish the dramatic potential for didactic resolution of the machinations throughout
- structure of play means that creatures involved in folly may escape, but those involved in true vice are punished

### *The School for Scandal*

- events structured to expose Joseph and vindicate Charles: i.e. Sheridan appears to distance audience, in part, from villainy at the end – however, scandal and hypocrisy are not ultimately defeated: Joseph is "moral to the end"

- language – including imagery – and tone:

### *Volpone*

- Volpone and Mosca use extravagant imagery to express their designs and ambitions, thus reiterating the obsessive nature of their wealth and thirst for power
- Bonario's speech uses bestial imagery to convey the "den of villainy" in which Celia has been imprisoned
- use of animal names to connote bestial traits/behaviour and moral degeneration etc.

*The School for Scandal*

- use of names to connote characters
- Joseph's "sentiments"
- waspish and venomous language of scandal mongers which also demonstrates energetic brilliance
- language of duplicity and deceit
- staging:

*Volpone*

- play opens with Volpone and Mosca alone together on stage greeting the golden morning sun: Jonson establishes them as greedy, manipulative and amoral characters from the beginning
- use of disguise (e.g. Volpone) to reiterate theme of duplicity and deception

*The School for Scandal*

- opening of play establishes scandalous coterie
- screen scene in which Sheridan reveals exposure of Joseph

**AO3: Comparison**

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. "**modern audience**", "**moral message**", "**more relevant**", "**forcefully presented**"
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that the moral message in *The School for Scandal* is just as forcefully presented and equally or more relevant to a modern audience that that presented in *Volpone*.**

**AO4: Context**

Candidates should use appropriate **external** contextual information on the nature of satire:

Aspects of satire:

- kinds of satire: gentle versus dark biting
- all satire assumes a redeemable situation or character
- all satire assumes a moral framework of right action or values
- satirical characterisation involves exaggeration, extremism, fanaticism, departure from a social norm
- targets of satire
- comic methods used to mock and ridicule

## 2 Historical Drama

**Eliot:** *Murder in the Cathedral*

**Bolt:** *A Man for All Seasons*

Bolt gives us a much stronger sense of the historical background to the events in his play than Eliot does in his.

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 **relevant external contextual material** on the historical background to these plays.

The following mark scheme should be applied in conjunction with the A2 1 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation;
- Order and relevance in conveying ideas;
- Appropriate and accurate expression;
- Appropriate use of literary terminology.

## AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery) and tone and staging used to compare and contrast the two plays:

- Character interactions:

### *Murder in the Cathedral*

- Becket and the Tempters
- interaction with the Priests
- Becket presented less as a human being and more as a symbol

### *A Man for All Seasons*

- More's response to the pressure exerted on him by his family to take the oath: his steadfast refusal to deny his self
- his humour and humanity in his exchanges with Rich, the King and during his trial

- Structure

- movement to a known catastrophe in both plays – inevitable in historical drama
- consequent opportunities for dramatic irony in both plays

### *Murder in the Cathedral*

- significance of the "Interlude" – Becket's sermon
- retrospective narrative at various points - e.g. during the temptation

### *A Man for All Seasons*

- dialogue focused on one main issue; progress of More's argument

- Language – including imagery – and tone:

### *Murder in the Cathedral*

- Becket's status emphasised by use of liturgical devices, quotations from the Bible and the Mass
- Complexity of Becket's character and situation conveyed through symbolism and paradox
- language of the Tempters
- persuasive language of the Tempters

### *A Man for All Seasons*

- contrasting realistic twentieth century dialogue in *A Man for All Seasons*
- legalistic nature of More's arguments reaching such an extent that the law is seen as the ultimate protection even against the Devil
- the imagery of holding one's soul "like water in the hand"

- staging:

### *Murder in the Cathedral*

- devices of the classical theatre – e.g. Chorus as commentator and answerer
- recreation of Cathedral atmosphere e.g. through singing Dies Irae, Te Deum
- Knights' interaction with the audience in defending their motives

### *A Man for All Seasons*

- the Choric role of the Common Man
- the symbolic presence of the river
- the horrors of More's cell

**AO3**

Candidates should:

- sustain a comparison/contrast of the plays in relation to the terms of the question; e.g. **“Bolt”, “stronger sense”, “historical background to events”, “Eliot”**
- make an attempt at reasoning in support of his/her opinion;
- provide textual referencing to illustrate his/her opinion;
- show awareness of other readings from that expressed in the stimulus statement – e.g. **that Eliot gives us just as strong or an even stronger sense of historical background to events in his play as Bolt does in his.**

**AO4: Context**

Candidates should use appropriate **external** contextual information in relation to:

- subordination of history to drama
- context of events referred to in the text e.g. “the issue of Young Henry’s coronation” (*Murder in the Cathedral*); the rise of the meritocracy (Wolsey, More, Cromwell) in Tudor England (*A Man for All Seasons*)
- the historical Becket and More
- sixteenth-century religious developments in England and Europe (*A Man for All Seasons*)

### 3 Drama of Social Realism

**Ibsen:** *A Doll's House*

**Osborne:** *Look Back in Anger*

Jimmy Porter more accurately reflects attitudes and values of society in the 1950s than Torvald Helmer does of society in the 1890s.

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 relevant **contextual material** from outside the text on the nature of the society in which each play is set.

