



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2015**

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**English Literature**

**Assessment Unit A2 2**

*assessing*

**The Study of Prose – Theme Based**

**[AL221]**

**WEDNESDAY 27 MAY, AFTERNOON**

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**MARK  
SCHEME**

## Internal Assessment Matrix for A2 2: Section A

	<b>AO1</b> <i>Communication</i>	<b>AO2</b> <i>Methods</i>
<b>Band 1 (a)</b> <b>0–13</b> <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> <b>14–22</b> <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> <b>23–29</b> <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>• communicates basic understanding of the extract</li> <li>• conveys basic ideas with a 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), tone, form and structure – with a basic understanding [<b>suggestion of methods</b>]</li> <li>• occasionally comments on identified methods</li> </ul>
<b>Band 3</b> <b>30–35</b> <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>• communicates limited understanding of the extract</li> <li>• conveys ideas with limited sense of order and relevance, using a limited range of 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 limited range of aspects of language (including imagery), tone, form and structure – with limited understanding</li> <li>• offers limited comment on identified methods [<b>emergence of methods</b>]</li> </ul>
<b>Band 4</b> <b>36–41</b> <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), tone, form and structure</li> <li>• makes some comments on identified methods</li> </ul>
<b>Band 5</b> <b>42–47</b> <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 – 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>
<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 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 – i.e. 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> <b>55–60</b> <i>EXCELLENT</i>	<ul style="list-style-type: none"> <li>• excellent in all respects</li> </ul>	

## 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 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, narrative point of view, language (including imagery) and tones shape literary meaning (AO2)
- develop an argument in response to a stimulus statement which expresses a particular reading of the two novels (AO3)
- sustain a comparison/contrast of the two novels (AO3)
- demonstrate understanding of the contexts in which literary texts are written and received by drawing on appropriate information from outside the novels (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 and reflected in the final mark awarded.
- 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.

#### 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 writing about the difficulties of giving a truthful account of soldiering in Vietnam.

**The extract begins on page 82 with the words “Mitchell Sanders was right ...” and finishes on page 85 with “... people who never listen”.**

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:

- knowledge and understanding of the extract informed by a study of prose and by “skimming” the novel 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**
  - O’Brien’s retrospective first-person point of view, recalling his experiences of soldiering in Vietnam and attempt to communicate them to others
  - strong sense of direct, colloquial address to the reader in attempt to communicate difficulty of telling the truth about war
- **Structure**
  - Spatial organisation
  - narration mostly located in unidentified, generalised space, except for memory of Lemon’s death “in the mountains that day”

- narrator’s emphasis on the irrelevance of place to a “true war story” reflected in unidentified, fragmented, shifting spatial organisation

#### Temporal organisation

- constant oscillation between events in the past and memory of same events twenty years later when narrator is still trying to come to terms with his experiences in Vietnam
- fragmented, shifting temporal organisation used to suggest the irrelevance of time to a “true war story”

#### Textual organisation

- fragmented, episodic, anecdotal style to suggest the confusion
- movement between specific incidents/examples to more generalised philosophical comments/assertions
- movement between actual events and the way they are remembered and represented
- breaks in layout on page visually enforce sense of fragmentation, lack of consistency, lack of fluency, lack of continuity, lack of sustained meaning to suggest the difficulties

- **Language (including imagery)**

- fragmented, repetitive, self-contradicting style designed to convey difficulty of telling the truth about war
- short, simple sentences, with little figurative or ornamental language, giving detailed, precise, objective accounts of events, which are continually undermined by irony and self-contradiction
- images of “ghostly fog”, “swirls”, “vapors” to suggest the difficulty of writing about war
- use of allusion, anecdote, parable in the difficult struggle to communicate the truth of war
- ironic language which deconstructs conventional oppositions: “Right spills into wrong. Order blends into chaos, love into hate, ugliness into beauty, law into anarchy, civility into savagery”; irony used to contradict conventional expectations: “It *wasn’t* a war story. It was a *love* story”; “And in the end, of course, a true war story is never about war”
- paradox: “A thing may happen and be a total lie; another thing may not happen and be truer than the truth”

- **Tones**

- ruminative, unsentimental, insistent, self-questioning, contempt for those who think they understand war (“*You dumb cooze*”), matter-of-fact, understated recounting of the horror of Lemon’s death and Rat Kiley’s grief

## 2 Women in Society: *The Illusionist*

By close analysis of extract 2, taking account of **narrative methods** – narrative point of view, structure, language (including imagery) and tones – show how effective you think Johnston has been in writing about a woman experiencing the breakdown of a relationship.

