



Rewarding Learning

**ADVANCED
General Certificate of Education
2014**

English Literature

Assessment Unit A2 2

assessing

The Study of Prose – Theme based

[AL221]

FRIDAY 16 MAY, MORNING

**MARK
SCHEME**

Internal Assessment Matrix for A2 2: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>
Band 1 (a) 0–13 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> shows very little understanding of the extract or ability to write about it 	
Band 1 (b) 14–22 <i>GENERAL</i>	<ul style="list-style-type: none"> communicates broad or generalised understanding of the extract writes with very little sense of order and relevance and with limited accuracy 	
Band 2 23–29 <i>SUGGESTION</i>	<ul style="list-style-type: none"> communicates basic understanding of the extract conveys basic ideas with a little sense of order and relevance, using a few appropriate examples [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery), tone, form and structure – with basic understanding [suggestion of methods] occasionally comments on identified methods
Band 3 30–35 <i>EMERGENCE</i>	<ul style="list-style-type: none"> communicates limited understanding of the extract conveys ideas with limited sense of order and relevance, using a limited range of appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> identifies a limited range of aspects of language (including imagery), tone, form and structure – with limited understanding offers limited comment on identified methods [emergence of methods]
Band 4 36–41 <i>SOME</i>	<ul style="list-style-type: none"> communicates some understanding of the extract conveys some ideas with some sense of order and relevance, using some appropriate examples writes with some accuracy, using some literary terms 	<ul style="list-style-type: none"> identifies some aspects of language (including imagery), tone, form and structure makes some comments on identified methods
Band 5 42–47 <i>COMPETENT</i>	<ul style="list-style-type: none"> communicates competent understanding of the extract conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure explains in a competent way how these methods create meaning
Band 6(a) 48–54 <i>GOOD</i>	<ul style="list-style-type: none"> communicates a good understanding of the extract conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure explores in good detail how these methods create meaning
Band 6(b) 55–60 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 	

English Literature 2014

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 narrative point of view, structure, language (including imagery) and tones shape literary meaning (AO2)
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3)
- 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: Close analysis of an extract from a post-1990 novel

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.

4 Assessment Objectives for A2 2

(a) AO1 articulate 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 uses narrative points of view, structure, language (including imagery) and tones 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 accurate 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 paper as a 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 AO1 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

Answer **one** question in this section.

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

By close analysis of extract **1** printed in the accompanying Resource Booklet, taking account of **narrative methods** – narrative point of view, structure, language (including imagery) and tones – show how effective you think O’Brien has been in presenting the effects on the individual soldier of the experience of Vietnam.

The extract begins on page 170 with the words “The young soldier was trying hard not to cry” and ends on page 173 with ‘... the letter to Kiowa’s father’.

The following mark scheme should be applied in conjunction with the A2 Section A Mark Band 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:

- **Narrative point of view**
 - third person narration focalised through the older soldier Lieutenant Jimmy Cross, including Jimmy Cross’s imaginative adoption of the boy’s point of view in this recollection of the night of Kiowa’s death
 - Jimmy’s sense of guilt and hurt displaced onto the young soldier he accosts

- **Structure**

spatial organisation

- begins with unidentified location which turns out to be “the field of shit”, the site of Kiowa’s death, to which both Jimmy Cross and the young soldier have returned

temporal organisation

- opens on a specific point in the past with Jimmy Cross watching the young soldier, then moves further back into the past to the moment of Kiowa’s death, then returns to the point in the past when Jimmy Cross speaks to the young soldier
- retrospective narration attempting to deal with trauma of war

textual organisation

- Jimmy Cross’s detailed observation of the young soldier, his imaginative and compassionate identification with the young man’s terrible experience, his brief conversation with the young soldier, and finally his retreating in space and time from him to finish the letter he is writing in his head

- **Language (including imagery) and tone**

- language of precise, detailed careful observation and physical sensation
- short, simple repetitive sentences giving impression of registering details directly, emphatically and spontaneously
- use of direct speech and sensory language, including synaesthesia (“The voice was ragged and clotted up”), to add vividness and immediacy to recollection, and to heighten for the reader the effects on the individual soldier of the experience of Vietnam
- contrast between Jimmy’s matter-of-fact, tight-lipped, paternal tone and the boy’s broken, distracted speech, and agitated movements

2 Women in Society: *The Illusionist*

By close analysis of extract 2 printed in the accompanying Resource Booklet, taking account of the **narrative methods** – narrative point of view, structure, language (including imagery) and tones – show how effective you think Johnston has been in presenting Stella’s struggle to manage the demands of her personal relationships and her career.

The extract begins on page 99 with the words ““You’re sure this is what you want?”” and ends on page 103 with “Ultimate happiness. Achieving dreams. Someone’s got to give.”