The following mark scheme should be applied in conjunction with the A2 1 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology



## AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- Character interactions:

### *A Doll's House*

- Torvald never considers Nora as an equal partner: she is his “child-wife”
- distinctly paternalistic, condescending language which he employs in his conversations with Nora seek to infantilise and disempower her
- Torvald has internalised the social construct of the male as steadfast and heroic, even though he falls short on both accounts – he wishes that some calamity would befall his family so that he could fulfil this image, yet ,ultimately, his hypocrisy leads him to fail to come to Nora’s rescue

### *Look Back in Anger*

- the male camaraderie of Jimmy’s conversations with Cliff
- Jimmy’s perceptions of Alison, her mother and Helena, as representatives of a threatening middle-class
- Jimmy’s aggressive attacks on Alison and what she symbolises

- Structure:

### *A Doll's House*

- parallel growth of Nora to self-assertion and Torvald’s loss of credibility
- As Nora leaves, a grief-stricken Torvald hides his face in his hands before asking, somewhat hopefully, if there is the possibility of, “The miracle of miracles?”
- Torvald’s longing to redeem their marriage may be viewed, by the end, as sincere

### *Look Back in Anger*

- the futile, cyclical nature of existence represented structurally in the play reinforces the idea of the perceived social inertia against which Jimmy rails

- Language – including imagery – and tone:

### *A Doll's House*

- Torvald’s nursery language to Nora, i.e. use of “pet” names which deny Nora an adult identity
- Torvald’s seemingly affectionate but patronising language to Nora

### *Look Back in Anger*

- Jimmy’s angry, yet dynamic and colourful language
- tone of embittered cynicism which permeates Jimmy’s speech
- specific cultural and historical references which locate the play in particularly specific context
- Jimmy’s misogynist language which many modern viewers may find offensive

- Staging:

#### *A Doll's House*

- Torvald's study as symbolic of a male domain – a domain into which he retreats from the pressures and responsibilities of his marriage, etc.

#### *Look Back in Anger*

- sense of a society off-stage, i.e. the sweet stall evokes again a very quintessentially English post-war, lower-middle- class world
- claustrophobic attic heightens Jimmy's anger
- church bells drive Jimmy to distraction; Jimmy playing jazz trumpet

### **AO3: Comparison**

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. **“Jimmy Porter”, “more accurately reflects”, “attitudes and values”, “society in the 1950s”, “Torvald Helmer”, “society in the 1890s”**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that Torvald Helmer more accurately reflects the attitudes and values of society in the 1890s than Jimmy Porter does of society in the 1950s.**

### **AO4: Context**

Candidates should use appropriate **external** contextual information in relation to the effectiveness of Torvald Helmer and Jimmy Porter as realistic male protagonists:

#### *A Doll's House*

- later nineteenth century world of patriarchy, paternalistic bourgeois culture; world of commerce
- concept of masculinity and traditional role of husband in the later nineteenth century

#### *Look Back in Anger*

- generation of the “angry young man”
- post-war England and changing nature of English society
- power of popular culture and socialist debate
- “kitchen-sink” drama and the voices it created

#### 4 Tragedy

**Shakespeare:** *King Lear*

**Heaney:** *The Burial at Thebes*

In accordance with the rules of classical tragedy, Heaney in *The Burial at Thebes* affirms a strong sense of divine order and design, but in *King Lear* Shakespeare denies any such divine order and design.

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 **relevant external contextual material** from outside the text on the nature of classical tragedy.

The following mark scheme should be applied in conjunction with the A2 1 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Responses should demonstrate the following:

#### **AO1: Communication**

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

## AO2: Methods

Candidates should **identify** and **explore** aspects of character interactions, structure, language (including imagery), tone and staging used to compare and contrast the two plays:

- Characterisation:

### *King Lear*

- Lear’s interactions with his children – his belief at the beginning that the gods are on his side and that they will punish ingratitude; later, his belief that the heavens are against him, until in Act V he seems to have recovered faith, and even makes no mention of the gods when he asks why Cordelia has been killed
- Gloucester’s interactions and experiences which lead to his view of the gods: “As flies to wanton boys are we to the gods; / They kill us for their sport”
- Edgar’s experiences which lead to his view of the gods: “the gods are just”
- Edmund’s soliloquy in which he mocks his father when he pretends to believe in “the revenging gods/’Gainst parricides” – Edmund as spokesman for atheism
- Cordelia’s sense of the gods as kindly and helpful – she calls on them to restore Lear

### *The Burial at Thebes*

- interactions among Creon, Antigone, Chorus, Ismene, to highlight sense of characters’ consciousness of the gods and fate
- Creon’s treatment of Antigone as a “monstrous act” of impiety (Jebb)
- Antigone as spokeswoman for honouring the gods and loved ones, traditional piety, family

- Structure:

### *King Lear*

- outcome is not entirely just (Cordelia, Gloucester, Lear dead), but all those who have sinned have certainly been punished and the atheistical Edmund has been stopped by the god-fearing agents of justice, Edgar and Albany

### *The Burial at Thebes*

- Creon’s first speech emphasising his authority ironically questioned by the rest of the play

- Language – including imagery:

### *King Lear*

- religious language used to describe Cordelia in IV. 6 identifying her as an example of Christian goodness – yet she dies

### *The Burial at Thebes*

- Creon’s speech dominated by words such as, “patriot”, “solidarity”, “ordinance”, “law” indicating his conviction that human law is the supreme authority
- Chorus’s explicitly moralised conclusion emphasising the necessity for all men to obey the all-powerful gods

- Staging

#### *King Lear*

- dramatic irony: how can we believe the gods are just when Cordelia's body is carried on stage directly after Albany says: "The gods defend her" (V.3)
- Edgar's declaration that "The gods are just, and of our pleasant vices/Make instruments to plague us" does not ring true when Cordelia is hanged (V.3)

#### *The Burial at Thebes*

- use of Chorus to articulate the main issues and spell out the play's message about the gods

### **AO3: Argument and Comparison**

Candidates should:

- Sustain a comparison/contrast of the plays in relation to the key terms of the question, e.g.
  - Shakespeare questions the existence and nature of the gods while Heaney's play ends with explicit affirmation of divine order and design
  - both plays present the tragic flaws of pride and egotism – "tragic" in that they represent a human challenge to the divinely ordered nature of things and will inevitably bring about disaster
- Offer opinion or judgement in response to the given readings of the text
- Take account of and examine the relationship between the key terms, e.g. **"in accordance with the rules of classical tragedy", "affirms", "strong sense", "divine order and design", "denies"**
- Make an attempt at reasoning in support of his/her opinion
- Provide textual referencing to illustrate his/her opinion
- Show awareness of other readings from that expressed in the stimulus statement, e.g. **that the characters in King Lear are very much exercised by the nature of the gods and that the play does demonstrate a kind of "rough justice" whereby sinners are punished and good prevails**

### **AO4: Context**

Candidates should use appropriate **external** contextual information in relation to the nature of tragedy:

literary, historical and cultural contexts

- rules of classical tragedy
- classical tragedy a ritualistic drama rooted in religion not entertainment
- "Divine Right of Kings" – in Shakespeare's time kings were thought of as God's agents on earth
- Shakespearian belief in a divine order – "The Great Chain of Being"





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**General Certificate of Education**  
**2010**

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## **English Literature**

**Assessment Unit A2 2: Part 1**

*assessing*

**The Study of Prose – Theme based**

**[AL221]**

**TUESDAY 15 JUNE, AFTERNOON**

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# **MARK SCHEME**

Mark Grid for A2 2: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>
<b>Band 1 (a)</b> 0–13 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> <li>shows very little understanding of the extract or ability to write about it</li> </ul>	
<b>Band 1 (b)</b> 14–22 <i>GENERAL</i>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the extract</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>	
<b>Band 2</b> 23–29 <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the extract</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [<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>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>suggestion of methods</b>]</li> <li>occasionally comments on identified methods</li> </ul>
<b>Band 3</b> 30–35 <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the extract</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples [<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>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone</li> <li>may mention basic aspects of form and structure – but with limited understanding</li> <li>offers a few comments on identified methods [<b>emergence of methods</b>]</li> </ul>
<b>Band 4</b> 36–41 <i>SOME</i>	<ul style="list-style-type: none"> <li>communicates some understanding of the extract</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>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</b> 42–47 <i>COMPETENT</i>	<ul style="list-style-type: none"> <li>communicates competent understanding of the extract</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – ie language (including imagery), tone, form and structure</li> <li><b>explains</b> in a competent way how these methods create meaning</li> </ul>
<b>Band 6(a)</b> 48–54 <i>GOOD</i>	<ul style="list-style-type: none"> <li>communicates a good understanding of the extract</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>identifies a good range of aspects of methods – ie language (including imagery), tone, form and structure</li> <li><b>explores</b> in good detail how these methods create meaning</li> </ul>
<b>Band 6(b)</b> 55–60 <i>EXCELLENT</i>	<ul style="list-style-type: none"> <li>excellent in all aspects</li> </ul>	



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:**

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

**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. Do not use half marks.

### Advice to Examiners

#### 1 Description v Analysis

Answers which consist of simple narration or description as opposed to the analysis required by AO2 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 methods. Top Band answers will address methods and key terms in an explicit and sustained way.

#### 2 The “Skimmed” Text

The focus of the answer must be on the given extract. Reference to the wider “skimmed” text is only valuable in so far as it contributes to the analysis of the given extract.

#### 3 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. In Section A, key terms include the focus of the question as stated in the stem of the question, e.g. (examples will be provided from the current examination paper).

#### 4 Assessment Objectives for A22

**(a) AO1** articulate creative and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

**(b) AO2** demonstrate detailed critical understanding in analysing the ways in which the writer treats themes, uses narrative points of view, creates characters and situations, and uses language (including imagery) and tone to shape meanings.

#### 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 that the candidate understands the point she/he is citing.

#### 6 Use of Quotation

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 Observance of Rubric

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

## 8 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.

## 9 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.

## 10 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.

## 11 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 AOI requirements noted in the mark band grid.

## 12 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.

## Section A

### 1 War: *The Things They Carried*

By close analysis of extract 1 (the two consecutive chapters, “Enemies” and “Friends”), printed in the accompanying Resource Booklet, taking account of the themes developed, narrative point of view, situation, characterisation, language and tones, show how effective you think O’Brien has been in presenting the relationship between the two soldiers, Lee Strunk and Dave Jensen.

The following mark scheme should be applied in conjunction with the A2 2 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1: Communication

Answers should contain:

- understanding of the extract informed by a study of prose and by “skimming” the text from which the extract is taken
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

#### AO2: Methods

Shows understanding of:

- **themes developed:**
  - realities of soldiers’ day-to-day existence in Vietnam, e.g. importance of trust, constant danger and threat, unpredictability of the future
  - psychology of soldiers in the Vietnam context, e.g. paranoia, sense of vulnerability and unreality, guilt

- **narrative point of view:**
  - general sense of third-person objective point of view throughout, but tone of the narrative implies specific authorial presence which is made explicit on a couple of occasions (“The men were all flat on the ground”, p.63; “As far as I could tell they were serious”, p.65)
- **presentation of situation:**
  - anecdotal introduction (“One morning when ...”)
  - focus on petty individual squabbles, private fears and personal relationships
  - generalised – no defined locale
  - irony – Jensen’s apology to Strunk for hitting him even though Strunk had stolen his jackknife; the irrelevance of the pact; the way it takes Strunk’s death to “relieve” Jensen of his “enormous burden”
  - dark humour, e.g. Strunk’s declaration that Jensen was “crazy” for apologising
  - concentration on mundane and apparently trivial details of a soldier’s life
  - schematic story-line
- **characterisation:**
  - characters tend to be seen from the outside, in terms of what they do and say
- **language and tone:**
  - detailed, precise, factual language; lean, vigorous style, especially notable in descriptions of violence, wounding and self-mutilation
  - short, simple sentences à la Hemingway
  - absence of authorial comment, judgment, explanation – apart from a few brief, usually implicit rather than explicit, instances
  - absence of emotion
  - matter-of-fact tone, especially in describing the brutalising effects of war (“borrowed a pistol, gripped it by the barrel, and used it like a hammer to break his own nose; It took off his right leg at the knee. He managed a funny little half step, like a hop, then he tilted sideways and dropped.”)
  - use of technical military language, e.g. “After we’d secured an LZ ...”