**The extract begins on page 264 with the words “I heard him close down the window” and finishes on page 267 with “Tomorrow’s another day. Perhaps even another life.”**

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:

- knowledge and understanding of the extract informed by a study of prose and by ‘skimming’ the novel 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**
  - use of retrospective first-person narrative point of view, recalling some of the events which led to the breakdown of Stella’s marriage
  - use of dialogue to convey the attitudes of her husband at this time of marital breakdown
  - disorganisation of sensory impressions used to suggest the woman’s struggle to impose coherence on her experience of the breakdown, “I saw nothing for a moment but that hand”
- **Structure**
  - Spatial organisation
    - narration mostly located in the personal space of Stella’s bedroom which is invaded at this critical moment in the breakdown of the relationship
    - parallels in the experience of loss by the characters undergoing marital breakdown emphasised by the references made to a different occasion outside the house when Martyn’s doves were destroyed



#### Temporal organisation

- juxtaposition of a highly significant day in the past with present events to parallel the experiences of loss suffered by the couple undergoing the breakdown of their relationship

#### Textual organisation

- extensive use of dialogue interspersed with economical description of movement and actions to convey the woman's experience of the breakdown
- fragmentation through ellipsis of the dialogue between husband and wife conveys drama and tension at moment of breakdown
- use of short, undeveloped sentences to convey the woman's inability to convey the experience of breakdown

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

- use of contrast established by Stella's use of obscenity in response to Martyn's declaration of love emphasises the finality of the breakdown of the relationship
- use of symbolism (the abortive caress) to convey the breakdown of the relationship
- heavy use of repetition ("white hand... green frame") to convey the emotional immobilisation of a woman experiencing the breakdown of a relationship
- listing of actions connected only by conjunction 'and' to suggest a phase of busyness entered into by the woman to distract from the numbed purposelessness experienced during the breakdown of a relationship
- image cluster ("danced... whirled... teasing") to convey hyperactive mental state brought on by the breakdown of the relationship
- variety of tones used to suggest the feelings of a woman experiencing the breakdown of relationship, e.g. angry, outraged, numbed, incipiently optimistic

### 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 has been in writing about Francie the outsider and his relationship with other characters.

**The extract begins on page 156 with the words “Well I just couldn’t believe it. Pilchards?” and finishes on page 160 with “What’s he talking about – ducks?”**

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:

- 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:

- **Narrative point of view**
  - retrospective narrative focalised through the limited point of view of the young Francie Brady suggests the limitations of Francie’s ability to relate to other characters
  - use of free indirect speech in which others’ speech is absorbed by Francie indicates his lack of awareness of the autonomy of other characters and inability to relate to them meaningfully
- **Structure**

Spatial organisation

  - use of a range of locations (some remembered or imagined) which give rise to a series of unproductive encounters with other characters, e.g. Francie’s home, the terrace, the café, etc.

#### Temporal organisation

- retrospective narrative by the adult Francie detailing a series of unproductive interactions in childhood with other characters
- use of flashback (the observed encounter between the neighbourhood women and Mrs Cleary) to convey a painful situation which is not comprehended by Francie and emphasises his inability to relate to other characters
- use of flash forward as Francie first imagines and then effects entrance to the café enabling McCabe to set up a contrast between imagined, successful interactions with others, and the abortive reality

#### Textual organisation

- fragmented disjointed narrative structure suggests Francie's unavailing attempts to make sense of his own experiences and to relate to other characters
- deliberate obfuscation (rapid, disconcerting changes of location and personae, use of free indirect speech, and use of unattributed remarks) brings Francie's confusion and uncertainty into sharp relief, allowing the reader an understanding of Francie's difficulties in relating to other characters

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

- detailing of domestic life suggests Francie's unfulfilled desire for the normality of family and other relationships
- use of coarse, vernacular terms in Francie's account of his exchange with Mrs Connolly shows the impossibility of normal social interaction for Francie
- violent tonal shifts from exhilaration to depression suggest a degree of instability in Francie which precludes meaningful relationships with other characters
- use of references to popular culture to chart Francie's desire to relate to others (Cliff Richard, John Wayne), and the subsequent failure to fulfil this desire
- use of detailing, cinematic in content ("as the smoke curled up to the ceiling") to suggest Francie's fantasy of the process of human interaction

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

By close analysis of extract 4 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 Doyle has been in writing about events from a child’s point of view.