The following mark scheme should be applied in conjunction with the A2 2 Section A Mark band 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:

- **Narrative point of view**
 - Stella’s first person narrative point of view reveals her true thoughts and her inner struggle to manage the conflict between the claims of personal relationships and career
 - though the narration belongs to Stella, her voice tends to be subordinated to the voice of others, not just Martyn’s, but even Bill’s
- **Structure:**
spatial organisation
 - contrast between Stella’s location in a domestic setting at the beginning of the extract and her subsequent relocation to a restaurant setting, suggesting her momentary freedom from the domestic sphere qualified though it is by the continued pressure of Martyn’s demands

temporal organisation

- abrupt shift from Stella at home to Stella in the restaurant, marked by the break in the text, suggesting the stark polarity between the claims of personal relationships and career which Stella struggles to manage

textual organisation

- extensive use of dialogue to present the opposing forces confronting Stella (the claims of personal relationships and career), first in the character of Martyn who is manipulative and pressurising, then Bill who is accommodating and liberating

- **Language (including imagery)**

- Stella's tentative, hesitant attitude to Martyn revealed in extensive use of ellipsis ('This is the day . . . you know . . . I have to tell him that I . . .') contrasting with the more fluent style of her conversation with Bill
- her use of modal verbs ("I have to", "I ought to") in conversation with Martyn demonstrates her submissiveness, contrasting with Bill's interrogation of her sense of obligation and his attempt to activate her self-belief
- contrast between Bill's attitude and that of her husband ironically reveals more understanding and intimacy from her employer than from her husband

- **Tones**

- dialogue given to husband is clipped, assertive, aggressive on occasion
- the woman's more hesitant, placatory, apologetic tone revealing her lack of confidence and her submissive role in the marriage
- Bill's dialogue amusing, kind, sensitive, open in contrast to Martyn's more formal, stilted tone

3 The Outsider: *The Butcher Boy*

By close analysis of extract 3 printed in the accompanying Resource Booklet, taking account of the **narrative methods** – narrative point of view, structure, language (including imagery) and tones – show how effective you think McCabe is in writing about the outsider Francie Brady and his relationship with the Nugent family.

The extract begins on page 51 with the words “Then off went Philip waddling with the bread with her beside him in the headscarf” and ends on page 54 with “Detective Inspector Philip Nooge of the Yard here”.

The following mark scheme should be applied in conjunction with the A2 2 Section A Mark Band 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:

- **Narrative point of view:**
 - retrospective narrative focalised through the point of view of the young Francie Brady indicating his grotesquely distorted view of the Nugent family
 - the adult Francie’s inability to recognise the reality of the situation and his relationship with the Nugents
 - no speech marks to indicate others’ speech: others’ speech absorbed (as **free indirect speech**) within Francie’s speech, indicating his inability to distinguish between internal and external reality

- **Structure:**
 - spatial organisation
 - spatial organisation offers a tableau of insiders and outsider: Francie is outside looking through the Nugents' living room window, observing the trappings of middle-class Irish life. Then the tableau breaks and the outsider attempts to invade the insider's space: most of the extract is set on the Nugents' doorstep and partly in their hall
 - temporal organisation
 - an unbroken temporal sequence suggesting Francie's intense absorption in the moment when the relationship with the Nugent family reaches a new level of distress for Mrs Nugent
 - textual organisation
 - unstable text in which Francie dramatises himself in a way which confuses past and present, reality and fantasy, indicating the contrast between the normality of the Nugents and the derangement of the outsider
 - textual organisation relies not only on Francie's words but also on patterns of action which indicate gradual invasion of the Nugents' private space – looking in, foot in the door, pig impersonations in the hall
 - large slabs of text with few punctuation markers indicate Francie's disordered, confused thought processes in his engagement with the Nugents
- **Language (including imagery):**
 - colloquial language, e.g. "the big briar stuck in his gob" used to present Francie, the outsider's less privileged social background
 - McCabe's use of misplaced speech and gesture (Francie's inappropriate register, threatening foot in the door) which indicate his total inadequacy
 - speech of others, such as Mrs Nugent and Philip, is subordinated to relatively minor roles in Francie's mental landscape, indicating his self-absorption and inability to deal with the claims of others
 - Francie's assumption of their voices, dialects and roles indicates his lack of stable identity and consequent difficulty in relating to others
 - McCabe writes Francie's language in tragicomic vein: tragic in the pathos aroused by Francie's longing for acceptance by the Nugents, comic in the misconceived way he tries to achieve acceptance
 - dramatic irony in the gap between Francie's understanding of the situation and that of the reader
- **Tones:**
 - McCabe's combination of politeness and menace in Francie's engagement with the Nugents
 - Mrs Nugent's withdrawn, suspicious, defensive tone.

4 Childhood: Paddy Clarke, Ha Ha Ha

By close analysis of extract 4 printed in the accompanying Resource Booklet, taking account of the **narrative methods** – narrative point of view, structure, language (including imagery) and tones – show how effective you think Doyle has been in writing about childhood experience.

The extract begins on page 232 with the words “I’d stayed awake all night.” and ends on page 235 with “Maith thú”.