## 2 Women in Society: *The Illusionist*

By close analysis of extract 2 printed in the accompanying Resource Booklet, taking account of the themes developed, narrative point of view, situation, characterisation, language and tones, how effective you think Johnston is in presenting the relationship between a mother and daughter.

The extract begins on page 72 with the words, “We’re almost ready” and ends on page 76 with, “she begins to eat.”

The following mark scheme should be applied in conjunction with the A2 2 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### AO1: Communication

Answers should contain:

- understanding of the extract informed by a study of prose and by “skimming” the text from which the extract is taken
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

### AO2: Methods

Shows understanding of:

- **themes developed:**
  - family tensions
  - marriage breakdown

- **narrative point of view:**
  - narrative focalised through the point of view of the mother
- **situation:**
  - contrast between what should be homely domestic scene and the tension which it engenders
- **characterisation:**
  - mother/daughter, adult/child binarisms
  - Stella's/Star's more conciliatory and maternal nature as demonstrated by her preparation of the meal and the creation of a homely atmosphere
  - Robin's more petulant, hostile and confrontational nature as demonstrated through her use of language which challenges her mother, and also through her refusal to eat the meal
- **language and tone:**
  - contrast between mother's anxiety to please, her fear of rejection seen in the use of ellipsis, and the daughter's tense, hostile responses which sometimes veer into rudeness
  - imagery of heat and fire 'glowing bubbles' 'flame' 'matches' 'her face flickers golden and black and her eyes are reflected flames

### 3 The Outsider: *The Butcher Boy*

By close analysis of extract 3, printed in the accompanying Resource Booklet, and taking account of the themes developed, narrative point of view, situation, characterisation, language and tone, how effective you think McCabe is in presenting an outsider's view of the world.

The extract begins on page 212 with the words, "Gammy Leg the court man thought he was all it..." and finishes on page 215 at the end of the novel.

The following mark scheme should be applied in conjunction with the A2 2 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of comment you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### **AO1: Communication**

Answers should contain:

- understanding of the extract informed by a study of prose and by "skimming" the text from which the extract is taken
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology



## AO2: Methods

Shows understanding of:

- **themes developed:**
  - the outsider's isolation, sadness and need for friendship
  - the outsider's limited self-awareness
  - Francie as both aggressor and victim, perpetrating and enduring horror
  - Francie as both outsider and product of his world; failed by family, community and religion
  - indictment of the community (represented by its spokesperson, Mrs Nugent) as in some ways responsible for what Francie becomes
  - to the outsider, the rest of the world is a source of persecution, frustration and disappointment
  
- **narrative point of view:**
  - narrative focalised through the point of view of the deranged Francie Brady
  - Francie's narrative as both confessional monologue and incisive commentary on his community
  
- **situation:**
  - Francie narrating his story from an institution for the criminally insane
  - Francie's recreation of his exchange with the lawyer and his reaction to his presentation of Mrs Nugent's murder as motivated by robbery
  - Francie as both agent of evil and victim/scapegoat: no-one involved in the court-case attempts to understand Francie
  - Francie trying to make disparate voices and memories into some kind of coherent narrative to explain his current situation
  
- **characterisation:**
  - Francie as love-starved, misunderstood, psychologically damaged
  - Francie's derangement embodied in stream of consciousness
  - the cold, uncaring manner of the lawyer and hospital workers, and the superficial, false jollity of the doctor contrasted with Sausage's awareness of the sadness of Francie's situation
  
- **language and tone:**
  - use of the third person plural to show Francie's "them and us" mentality and highlight his isolation
  - abrupt changes in tone suggesting his psychological instability
  - black humour mixed with horror
  - dispassionate, swearing
  - questions and exclamations

#### 4 Childhood: Paddy Clarke Ha Ha Ha

By close analysis of extract 4 printed in the accompanying Resource Booklet, and taking into account the themes developed, narrative point of view, situation, characterisation, language and tone, how effective you think Doyle is in presenting the world of a child.

The extract begins on page 196 of the paperback edition or page 196 of the hardback edition with the words,

– Hari-Kari.

It ends about six pages later, on page 202 of the paperback edition or page 202 of the hardback edition with,

We wiped our fingerprints off it first.

The following mark scheme should be applied in conjunction with the A2 2 Section A mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1: Communication

Answers should contain:

- understanding of the extract informed by a study of prose and by “skimming” the text from which the extract is taken
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

## AO2: Methods

Shows understanding of:

- **themes developed:**
  - power relations within group/group dynamics – bullying
  - childhood innocence, cruelty, fascinations, anxieties, etc
  - child-adult relationships
  - children and pets
- **narrative point of view:**
  - first-person point of view of the ten-year-old Paddy Clarke.
- **situation:**
  - associative memory recall – fragmented, episodic structure
  - schoolboys' gossip
  - constant shifting between dialogue and narrator's commentary
- **characterisation:**
  - individualisation of children – Ian McEvoy, Kevin, Liam, Aidan, Sinbad, narrator (Paddy Clarke)
  - use of dialogue – Dublin children's vernacular speech patterns
  - character interactions
- **language and tone:**
  - use of a register that gives a vivid impression of listening to memories of a ten-year-old boy – short, simple sentences, childlike vocabulary
  - imagery of knives and pins – knives used in hari-kari, butcher's knife-work, voodoo pins
  - child's colloquial diction and rhyming, e.g. "did a jobby", "GICK GICK – LA LA"
  - viciousness of child's language, e.g. "I got her in the brain. Kevin got her in the gee. Liam got her in the bum and Aidan got one of her eye"
  - contrast between adult language and tone of the butcher (confident and deliberate) and children's language and tone (cowed apprehension)
  - unintentional humour in speaker's childlike perceptions and narration, e.g. Paddy's account of Ian McEvoy's going in to see if his mother had become a victim of the boys' voodoo magic while the others waited outside, and their mild "disappointment" at the news she was in the kitchen making stew for the dinner; or the detail about the boys' wiping their fingerprints off the dead guinea-pig before they squashed it through Missis (sic) Kilmartin's letterbox