**The extract begins on page 184 with the words “Charles Leavy wore plastic sandals ...” and finishes on page 187 with “... Kevin standing beside Sean Whelan. Looking.”**

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:

- 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:

- **Narrative point of view**
  - first-person point of view of ten-year-old Dublin boy
- **Structure**

Spatial organisation

  - starts in classroom, then scene shifts briefly to lining up outside classroom, then abrupt shift to field outside school where fight occurs; focus momentarily shifts to workman “on a wall”, then scene disperses when boys run away: abruptly shifting locations reflect restless, intense, spasmodic nature of a child’s perception of events
  - spatial detail that “Kevin was further away from him (workman) than me” when Kevin shouts “Mind your own business, Fatso” indicates Paddy’s (and Kevin’s) childlike calculation of risk and instinct for self-preservation

#### Temporal organisation

- shifts between present scene in classroom and memory of Charles Leavy’s “first day”, then to brief scene “during little break, the eleven o’clock one” outside classroom, then abrupt shift to field outside school; quick, sometimes abrupt, spatial and temporal shifts convey events from a child’s point of view as a brisk, precipitous, episodic succession of experiences, both external and internal

#### Textual organisation

- combination of the associative flow of Paddy’s stream of consciousness (recollection, observation, self-reflection) with dialogue (Henno and schoolboys), violent action (fight in playground), further dialogue (workman and boys) and Paddy’s final, uncomfortable realisation: events from a child’s point of view rendered as combination of internal and external action
  - pattern of sudden intrusion: Paddy’s fight with Whelan; Charles Leavy’s intervention which terrifies Paddy; and then the workman’s intervention which disperses the boys and is a source of great relief to Paddy conveying the discontinuities of events perceived from a child’s point of view
  - character interactions – Charles Leavy, Henno, Sean Whelan, Sinbad, workman, Kevin – used to highlight how the ten-year-old Paddy experiences a range of events
- **Language (including imagery) and tone**
    - short, simple, vernacular sentences used to convey child’s macho posturing (“He was dead”), feeling of intimidation (“He looked, and I looked away. I felt hot, scared”), excitement and relief (“We ran. It was brilliant. I was nearly crying”) convey, e.g. the vivid but transitory nature of events seen from a child’s point of view
    - concentration on precise details of immediate, physical and sensory experience – sounds, smells, colours, textures: “There was nearly a hole in one of his elbows”; “He grunted. I had him; I was winning. I was going to get his hair now, and knee his face”; “I could hear my books and copies shaking in my school bag, a noise like galloping feet” to convey the immediacy of the child’s point of view
    - child’s limited, but still expressive, vocabulary, e.g. “I’d got him hard. A good bit over his knee” to convey a child’s reflection and interpretation of events
  - **Tones**
    - tonal shifts:
      - macho bravado
      - confidence
      - bullying cruelty to cowardly fearfulness (when Charles Leavy intervenes)
      - excited relief (when workman intervenes)
      - uncomfortable, quiet realisation

## Internal Assessment Matrix for A2 2: 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> <b>0–13</b> <i>VERY LITTLE</i>	<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> <b>14–22</b> <i>GENERAL</i>	<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> <b>23–29</b> <i>SUGGESTION</i>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys basic ideas 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), tone, structure – but with little 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>takes little account of key terms</li> <li>offers a basic consideration of the question without necessarily coming to a personal conclusion</li> <li>shows a 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 <b>external</b> contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> <b>30–35</b> <i>EMERGENCE</i>	<ul style="list-style-type: none"> <li>communicates limited understanding of the texts</li> <li>conveys ideas with a limited sense of order and relevance, using a limited range of 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 limited range of aspects of language (including imagery), tone, form and structure</li> <li>makes limited comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers limited comment on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> <li>takes a limited account of key terms</li> <li>offers a limited consideration of the question and reaches a limited personal conclusion</li> <li>shows a limited 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 limited relevant <b>external</b> contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> <b>36–41</b> <i>SOME</i>	<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 language (including imagery), tone, 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 differences between texts</li> <li>takes some account of key terms</li> <li>offers some consideration of the question and reaches a personal conclusion</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 <b>external</b> 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>AO4</b> <i>Context</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 – 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>offers competent comments on similarities and differences between texts</li> <li>addresses key terms in a competent manner</li> <li>offers a competent consideration of the question and reaches a competent personal conclusion</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 <b>external</b> 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 – 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>comments well on similarities and differences between texts</li> <li>offers balanced treatment of the two novels</li> <li>addresses key terms well</li> <li>offers consideration of the question and reaches a good personal conclusion</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 <b>external</b> 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 respects</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 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 give a very limited view of war since they are not concerned with the reasons for war, but only with the futility of 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 the nature of 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