The following mark scheme should be applied in conjunction with the A2 1 Section A Mark band 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:

- **Narrative point of view:**
 - first person point of view of ten-year-old Dublin boy
- **Structure:**
 - spatial organisation
 - Paddy’s bedroom/outside parents’ bedroom door, shifting abruptly to Donnelly’s farm, then to school, then headmaster’s office: abrupt shifts through various locations suggest the restlessness and almost hallucinatory tiredness of Paddy’s mental state which has been caused by his anxiety at the incipient family breakdown
 - temporal organisation
 - temporal organisation is deliberately blurred: shift from Paddy’s recollection of his teacher’s remarks about his tiredness in class to Paddy’s explanation of his exhaustion which takes

- the form of a kind of dream sequence ending with him waking up in the teacher’s office
- abrupt spatial and temporal shifts convey disorientation of the anxious, confused and tired child

textual organisation

- disjointed and confused narration, consisting mostly of Paddy’s hyper-vigilant notation of every sound or sign, his drifting stream of consciousness, and brief dialogue with Sinbad and headmaster, reflecting associative, fluid thoughts of a tired child
 - contrast between child’s intense private anxieties and the routines of the external world of home and school
 - sudden childish distractions and digressions such as the comically intrusive memory of the cock on Donnelly’s farm
- **Language (including imagery):**
 - short, simple sentences – child’s vernacular – often concentrating on insignificant details rather than on the serious situation whether through displacement or lack of full awareness
 - concentration on precise details of immediate, sensory experience – sounds, smells, colours, textures: “The tap. The swush of the toothbrush; she used a blue, him a red, me and Sinbad smaller green and red ones, me the red”; “I could smell the paper and the desk”
 - child’s self-conscious fascination with the sound of words, e.g. “Mushing their huskies”
 - disjointed series of images and vague recollections representing child’s daydreaming about Rhodesia and Canada
 - Paddy’s imagining himself in both heroic military terms (“I was on guard”, ‘Mission accomplished’) and religious terms (“Like St Peter when Jesus was in the garden”, “The cock crew”)
 - comic disfunction between Paddy’s semi-conscious, meandering thoughts of cowboys and eskimos, and his abrupt return to the real world of books, maps, teacher, dirty floor
 - **Tones:**
 - tragicomic: tragic sense of underlying trauma (break-up of the family) and comic actions of the child attempting to deal with the situation (protective vigil resulting in falling asleep in class)

Internal Assessment Matrix for A2 2: Section B

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

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison/ Argument</i>	AO4 <i>Context</i>
Band 5 42–47 <i>COMPETENT</i>	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure explains in a competent way how these methods create meaning 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts addresses key terms in a competent manner offers a competent consideration of the question and reaches a competent personal conclusion offers competent reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question
Band 6(a) 48–54 <i>GOOD</i>	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure explores in good detail how these methods create meaning 	<ul style="list-style-type: none"> comments well on similarities and differences between texts offers balanced treatment of the two novels addresses key terms well offers consideration of the question and reaches a good personal conclusion offers good reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question
Band 6(b) 55–60 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 			

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 question directive.

3 Assessment Objectives for A2 2

(a) AO1 articulate critical 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 no specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of **41**. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only limited external contextual information cannot be rewarded beyond a mark of **47**. “Limited” contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

(d) AO3 respond to a stimulus statement which expresses a particular reading of the two novels by constructing a coherent and cogent argument.

(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, in this unit, that equal attention be given to each novel.

6 Length of Answers

In A2 2, 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 may 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

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

The war novels you have studied show the impossibility of a just war.

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 information** on ideas about a just war.

The following mark scheme should be applied in conjunction with the A2 2 Section B Mark Band 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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present the theme of war in *The Red Badge of Courage*

- **Characterisation:**
 - Crane's focus is on the individual psychology of a raw recruit, and on Henry's character development, not on moral or political arguments about the justice of war, though the human cost of war is fully acknowledged
- **Form and structure:**
 - third-person narrative combining Henry Fleming's and the narrator's consciousness: Crane concerned with presenting the individual soldier's experience of the horror and terror of war, i.e. limited perspective on the question of just war

- fragmented structure – a discontinuous succession of vivid, photographic images focusing on the realities of scenes of battle: focus on immediate experience limits consideration of the just war
- circular structure suggesting lack of progress, senselessness, futility of war
- **Language, Imagery and Symbolism:**
 - vivid images of scenes of battle, carnage, fear, decay and disintegration, e.g. horrific image of dead soldier in the ‘chapel of trees’: provides elemental context for consideration of just war
 - images of indifferent nature, e.g. red sun setting after Jim Conklin’s death: provides elemental context for consideration of just war