Mark Grid for A2 2: Section B

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison/ Argument</i>	AO4 <i>Context</i>
<b>Band 1 (a)</b> 0–13 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> <li>shows very little understanding of the extracts or ability to write about them</li> </ul>			
<b>Band 1 (b)</b> 14–22 <i>GENERAL</i>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the extracts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>			
<b>Band 2</b> 23–29 <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <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>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of structure – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>makes simple comments on basic similarities and differences between texts <b>[suggestion of comparison/contrast]</b></li> <li>offers a simple consideration of the question without necessarily coming to a personal conclusion</li> <li>takes a little account of key terms</li> <li>shows a very basic attempt at reasoning in support of her/his opinion <b>[suggestion of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention a little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> 30–35 <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <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>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone</li> <li>may have some basic awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>offers a simple consideration of the question and reaches a simplistic personal conclusion</li> <li>takes a limited account of key terms</li> <li>shows a basic attempt at reasoning in support of her/his opinion <b>[emergence of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant external contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 36–41 <i>SOME</i>	<ul style="list-style-type: none"> <li>communicates understanding of the texts</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>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>	<ul style="list-style-type: none"> <li>offers some comments on similarities and difference between texts</li> <li>offers some consideration of the question and reaches a personal conclusion</li> <li>takes some account of key terms</li> <li>makes some attempt at reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant external contextual information in answering the question</li> </ul>

	<b>AO1</b> <i>Communication</i>	<b>AO2</b> <i>Methods</i>	<b>AO3</b> <i>Comparison/ Argument</i>	
<b>Band 5</b> <b>42–47</b>  <i>COMPETENT</i>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – ie language (including imagery), tone, form and structure</li> <li>explains in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on similarities and differences between texts</li> <li>offers a competent consideration of the question and reaches a competent personal conclusion</li> <li>addresses key terms in a competent manner</li> <li>offers competent reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6(a)</b> <b>48–54</b>  <i>GOOD</i>	<ul style="list-style-type: none"> <li>communicates a good understanding of the texts</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>identifies a good range of aspects of methods – ie language (including imagery), tone, form and structure</li> <li>explores in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>comments well on similarities and differences between texts</li> <li>offers balanced treatment of the two extracts</li> <li>offers consideration of the question and reaches a good personal conclusion</li> <li>addresses key terms well</li> <li>offers good reasoning in support of her/his opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant external contextual information in answering the question</li> </ul>
<b>Band 6(b)</b> <b>55–60</b> <i>EXCELLENT</i>	<ul style="list-style-type: none"> <li>excellent in all aspects</li> </ul>			

## Section B

### Comparison of two novels on the same theme as that chosen for Section A

#### 1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis and argument required by AO2 and 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, i.e. to analyse methods, develop an argument, and make comparisons and contrasts. 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 Section B, key terms include the focus of the question as stated in the stimulus statement and the stem of the question, e.g. (examples will be provided from the current examination paper).

#### 3 Assessment Objectives for A22

(a) **AO1** articulate creative and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

(b) **AO2** demonstrate detailed critical understanding in analysing the ways in which the writer treats themes, uses narrative points of view, creates characters and situations, and uses language (including imagery) and tone to shape meanings.

(c) **AO4** show knowledge of the context of the novels by drawing on appropriate information from outside the texts. (Candidates who offer no external contextual information cannot be rewarded beyond a mark of 40. Candidates who offer only limited external contextual material cannot be rewarded beyond a mark of 47.)

(d) **AO3** respond to a stimulus statement which expresses a particular reading of the two novels

(e) **AO3** sustain a comparison/contrast of the two novels

#### 4 Use of Quotation

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 candidate's smooth and syntactically appropriate combining of the quotation with their own words.

## 5 Observance of Rubric

You should always ensure that candidates observe the rubric of the question. This includes ensuring that equal attention be given to each part of the question.

## 6 Length of Answers

In A2 2, 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.

## 7 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 contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 8 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.

## 9 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”.

## 10 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.

## Section B

### 1 War

War Novels make poor Historical Novels because the war novelist is more interested in the character's personal experience of war and its effects than the reasons for the conflict.

By comparing and contrasting appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods**, and **relevant external contextual material** on the nature of the War Novel and the Historical Novel.