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 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 causes 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 reasons for 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 reasons for war
- circular structure suggesting lack of progress, senselessness, futility of war
- **Language – including 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 in which to view war, possibly suggesting its futility, and displacing any concern with (political) reasons for war
  - images of indifferent nature, e.g. red sun setting after Jim Conklin’s death: provides elemental context in which to view war, possibly suggesting its futility, and displacing any concern with (political) reasons for war

Methods used to present the theme of war in *A 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 reasons for war, though the futility 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 the larger causes or context of war
  - Henry as “Code Hero” is devoted to concrete particulars and suspicion of abstractions such as “honour” and “duty”, therefore sees the war only as desecration and waste, not as, for example, a necessary evil
- **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 moral or political arguments for war, 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 futility not just of war but of life itself, which displace historical and political considerations
- **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 override any consideration of more abstract historical and political considerations
  - emphasis on facts and sensations and rejection of abstractions, whether patriotic or political in presenting realities of war, result in limited view of war
  - 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 rather than as historical and political process

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 traumatic effects of his experience of World War II, especially the bombing of Dresden, not on larger historical and political causes and contexts of war
- **Form and structure**
  - Billy’s trauma narrative with its random, fragmented timeline constantly circling the horror of Dresden reinforces sense of futility of war

- Vonnegut adopts form and structure of Tralfamadorian novel discussed in Chapter 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 reinforce sense of futility of war
- sheer number of random acts of violence and death adds up to an emotional weight like that of the Tralfamadorian novel described in Chapter 5, and reinforces sense of futility of war
- novel of mixed means: repeated breaking of narrative frame, Vonnegut's own appearance, use of quotations from factual war reports, drawings, etc. suggests the failure to offer reasons for war in the face of its futility
- **Language, Imagery and Symbolism**
  - image of the slaughterhouse and other images of the Dresden bombing reinforce sense of futility of war
  - 'So it goes' follows every mention of death, equalising all of them, and reinforces sense of futility of war
  - novel's culminating message contained in the nonsensical sounds of the bird: 'poo-tee-weet?' reinforces sense of futility of war
  - irony used to highlight futility of war, e.g. trained infantry scouts are killed, but not the untrained Billy and Ronald Weary
  - use of language and imagery of science fantasy reinforcing sense of futility of war rather than concentrating on reasons for 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”, “very limited view”, “not concerned with”, “reasons for war”, “only with”, “futility of 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 produce a limited view of war, but a profounder understanding of the true nature of war – the futility of war – than that supplied by the consideration of reasons for any particular 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 the nature of war**
  - causes of war: wars motivated by rage or revenge, to exercise power, to obtain material gain might be considered morally unjustifiable, futile, etc.; wars to protect innocent life in imminent danger, to repel invasion (self-defence), to correct suffered wrong may be considered morally justified, necessary evils, etc.
  - authority: wars carried out to secure dictatorships, such as Hitler's regime might be considered morally unjustifiable; wars initiated by a just political authority which represents the will of its people might be considered morally justifiable, necessary evils
  - means: wars using disproportionate measures such as WMD, or attacking innocent civilians (indiscriminate bombing of Dresden) might be considered morally unjustifiable, futile, etc.; 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 morally justifiable, necessary evils, “just wars”, etc.

## 2 Women in Society

The writers you have studied exaggerate patriarchal oppression of women in the societies to which their novels refer.

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 to which these novels refer.

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

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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present patriarchal oppression of women in *Jane Eyre*

- **Characterisation**
  - Jane's interactions with John Reed, Brocklehurst, Rochester, St John Rivers to show brutal male oppression at every stage of her journey to independence, reflecting social conditions at the time of publication: 'exaggerated'?
  - Jane as a symbol of a new, modern type of strong independent womanhood, a feminist icon, shown in her determination that she should be accepted as Rochester's equal: exaggerated/unrealistic?
  - Jane presented as a kind of fairytale character, a Cinderella; her position as a 'poor relation' stressed at the beginning of the novel; her ability to transcend male dominance: 'exaggerated'? e.g. "Reader *I* married *him*" reverses accepted Victorian roles