Methods used to present the theme of war in *Farewell to Arms*

- **Characterisation:**
 - Hemingway’s focus is on the individual, Frederic Henry, and his experience of World War I on the Italian front, not on moral or political arguments about the justice of war, though the human cost of war is fully acknowledged
 - Frederic Henry’s interactions with Rinaldi, priest, Catherine, Gordini, Manera, Ettore, Bonello, Aymo, military police, etc. to highlight the realities of war, e.g. futility (‘nada’), boredom, dreariness, emptiness, weariness, loyalty to other soldiers, fear, breakdown of discipline, chaos, summary execution, darkness, desertion: realities of war obliterate any sense of just war
 - Henry as “Code Hero” is devoted to concrete particulars and suspicion of abstractions such as “honour” and “duty”, therefore sees the war as desecration and waste, not as a just war
- **Form and structure:**
 - first person narration creating sense of immediacy and readerly identification with the character: like Crane, Hemingway’s interest is not in exploring the justice of the war in moral or political terms, but in presenting the individual soldier’s experience of war as a desecration of the life-force
 - interplay of the war story and the love story to present a comprehensive image of defeat and a general sense of the senselessness and futility of life, which negates any sense of just war
- **Language, Imagery and Symbolism:**
 - simple, straightforward, unembellished style characterised by journalistic precision and vivid images in descriptions of scenes of battle, death, destruction: realities of war obliterate any belief in the possible justice of the war
 - emphasis on facts and sensations, and rejection of abstractions, whether patriotic or political, in presenting realities of war, which serve to obliterate any belief in the possible justice of the war
 - irony: juxtaposition of images of fertility and life against those of death and defeat in Chapter 1 and throughout: presentation of war as desecration of the life-force obliterates any belief in the possible justice of the war

Methods used to present the theme of war in *Slaughterhouse V*:

- **Characterisation:**
 - Vonnegut’s focus is on the individual psychology of Billy Pilgrim, and the effects of his experience of World War II, especially the bombing of Dresden, which negates any sense of just war (though it represents a limited perspective on the question of the justice of the war)
 - Billy Pilgrim’s interactions with other characters to highlight his perceptions of the realities of war and struggle to make sense of life after his experience of Dresden negate any sense of just war

- Billy’s adoption of the Tralfamadorian attitude as the only way he can cope with his memory of the realities of war negates any sense of just war
- **Form and structure:**
 - Billy’s trauma narrative with its random, fragmented timeline constantly circling the horror of Dresden negates any sense of just war (though it represents a limited perspective on the question of the justice of the war)
 - Vonnegut adopts form and structure of Tralfamadorian novel discussed in Ch. 5: consists of urgent, discrete messages describing scenes and situations with no obvious relationship among them, no beginning, middle or end, but rather a quick succession of snapshots zigzagging forward and backward through Billy’s life – jumps are confusing but give force to experiences of horror and negate any sense of just war
 - sheer number of random acts of violence and death adds up to an emotional weight like that of the Tralfamadorian novel described in Ch. 5, and negates any sense of just war
 - novel of mixed means: repeated breaking of narrative frame, Vonnegut’s own appearance, use of quotations from factual war reports, drawings, etc. suggest the struggle to make sense of the disorientating memory of the realities of war and dispersal of any sense of just war
- **Language, Imagery and Symbolism:**
 - image of the slaughterhouse and other images of the Dresden bombing negate any sense of just war
 - ‘So it goes’ follows every mention of death, equalising all of them, and negates any sense of just war
 - novel’s culminating message contained in the nonsensical sounds of the bird: ‘poo-tee-weet?’ negating any sense of just war
 - irony used to highlight senselessness of war, e.g. trained infantry scouts are killed, but not the untrained Billy and Ronald Weary: negates any sense of just war
 - use of language and imagery of science fantasy negating any sense of just war

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. **“the war novels you have studied”, “deny the possibility”, “a just war”**
- 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 on the realities of war from the point of view of the individual soldier does not necessarily mean they deny the possibility of a just war**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Thematic context on ideas about a just war**
 - causes: wars motivated by rage or to exercise power or to obtain material gain might be considered “unjust wars”; wars to protect innocent life in imminent danger, to repel invasion (self-defence), to correct suffered wrong may be considered “just wars”
 - authority: wars carried out to secure dictatorships, such as Hitler’s regime might be considered “unjust wars”; wars initiated by a just political authority which represents the will of its people, might be considered “just wars”; wars initiated by religious authorities (crusades, Jihad) may be considered either “just” or “unjust” depending on historical, racial, religious and political perspective
 - means: wars using disproportionate measures such as WMD, or attacking innocent civilians (indiscriminate bombing of Dresden) might be considered “unjust wars”; wars declared as last resort (military necessity), giving fair treatment to prisoners and wounded, and conducted in accordance with the Geneva Convention might be considered “just wars”

2 Women in Society

Each of the novels you have studied reflects the view of its society that women were inferior to men.