The following mark scheme should be applied in conjunction with the A2 2 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in answers. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1: Communication

Answers should contain:

- knowledge and understanding of the texts, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

#### AO2: Methods

Shows understanding of:

Methods used to present the individual's experience of war in *The Red Badge of Courage*:



- **Characterisation:**
  - Crane's focus on the individual psychology of a raw recruit
  - presentation of specific responses of body and mind to fearful events when Henry's illusions, vanity and romantic naivety come up against the hard lessons of war
  - ambiguous nature of Henry's development: does he remain as vain and deluded at the end as he was at the beginning?
  - the distinction between Henry's perspective and that of the narrator/Crane
- **Form and structure:**
  - narrator's third-person point of view, relaying thoughts and feelings of Henry but not those of other characters
  - circular structure suggesting lack of progress, senselessness, futility
- **Language, including imagery and symbolism:**
  - dead soldier in the "chapel of trees"
  - red sun setting after Jim Conklin's death (nature's indifference to human existence)

Methods used to present the individual's experience of war in *A Farewell to Arms*:

- **Characterisation:**
  - Frederic Henry's experience of the war, especially during the retreat at Caporetto on the Italian front during WWI
- **Form and structure:**
  - interweaving of the war story and the love story to enforce a general sense of the senselessness and futility of life – Catherine's dying directly associated with the tragic pattern of suffering, doom and defeat which the war more broadly exemplifies
- **Language, including imagery and symbolism:**
  - irony: e.g. juxtaposition of images of fertility and life against those of death and defeat in Chapter 1 and throughout
  - journalistic precision of descriptions of the battlefield
  - emphasis on facts and sensations, and rejection of abstraction, whether patriotic or political

Methods used to present the individual's experience of war in *Slaughterhouse V*:

- **Characterisation:**

- struggle of the deeply traumatised Billy Pilgrim to make sense of life after his experience of war
- Billy's wild and elaborate theory which he uses to help him make sense of an absurd world: does Billy possess true sight gained from the aliens of Tralfamadore, or has the war rendered him insane?
- Billy's feelings of alienation and loneliness resulting from the experience of war

- **Form and structure:**

- Billy's trauma narrative, with its random, fragmented timeline, constantly circling the horror of Dresden, takes the form of disjointed collage, mirroring the loss of rational order in his life and in the world
- repeated breaking of the narrative frame
- random acts of violence and random climax
- use of science fiction fantasy

- **Language, including imagery and symbolism:**

- 'So it goes' – follows every mention of death, equalising all of them
- the novel's culminating message contained in the nonsensical sounds of the bird: "poo-tee-weet?" suggesting there is nothing intelligent to say about war
- irony used to highlight senselessness and futility of war, e.g. trained infantry scouts are killed, but not the untrained Billy and Ronald Weary
- symbol of the slaughterhouse

### **AO3: Comparison and response to other readings**

- 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. **"War Novels"**, **"poor"**, **"Historical Novels"**, **"more interested in"**, **"character's personal experience of war and its effects"**, **"reasons for the conflict"**
- 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 statement: e.g. **that these War Novels provide important historical information of a kind not necessarily found in history books or explicitly Historical Novels**
- explores connections and comparisons between the novels as appropriate

**AO4: Context**● **historical context:**

- the historical facts concerning the American Civil War, especially the Battle of Chancellorsville (1863) to which Crane is probably alluding
- the historical facts concerning the war on the Italian front which Hemingway describes
- the historical facts concerning the bombing of Dresden in WWII around which Vonnegut's novel is constantly circling

● **literary context:**

- ways in which the War Novel may spill over into the Psychological Novel (*The Red Badge of Courage*), or the Existential Novel (*A Farewell to Arms*), or the Postmodern Novel (*Slaughterhouse V*) rather than the Historical Novel
- the Historical Novel: does not necessarily have to deal with the 'big' movements of history, or with ideological differences, or political abstractions

## 2 Women in Society

In these novels about women, marriage always seems to be presented in a negative light, regardless of the very different social contexts which the novels reflect.

By comparing and contrasting appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods**, and **relevant external contextual material** on women in society.

The following mark scheme should be applied in conjunction with the A2 2 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### AO1: Communication

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

## AO2: Methods

Shows understanding of:

Methods used to present marriage in *Jane Eyre*:

- **Characterisation:**

- Jane as a symbol of a new, modern type of strong independent womanhood, a feminist icon
- Jane's ability to support herself as a governess, independent of a husband
- Her insistence that she should be seen as Rochester's equal when he proposes marriage
- Jane's redemptive role vis-à-vis Rochester
- Rochester becomes a satisfactory marriage partner only when presented as vulnerable and dependent
- Bertha's role as a representation of the outcome of sexual excess, dirty, evil, dangerous, needing to be restrained and controlled
- St John Rivers as representation of the opposite extreme – coldly pragmatic and realistic
- Blanche Ingram's desire to secure a 'suitable' husband, marriage perceived as a commercial contract
- Rochester trapped into a marriage with Bertha for family advancement, similar to Blanche Ingram's view
- The 'happy ending' is offered to the reader, Rochester's sight partially restored, Jane is an heiress in her own right, they have children

- **Form and structure:**

- Jane's first person narration shifting between mature Jane and younger Jane;
- novel closely identifiable with its heroine
- improbable and highly patterned plot

- **Imagery and symbolism:**

- imagery used in presentation of marriage, e.g. images of imprisonment, fire imagery linked with Bertha, the destruction of Jane's bridal veil by Bertha, Thornfield destroyed by fires of passion compared with St. John's coldly rational proposal of marriage

Methods used to present marriage in *Wide Sargasso Sea*:

- **Characterisation:**

- Antoinette's interaction with 'the man'/'husband'/Rochester, Christophine, Annette, Mr Mason etc. to show her vulnerability, brittleness, insecurity, dependency, gradual decline
- his position in a patriarchal society
- Rochester's part in driving Antoinette mad, his lack of love, infidelity, hypocrisy and selfish motivation
- Annette's lack of success in marriage

- **Form and structure:**

- three-part structure moving from Coulibri estate in Jamaica in 1830s to honeymoon house in Granbois, Dominica, to the cold, dark attic of the 'Great House' (Thornfield) in England
- parts one and three from Antoinette's perspective, showing her sensitivity, loneliness, longing for love and understanding of her husband, her cultural hybridity; most of part two from husband's perspective
- structural relationship to *Jane Eyre*
- climax: the fire; Rhys' 'open' alternative to Bronte's ending

- **Imagery and symbolism:**

- fire, dreams, madness, obeah
- Antoinette is transformed by Rochester to Bertha, then to Marionette (a puppet)

Methods used to present marriage in *The Color Purple*:

- **Characterisation:**

- use of Celie as narrator and protagonist
- Celie's interaction with other characters e.g. Alphonso
- Celie presented on the same level as a cow when she's offered to Mr \_\_\_\_
- presentation of abusive males, e.g. Alphonso, Harpo
- disruption of traditional gender roles, e.g. Harpo's insecurity about his masculinity leading to his abusive behaviour to Sofia, Sofia's strength and defiance, Shug's assertiveness, sexual ambiguity in relationship between Celie and Shug
- presentation of strong female relationships as refuge, source of courage, means of resisting oppression and victimisation, e.g. Celie and Nettie, Sofia and her sisters, Shug's redemptive influence on Celie.