- presentation of Bertha as ‘madwoman in the attic’, forcibly restrained, is consistent with attitudes of the time but were such attitudes restricted only to ‘brutal **male** oppression’?
- **Form and structure: *Jane Eyre***
  - Jane’s first person narrative point of view shows her struggle against male oppression in its different manifestations, e.g. her reaction to Rochester’s passion and to St. John Rivers’ coldness
  - ending when Jane emerges equal may be seen as exaggerated: she is presented as capable of overcoming male dominance, but only as the result of economic security
- **Language – including imagery – and symbolism: *Jane Eyre***
  - fire; the dangers of flaunting social conventions ‘exaggerated’?
  - the Red Room; Jane is shown as suffering brutal punishment for daring to defy the household’s principal male, but it could be argued that it is females who punish her
  - the locked attic – the secrets of Victorian society; Bertha is ‘bad’ or ‘mad’ and must be locked away; no opportunity of hearing her voice
  - storms; use of pathetic fallacy; lightning which destroys the oak tree on the eve of Jane’s wedding represents the danger of defying social convention; Jane will be punished for breaking the rules
  - religious hypocrisy stressed throughout the novel, reflecting the social conditions of the time; women perceived as Eve figures, as Jezebels and temptresses of males

Methods used to present patriarchal oppression of women in *Wide Sargasso Sea*

- **Characterisation**
  - Rhys’s presentation of the interaction of both Annette and Antoinette with ‘the man’/‘husband’/Rochester, Mr Mason etc. to show their 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: do these ‘exaggerate’ male attitudes of the time?
  - Annette’s presentation as a victim of a patriarchal society: the brutal emotional effect of her experiences results in mental instability
- **Form and structure: *Wide Sargasso Sea***
  - 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 and brutal treatment at the hands of men
  - structural relationship to *Jane Eyre*
  - climax: the fire; Rhys’ ‘open’ alternative to Bronte’s ending – it might be argued that Antoinette reclaims some of her identity and defies her brutal male oppressors
- **Language – including imagery – and symbolism: *Wide Sargasso Sea***
  - strong emphasis on exotic, foreign nature of landscape mirrors the ‘otherness’ of Antoinette and the threat that her enjoyment of her own sexuality poses to Rochester
  - brutal and aggressive imagery, e.g. the burning of the parrot representative of Annette’s social position.

Methods used to present patriarchal oppression of women in *The Color Purple*

- **Characterisation: *The Color Purple***
  - Celie, the central character, presented as having no social status at all; her treatment at the hands of the males in her life is presented as involving both physical and mental brutality which in its unrelenting nature may be seen as ‘exaggerated’
  - presentation of strong women; creativity often seen as a method of combating male oppression, e.g. both Shug and Squeak use their voices to escape, and eventually Celie uses her ‘Folkspants Unlimited’ business;

- presentation of strong female relationships as refuge, source of courage, means of resisting male oppression, e.g. Celie and Nettie, Sofia and her sisters, Shug’s redemptive influence on Celie.
- negative presentation of males as irredeemably brutal oppressors may be seen as exaggerated.
- **Form and structure**
  - movement towards triumph and affirmation of women’s lives, e.g. Celie and Mr- reconcile, Celie’s achievement of independence from Mr- may be seen as lacking in realism
- **Language – including imagery – and symbolism**
  - Celie’s language brutally depicts the emotional and physical violence inflicted upon her by males: ‘he beat me’ ‘he start to choke me’
  - lack of any kind of relationship between Celie and Albert underlined by her inability to refer to him by name
  - the language associated with male oppression of all female characters in the novel, e.g. the rape of Mary Agnes, the treatment of Sofia, the attitudes towards Shug, the treatment of Tashi and Nettie may be seen as exaggerated

### 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. **“exaggerate”**, **“patriarchal oppression of women”**, **“societies to which the novels refer”**
- 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 generally the novels reflect the patriarchal oppression of women in a reasonably accurate manner, the financial contractualisation of marriage in *Wide Sargasso Sea* and *The Color Purple*; deliberate restriction of female social mobility and career aspiration in *Jane Eyre***
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

### AO4: Context on the position of women in the societies to which the novels refer

- 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
- legal right of men in Victorian era to ‘correct’ wives through physical punishment
- at time of setting of both *Wide Sargasso Sea* and *Jane Eyre*, women were legally, socially and economically disadvantaged.
- case of Lady Caroline Norton (1836) led to the Infant Custody Act of 1839 and the Marriage and Divorce Act of 1857
- Victorian attitudes towards gender and psychological disorder and the cultural association between femininity and madness
- in the USA and in West Africa in the early 20th century, the double oppression of women by both white men and men of their own colour
- the effects of the abolition of slavery and of segregation and the resultant effects on African American male attitudes of frustration and impotence
- the effects of colonization on African communities
- female genital mutilation still an ongoing concern

### 3 The Outsider

**In these novels, the relationships between the outsiders and their societies do not shock us to the extent that they shocked their first readers.**

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 twenty-first-century reader and on readers at the times of the novels' first publication.