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 information** on the position of women in the societies relating to each of these novels.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band 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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present the theme of the women in society in *Jane Eyre*

- **Characterisation:**
 - Jane's interactions with others, showing her stereotypical role as governess, i.e. an educated woman in a subservient position which precluded marriage
 - Jane's contrasting interaction with, for example, Rochester and Rivers, where she is shown breaking free of the stereotype
 - Jane as a symbol of a new, modern type of strong independent womanhood, a feminist icon, e.g. her attitude to Blanche Ingram and her mother, her insistence that she should be accepted as Rochester's equal
 - Jane presented as a kind of fairy-tale character, a Cinderella; her position as a "poor relation" stressed at the beginning of the novel; her ability to transcend circumstance may be seen as wishful thinking in light of her social circumstances

- development of Jane’s character showing her progression from victim to triumphant heroine partly as a result of her force of personality, partly as a result of changes in external circumstances
- **Form and structure: *Jane Eyre***
 - Jane’s first person narration aligns the reader with the process of Jane’s transformation from victim to heroine
 - plot reliance on improbable coincidences (the will, Rochester’s blindness) which are used to effect Jane’s transformation from victim to heroine
 - happy ending may be perceived as inappropriate, as it does not reflect the social conditions of the time at which the novel is set
- **Language – including imagery – and symbolism: *Jane Eyre***
 - fire – symbol of female passion and hysteria which in the view of patriarchal society had to be contained; and of female rebellion and destructiveness against patriarchal oppression
 - the Red Room – symbols of female imprisonment by male patriarchy
 - storms (lightning which destroys the oak tree on the eve of Jane’s wedding) – symbols of the danger facing females who defy convention

Methods used to present the theme of the women in society in *Wide Sargasso Sea*

- **Characterisation:**
 - Antoinette’s interactions with “the man”/“husband”/Rochester, Christophine, Annette, Mr Mason etc. to show her vulnerability, brittleness, insecurity, dependency, gradual decline; Rochester’s part in driving Antoinette mad, his lack of love, hypocrisy and selfish motivation based on material considerations, reflecting the victimising gender relationships of his time
 - Annette’s presentation as a victim of a patriarchal society
- **Form and structure:**
 - three part structure moving from colourful, exotic Coulibri estate where Antoinette experiences at least some security to second part in honeymoon house at Granbois presented from Rochester’s point of view. The third part moves to the cold, dark attic of Thornfield where Antoinette loses both home and identity, seen in her change of name and her imprisonment
 - structural relationship to *Jane Eyre*: *Jane Eyre* focuses on transformation of victim to heroine while *Wide Sargasso Sea* focuses on female victimhood
 - climax: symbolism of the fire which may be either real or imagined, deliberate or accidental, signifying either Antoinette’s fatalistic acceptance of her victimhood or her rebellious refusal to accept her victimhood
- **Language – including imagery – and symbolism:**
 - strong emphasis on fertility in descriptions of landscape suggesting female potentiality
 - comparison of the loss of Coulibri to the loss of Eden used to emphasise feelings of vulnerability experienced especially by Antoinette and Annette
 - violent and aggressive imagery, e.g. the burning of the parrot used to present the destruction of the old order of Coulibri and the plight of the victims who survive

Methods used to present the theme of women in society in *The Color Purple*

- **Characterisation: *The Color Purple***
 - Celie’s interactions with Mr ___ confer less value on her than the cow which forms part of her marriage settlement
 - use of Shug as catalyst in the process of Celie’s transformation from victim to independent woman
 - interaction of Sofia and Harpo takes the form of a reversal of male/female, oppressor/victim roles

- development of a network of female characters who provide each other with mutual support and encouragement
- **Form and structure: *The Color Purple***
 - movement towards triumph and affirmation of women's lives, e.g. Celie and Mr ___ reconcile, Celie's achievement of independence from both Mr ___ and Shug, reunion of Celie and Nettie; all may be seen as lacking in realism and therefore not an accurate reflection of the social conditions of the day
 - sudden shift from USA to Africa used to extend the exploration of female sisterhood in very different social context
- **Language – including imagery – and Symbolism: *The Color Purple***
 - colour imagery, e.g. 'the color purple' with its suggestions of royalty, nobility, vitality, used in connection with affirmation of female power, emancipation, sisterhood, natural beauty
 - 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 and a method of escaping her role in her society; may be seen as an inaccurate reflection of the social conditions of the time

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. "**each of the novels**", "**reflects**," "**view of its society**", "**women**", "**inferior**"
- 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 some female characters are shown to have the strength of character to overcome their circumstances and refuse the role assigned to them by the society in which they live, e.g. Jane Eyre, Shug Avery, Christophine**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Social and economic contexts relating to position of women in these novels**

19th Century English social and economic conditions and position of women in society (*Jane Eyre*)

- patriarchy: male dominance affecting education, property rights, gender roles within marriage; linked with Christianity as support and sanction
- class: strict divisions governing marriage, career opportunities, social contacts, social mobility

19th Century English social and economic conditions and position of women in society (*Wide Sargasso Sea*)

- patriarchy: male dominance affecting property rights, gender roles within marriage
- class: strict divisions governing marriage, child rearing, career choice
- colonisation: effect of Emancipation Act of 1833 which undermined the power and privilege of the Creole landed class

20th Century African-American social and economic conditions and position of women in society (*The Color Purple*)

- patriarchy: male dominance affecting property rights, marriage
- class: levelling effect of racism which consigned all black people to inferior class positions
- race: the abuse which black men suffered at the hands of white America carried over into the abuse which black men meted out to black women in order to assert their own authority

3 The Outsider

The outsider who chooses to reject society loses our sympathy, whereas the outsider who is rejected by society gains our sympathy.