- **Form and structure:**

- movement towards triumph and affirmation of women's lives, e.g. Celie and Mr. Deen reconcile, Celie's achievement of independence of both Mr. Deen and Shug, reunion with Nettie
- use of letters e.g. Celie's letters to God show importance of having a voice;
- unspecific time and place to broaden novel's scope and make it more universal

- **Imagery and symbolism:**

- colour imagery, e.g. "the color purple"
- sewing and quilts symbolising diverse people coming together in unity; sewing no longer an unimportant women's pastime at the end, but an empowering source of economic independence for Celie
- women find solace in their ability to create, e.g. Folkspants Unlimited, Mary Ellen's singing

### AO3: Comparison and Response to other Readers

- offers opinion or judgment in response to the given reading of the text
- takes account of and examines the relationship between the key terms, e.g. "**novels about women**", "**marriage**", "**presented in a negative light**", "**very different social contexts**"
- 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 in these novels women and marriage are not necessarily presented in a negative light, regardless of the very different social contexts which the novels reflect**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

### AO4: Context

- **Literary/generic contexts of the novels relating to:**

- *Jane Eyre* as a nineteenth century English Gothic Romance/Bildungsroman
- *Wide Sargasso Sea* as an early twentieth century postcolonial realist novel
- *The Color Purple* as a late twentieth century realist epistolary novel

- **Social and economic contexts relating to presentation of:**

- patriarchy in all three novels
- class – social and economic conditions
- racism, e.g. position of the Creole in *Wide Sargasso Sea*, position of black women in white America in *The Color Purple*
- colonialism, e.g. effect of Emancipation Act of 1833 on Annette and Antoinette
- sexism – influence of Women's Movement on Rhys's and Walker's portrayal of women

## 3 The Outsider

The Outsider Novel is really a novel of social criticism and protest.

By comparing and contrasting appropriately selected parts of the two novels you have studied in this question, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods**, and **relevant external contextual material** on the nature of the Outsider Novel and the novel of social criticism and protest.

The following mark scheme should be applied in conjunction with the A2 2 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in answers. Reference should be made to some of the following points, and all other valid comments will be rewarded.

### AO1: Communication

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

### AO2: Methods

Shows understanding of:

Methods used to present the character of Hester Prynne in *The Scarlet Letter*:

- **Characterisation:**
  - Hester's social detachment and her reactions to her treatment by society, e.g. dignified stoicism; not asking for sympathy or help; contemplation and free-thinking
  - development in Hester's character and role



- interactions with other characters (e.g. Mrs Hibbins) showing Hester's independence and rebelliousness, and her refusal to acknowledge the community's right to punish her
- Hester's alienation enabling her to make acute observations about her community, particularly its treatment of women
- Hawthorne's mostly sympathetic tone in regard to Hester

- **Form and structure:**

- instability of the narrative voice, ambiguity
- Hawthorne's symbolic/allegorical method emphasising theme over action

- **Imagery and symbolism:**

- the scarlet letter
- the meteor
- Hester's situation between forest and town

Methods used to present the character of Meursault in *The Outsider*:

- **Characterisation:**

- complexity of Meursault's characterisation; his disarming honesty; his refusal to play society's games and conform to what he sees as society's illusions, lies and hypocrisies
- interaction with other characters, e.g. 'the Arab', Meursault's accusers, witnesses, jury – expressing sardonic contempt for society
- situation of the human in an absurd universe

- **Form and structure:**

- terse, flat, often disjointed first person narration from Meursault's point of view
- novel structured around the idiosyncratic nature of the narrator's consciousness

- **Language and imagery:**

- detached, neutral, laconic, precise style
- plain syntax, simple vocabulary, brief sentences, aphorism, description and musings
- repeated natural images, e.g. the sun, sea and wind

Methods used to present the character of Holden Caulfield in *The Catcher in the Rye*

- **Characterisation:**

- Holden as moral idealist: sensitive, troubled, intelligent
- Holden's interactions and relationships with others emphasising his isolation, unhappiness and disillusionment with American society
- Holden's use of teenage vernacular to increase the reader's identification with him and his criticisms of society: 'it made me puke'; 'she gave me a pain in the ass'; his use of hyperbole, suggesting his lack of proportion

- **Form and structure:**

- tragic-comic narrative of adolescent revolt
- the novel as a subjective, first-person narrative: Holden as narrator of his experiences and memories

- **Imagery and symbolism:**

- the 'catcher in the rye'; the ducks in Central Park; Holden's red hunting hat; the Museum of Natural History; Allie's fielder's mitt

### **AO3: Comparison and response to other readers' opinions**

- offers opinion or judgment in response to the given reading of the text
- takes account of and examines the relationship between the key terms, e.g. "Outsider Novel", "really", "novel of social criticism and protest"
- 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 these novels focus primarily on the experiences of Outsiders; that these novels focus on the Outsider's conflict with his/her society
- takes account of the key terms in the stimulus statement by exploring connections and comparisons between the novels as appropriate