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 information** on the nature of the outsider.

The following mark scheme should be applied in conjunction with the A2 2 Section B Mark Band 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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present Hester as an outsider in *The Scarlet Letter*

- **Characterisation (the following points may be used to form an argument about the reader's sympathy for Hester):**
 - Hester's interaction with the Puritan fathers and townspeople: she is rejected and imprisoned, chooses herself to live between town and forest, becomes an advisor and leader for women in the area; in all these roles (victim, non-conformist, "prophetess" of the new society, freethinker) it may be argued that she is a sympathetic character
 - Hester's interaction with Dimmesdale: her adultery may alienate readers, while her refusal to conform to harsh patriarchy or to disavow her love for Dimmesdale, may gain sympathy
 - Hawthorne's presentation of Hester as a symbol of the artist: she chooses to defy patriarchal society by dressing up the scarlet A in the same way as the narrator in the "Custom House" "dresses up" the outline of the story he finds in Surveyor Pue's pages gaining sympathy for her skill and courage in transforming her identity and role in society

- development of Hester: she incorporates various contradictory roles (victim, good puritan who feels guilty for her sin, defiant nonconformist, artist, “prophetess” of the new society, potential revolutionary and freethinker) gaining sympathy for her adaptability, resilience, courage, complex feelings about and understanding of her situation
- Hester symbolically located between town and forest, i.e. she doesn’t completely reject either society or the forest, nor does she completely accept either of them; from the point of view of the Puritan town she is a sinner and a criminal, while from the point of view of the forest, i.e. natural law, her sexuality, femininity and instinctual life are blessed (“The Flood of Sunshine”)
- **Form and structure (the following points may be used to form an argument about the reader’s sympathy for Hester):**
 - first person narrative point of view which at times is close to Hester’s point of view gaining sympathy for her; at other times more removed from her point of view guiding readers towards a more critical view of her
 - Hawthorne’s use of a symbolic method allows for multiple interpretations (as opposed to the fixed meaning which Puritans favour) encouraging a more flexible reading of Hester’s sin, which tends to gain our sympathy
- **Language – including imagery – and Symbolism (the following points may be used to form an argument about the reader’s sympathy for Hester):**
 - early images used in the description of Hester’s first appearance suggest her affinity with nature (the rosebush) and her resistance to patriarchal authority (her physical resistance to the town beadle when she is being freed from prison) may be expected to earn the reader’s sympathy
 - symbolism of the “Flood of Sunshine” which makes it seem that the relationship between Hester and Dimmesdale has nature’s blessing may help to gain sympathy for Hester even though she is an adulteress
 - imagery used to describe Hester wandering in the “dark labyrinths of mind” suggests Hawthorne’s distrust of free thought and may guide the reader towards taking a more critical view of Hester
 - images of prison and scaffold emphasise the harsh world of the Puritans and enable the reader to feel sympathy for Hester who wishes to distance herself from this primitive social order
 - image of the “serpent in a hole” used to describe Hester’s guilty feelings of love for Dimmesdale indicates someone whom the reader can sympathise with for having to suppress powerful feelings of love and desire which transgress the Puritan code

Methods used to present Holden as an outsider in *The Catcher in the Rye*

- **Characterisation (the following points may be used to form an argument about the reader’s sympathy for Holden):**
 - Holden’s interactions with others, showing a range of characteristics from neediness and immaturity to offensiveness and extreme perceptiveness: these interactions are likely to evoke mixed responses
 - ironic gap between Holden’s presentation of himself and the writer’s presentation of Holden which emphasises his contradictoriness, lying, exaggeration, aimlessness, passivity – qualities which are unlikely to gain reader sympathy
 - character development: Holden finally comes to a mature understanding that he cannot always be a “catcher”, i.e. he comes to a recognition of his own, and his society’s limitations
- **Form and structure (the following points may be used to form an argument about the reader’s sympathy for Holden):**
 - first person narration from the point of view of a disturbed adolescent who is therefore an unreliable narrator; this may evoke mixed responses in the reader

- the novel plays with the “rites of passage” structure, departing from the conventional denouement by denying the protagonist development and resolution and instead reveals that he is in a psychiatric hospital: this may evoke mixed responses, e.g. is he a misunderstood victim of trauma (inviting sympathy) or is he responsible for his own fate as a result of his wholesale rejection of society (therefore losing sympathy)?
 - ironical structure: reader sees more than Holden and therefore remains at a distance from him
- **Language – including imagery – and Symbolism (the following points may be used to form an argument about the reader’s sympathy for Holden):**
 - Holden’s use of hyperbole suggests his lack of proportion which may turn some readers against him
 - symbolism of Holden wearing his red hunting hat the wrong way round indicates his rejection of society which may evoke mixed feeling in the reader: sympathy with his rebelliousness, loss of sympathy for his ridiculousness
 - symbolism of Allie’s baseball mitt: the reader sympathises with Holden’s grief and trauma, but loses sympathy with his obsessiveness
 - symbolic allusion to “catcher in the rye” (a mishearing of the Burns poem) evokes mixed feelings: sympathy for Holden’s caring and protective attitude, especially towards Phoebe, loss of sympathy for his lack of realism and obsessiveness

Methods used to present Meursault as an outsider in *The Outsider*

- **Characterisation (the following points may be used to form an argument about the reader’s sympathy for Meursault):**
 - Meursault’s interactions with the judge show his deliberate rejection of social institutions which may evoke mixed responses: sympathy with his rejection of corrupt and hypocritical social institutions, loss of sympathy with his attitude towards his crime
 - contrast between characters who represent social conformity such as the judge and the priest, and Meursault’s character which is defined by physical sensations and appetites, not by social relationships, ideas and abstractions, and who must therefore be judged in the light of the existentialist notion of heroism: may generate ambivalent feelings towards Meursault
 - Meursault’s interactions with Marie show his rejection, not just of society, but of humanity, and are therefore likely to alienate the reader
 - Meursault’s interactions with the old man and his dog highlight Meursault’s cold indifference to suffering and desolation
 - Meursault’s interactions with the priest and residents in the home highlight Meursault’s cold indifference to his mother’s death (losing him sympathy) and his refusal to show the signs of grief expected and demanded by society (gaining him sympathy) – an ebb and flow of sympathy and antipathy
- **Form and structure (the following points may be used to form an argument about the reader’s sympathy for Meursault):**
 - terse, flat, often disjointed first person narration from Meursault’s point of view indicates the speaker’s emotional deadness and lack of social relationship: evokes mixed responses – sympathy with his desire for authenticity, loss of sympathy with his lack of emotion
 - Camus uses two-part structure but without showing any character development, which may evoke mixed responses: sympathy with Meursault’s steadfast desire for authenticity, loss of sympathy with his lack of character development
- **Language – including imagery – and Symbolism (the following points may be used to form an argument about the reader’s sympathy for Meursault):**
 - detached, neutral, laconic, precise style which may indicate lack of feeling (and hence a withholding of sympathy) or a refusal to go beyond what can be truly known and felt (thus generating sympathy)
 - repeated natural images of blinding sun and harsh wind indicate the elemental realities which are all that Meursault recognises as determinants of his actions: may evoke mixed responses

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. “**Outsider**”, “**chooses to reject society**”, “**loses our sympathy**”, “**rejected by society**”, “**earns our sympathy**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the choice to reject society may be made on good grounds without forfeiting our sympathy**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Thematic context relating to the nature of the Outsider**

Social factors:

- 17th Century Puritan attitudes to women, adultery (*Scarlet Letter*)
- 20th Century corruption and hypocrisy in the spheres of the church, the law, attitudes to marriage and death (*The Outsider*)
- 20th Century consumerism, militarism, hypocrisy (“phoniness”), popular culture (*Catcher*)
- 20th Century intolerance of those on the margins of society, e.g. the poor, alcoholic, mentally ill (*Butcher Boy*)

Personal and psychological factors:

- desire to protect personal integrity and independence
- desire to escape oppression
- desire to make a public stand against the evils of society
- desire for vengeance against society (*Butcher Boy*)
- teenage rebelliousness (*Catcher*)
- guilt and/or defiance (*Scarlet Letter*)

4 Childhood

Each of the novels you have studied exaggerates its society's victimisation 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 information** on attitudes to children in these societies.

The following mark scheme should be applied in conjunction with the A2 2 Section B Mark Band 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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

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

- **Characterisation**
 - Huck's interactions with Pap, Widow Douglas, Miss Watson, Jim, Grangerfords and Shepherdsons, King and Duke, Jane Wilks, etc. to show victimisation/resistance to victimisation
 - counterpoint of Huck's essential innocence against representatives of an adult world who are abusive, corrupt, venal, racist, violent, scheming, etc.: the contrast accentuates his vulnerability to victimhood
 - Huck's interactions with Pap, Widow Douglas, King and Duke, Mrs Loftus, etc. to show his cunning, adaptability, use of disguise and impersonation, taking sudden flight as means of avoiding being victimised
 - conflict between Huck's "good heart" and his "deformed conscience" which has been shaped by the racist society in which he lives: illustrates how Huck attempts to resist becoming a victim of his society's racist attitudes