**AO4: Context**

- generic context of the novels in relation to the presentation of both the outsider's perspective and the society she/he inhabits
  - The Scarlet Letter as a nineteenth century American romance
  - The Outsider as twentieth century Absurdist/existential fiction
  - The Catcher in the Rye as a twentieth century American realist novel
- literary context: the texts as novels of social criticism/protest
  - Hawthorne's criticism of the hypocrisy and oppressiveness of the Puritan community
  - Meursault's detachment from society; his rejection of conventional authority, beliefs and attitudes
  - Camus' questioning of the verdict of Meursault's trial
  - Meursault as victim of the cynical manipulations of the Prosecutor and the prejudice of society
  - Holden's experience and vision as a stern indictment of the phoniness, materialism, snobbery, injustice, callousness etc of American post-war society

#### 4 Childhood

Novels of childhood tend to become novels of social criticism rather than convincing accounts of the actual lives of children.

By comparing and contrasting appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **methods**, and **relevant external contextual material** on the nature of the novel of childhood and the novel of social criticism.

The following mark scheme should be applied in conjunction with the A2 2 Section B mark grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in answers. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1: Communication

Answers should contain:

- knowledge and understanding of the texts, with appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

**AO2: Methods**

Shows understanding of:

Methods used to present the experience of the child in *The Adventures of Huckleberry Finn*:

- **Characterisation:**
  - situation of the child separated from parents thrown back on his own resources in order to survive in an adult world of violence, corruption, venality, etc.
  - Huck as voice of authenticity in the novel
  - Huck's simple pragmatic morality
  - his role of witness to the corruption, foolishness, venality, gullibility, pretentiousness, cruelty, etc. in the society around him
  - his limitations as a moral centre – his inability to deal with abstract concepts or make moral choices or develop as a responsible moral being
- **Form and structure:**
  - use of the child's first person point of view (Huck's) – the voice of authenticity in the novel
  - contrast with other 'false' voices in the riverbank society, e.g. Tom Sawyer's, Sherpherdsons' and Grangerfords', evangelical preacher's, the conmen's (Duke's and King's), etc.
  - ironic gap between Huck's perceptions of the world and those of the author – especially in Twain's treatment of the racial theme
- **Language, including imagery and symbolism:**
  - Huck's language unaffected by conventional social valuations
  - humour deriving from Huck's descriptions – direct, factual, natural, spontaneous, literal-minded, judgment-free
  - satirical humour used in presentation of cynical exploiters such as King and Duke, and others

Methods used to present the child's experience in *The Bluest Eye*:

- **Characterisation:**
  - presentation of Pecola as victimised adolescent black girl obsessed by white standards
  - her interaction with other characters, e.g. Soaphead Church, Cholly Breedlove, the MacTeers, Yacobowski as focus of Morrison's social criticism
  - development of Claudia who comes to recognise the need to demystify white ideology and constructions of black femininity

- **Form and structure:**

- use of untitled prelude to establish idealised white world which contrasts with the reality of Pecola's family life
- use of Claudia MacTeer as narrator – her perspective of a nine-year old child combined with her adult retrospective view of events

- **Language, including imagery and symbolism:**

- white baby dolls and Shirley Temple films as models for young black American girls
- “a bluest eye” – Pecola's obsession with white standards of beauty and self-worth

Methods used to present the child's experience in *The Empire of the Sun*:

- **Characterisation:**

- Situation of the child separated from parents thrown back on his own resources in order to survive in an adult world of war, social upheaval, etc.
- development of Jim's character, e.g. his loss of innocence and maturation from child to man during WWII
- realisation of his capacity for ingenuity, courage, resilience, in face of separation, imprisonment, violence
- his abandonment of his innocent ideas about war (“an heroic adventure”) and more mature understanding of the brutality and futility of war, and of the nature of bravery and courage
- his exposure to cruelty which leads him to deeper understanding of its causes
- nature of his interactions with other characters, e.g. Basie, Frank, parents, Dr Ransome

- **Form and structure:**

- use of third-person narration focalised through the eyes of the 11-year old boy – Jim's observant, detached, ironic perspective

- **Language, including imagery and symbolism:**

- images of abandoned buildings, drained swimming pools – symbols of Jim's predicament and psychological state
- concluding image of a child's coffin floating in the stream as a symbol of futility and waste of war

**AO3: Comparison and response to other readings**

- 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. “**novels of childhood**”, “**tend to become**”, “**novels of social criticism**”, “**convincing accounts**”, “**the lives of children**”
- 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 statement: e.g. **that while novels of childhood may contain large elements of social criticism they may still offer convincing accounts of the lives of children**
- explores connections and comparisons between the novels as appropriate

**AO4: Context**

- **historical context of the novels in relation to (i) their presentation of the experience of children and (ii) their concern with social criticism**

*The Adventures of Huckleberry Finn*

- position of children in nineteenth-century American society, southern code of honour, ruthless entrepreneurial spirit, sentimental romanticism
- aspects of society which Twain was criticising, e.g. racism, parental neglect, violence, narrow Calvinism

*The Bluest Eye*

- position of children in African-American society, and American society more generally, in early 1940s
- aspects of society which Morrison was criticising, e.g. racism, black self-hate, sexual abuse, parental neglect

*The Empire of the Sun*

- position of children in privileged English expat communities in China in 1941, and later the position of children in Japanese detention and prison camps in China during WWII
- aspects of society which Ballard criticises, e.g. violence, destruction and cruelty of war

- **literary context of the novels in relation to (i) their presentation of the experience of children and (ii) their concern with social criticism**

- *The Adventures of Huckleberry Finn* as a nineteenth-century American Realist novel
- *The Bluest Eye* as a twentieth-century African-American Realist Novel
- *The Empire of the Sun* as a twentieth-century semi-autobiographical English Realist Novel