- **Form and structure:**
 - Huck's first person "child's eye" narrative point of view – reflecting aspects of both his victimhood and resistance to victimhood
 - picaresque, fragmented structure reflecting various aspects of the child's victimhood/resistance to victimhood
 - circular structure, with Huck at the end 'lighting out for the territory', determined to continue resisting society's victimising influences
- **Language, Imagery and Symbolism:**
 - central image of Huck and Jim on the raft, momentarily escaping the pressures of society that threaten to make victims of both of them
 - Huck's direct, factual, natural, literal-minded, judgment-free language used as satirical vehicle to highlight aspects of his society and determination to avoid becoming its victim, e.g. the greed and exploitativeness of the King and Duke, the absurdity of the southern code of honour (feud between the Grangerfords and Shepherdsons), the abusiveness of Pap, religious hypocrisy of America's slave-holders

Methods used to present the child in *The Bluest Eye*

- **Characterisation:**
 - Pecola's interaction with her parents Cholly and Pauline Breedlove, Geraldine and Junior, Soaphead Church, Mr Yakobowski etc. to illustrate victimisation, especially her self-loathing and obsession with white standards of beauty which black children internalise from the adult world (both black and white), her experience of parental abuse and neglect, her eventual madness
 - contrasting characterisation and interactions of Claudia MacTeer, showing her resistance to victimisation in recognising 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 ironically with the realities of Pecola's family life in which she is a pathetic victim
 - use of Claudia as narrator (her perspective of a nine-year-old child combining with her adult retrospective view of events) to express child's resistance to society (black and white) in refusing the preordained role of victim
- **Language, Imagery and Symbolism:**
 - Pecola's repeated reference to the image of "a bluest eye", symbol of her victimisation by white society
 - Claudia's contemptuous reference to white baby dolls and Shirley Temple films, indicating her resistance to the influence of white popular culture on children and refusal of the role of victim prescribed by society (black and white)
 - opening images of barren land and the ironic symbolism of the seeds referring to Pecola's stillborn child used to emphasise her role of victim in both domestic and larger racial terms

Methods used to present the child in *Empire of the Sun*:

- **Characterisation:**
 - Jim's interactions with parents, Basie, Dr Ransome, etc. to highlight ways in which he is victim of the strange, confusing, violent adult world in which he finds himself
 - Jim's interaction with Basie and other adult inmates of the camp used to highlight childhood resourcefulness, inventiveness, resilience, pragmatism, willingness to cooperate and help others, survival instinct, self-reliance in resisting the role of victim
 - Jim's development: he transcends the role of victim as he moves from childhood innocence to more mature understanding of the realities of war, the apparent randomness and irrationality of human existence, the nature of bravery, and his own capacity for ingenuity and courage

- **Form and structure:**
 - use of third person narration focalised through the eyes of the 11-year-old boy to show aspects of Jim’s victimhood and resistance to victimhood
 - contrasts between ordered, privileged middle-class life and poverty in the streets, between orderly suburban life and the chaos following invasion, between the undignified struggle for survival in the camp and the disciplined, ritualised lives of the Japanese pilots: all used to show Jim’s progression from innocence to experience, the process of transcending the role of victim
- **Language, Imagery and Symbolism:**
 - though Jim’s victimisation takes an extreme form (imprisonment in an internment camp) he records his experiences, even the most surreal and disturbing, in a matter-of-fact way
 - cinematic, hallucinatory, nightmare landscapes of fancy dress parties, debris, abandoned cars, rusting hulks of aircraft, empty swimming pools, curious alien figures, floating coffins to represent the adult world in which Jim struggles for survival
 - newsreels: Jim’s awareness of the way media representations distance us from the realities of war which he has actually experienced

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. **“the novels you have studied”, “exaggerates”, “society’s”, “victimisation 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 stimulus statement, e.g. **that these novels offer an accurate reflection of many, or some, of the ways in which their societies victimise children**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Social and historical context** on attitudes to children in the societies of these novels:

The Adventures of Huckleberry Finn (1884)

- Victorian attitudes to children transplanted to the Mississippi valley and the American frontier towns in pre-Civil War, slave-holding Southern states where life was often sordid, barbaric and hypocritical despite the pervasive influence of Bible-belt fundamentalism
- Victorian attitudes to children emphasised need for discipline, obedience towards adults, respect for authority, and a check on free expression
- a strain of Victorian thinking which idealised “the good child”

The Bluest Eye (1970)

- twentieth-century attitudes to children in African-American society, e.g. the white brutalisation of blacks extends into black brutalisation of vulnerable members of their own community such as women and children; black neglect of children resulting from loosened family structures

Empire of the Sun (1983)

- twentieth-century attitudes to children more relaxed and permissive than in Victorian times; children given more independence and freedom; greater equality between children and adults
- twentieth-century attitudes to children in the context of population displacement, refugee crisis, scattering of families, elemental struggle for survival