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

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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present the theme of the outsider in *The Scarlet Letter*

- **Characterisation**
  - Hester's interactions with Puritan authority figures, her punishment and social ostracism illustrate the way in which her position as unmarried mother and adulteress is one of degradation and shame
  - her presentation as an unsterotypical female figure in her defiance of the law and in her iron will during her confrontation with the governor of the colony would not shock, but be admired by the 21st century reader but may have shocked readers of the 1850s



- **Form and structure: *The Scarlet Letter***
  - the participating narrator manipulates us into interpreting Hester’s story sympathetically, possibly weakening shocked response of 19th century reader to adultery and childbirth out of wedlock
  - Hawthorne’s use of a symbolic method allows for multiple interpretations as opposed to the fixed meaning which Puritans favour; this encourages a more flexible reading of Hester’s sin, and may lead to a more accepting response on the part of the reader.
- **Language – including imagery – and symbolism: *The Scarlet Letter***
  - the use of the scarlet letter and its shifting symbolic meaning (from symbol of shame, to a sign of Hester’s abilities, to becoming ultimately indeterminate) may suggest that the ‘shocking’ effect of Hester’s sin has lessened with the passage of time
  - the use of Pearl as a symbol: ‘shocking’ that Puritan community perceived the child as a demon, indicating the softening of attitudes towards illegitimacy.
  - the use of images of the rose bush, the prison door and the scaffold convey Hawthorne’s attitudes towards punishment and judgment which may be seen as different from those held in the seventeenth and twenty-first centuries.

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

- **Characterisation**
  - first-person narration of Holden, isolated, alienated, angry, confused, resentful, disillusioned, judgmental may no longer have the power to shock
  - 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
  - Holden’s use of teenage vernacular now more commonplace and therefore less shocking
  - the ambiguity of the presentation of Holden: is he a victim of trauma, or is he responsible for his own fate because he rejects so many aspects of his society (therefore turning us against him)?
- **Form and structure**
  - first-person narration, direct address to the reader, digression and other spoken language features have the effect of making Holden’s voice sound believable, identifying as it does the concerns about sex, religion, loneliness and the adult world which are of relevance to the 21st century reader
  - the novel as episodic, subjective narrative: Holden as narrator of his own experiences and memories lays open both his strengths and weaknesses to the reader’s judgment, though some of the issues concerning him have lost their shocking impact.
- **Language – including imagery – and symbolism**
  - Holden’s use of teenage vernacular, vague expression, habitual phrases and swear words may shock some readers and certainly shocked the original readership
  - the humour and exaggeration in Holden’s use of language – particularly when attacking aspects of society he doesn’t like – are likely to appeal to some readers, but others may feel that these attacks on his society are so shocking and so overstated that they lose credibility

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

- **Characterisation: *The Outsider***
  - Meursault is an ‘absurd hero’; his approach towards personal relationships shown in his attitudes towards his mother’s death and in his interaction with Marie can be considered shocking by both the original readers and the twenty-first-century reader.
  - he rejects society’s accepted moral standards; the shock value of this may have lessened in the 21st century.

- he refuses to lie about his feelings in order to make his ordeal easier or save himself
- he is rejected by a society which cannot bear the truths he demonstrates, e.g. he does not die because he killed a man, but because he did not weep at his mother’s funeral; the hypocrisy of society may be shocking to the reader.
- **Form and structure:** *The Outsider*
  - terse, flat, often disjointed first-person narration from Meursault’s point of view to relate events which are shocking in themselves
- **Language** – including **imagery** – and **symbolism:** *The Outsider*
  - detached, neutral, laconic, precise style
  - Meursault’s plain syntax, simple vocabulary, brief sentences, aphorisms, description and musings expressing his personal vision: the 21st century reader may be shocked at his lack of emotional involvement
  - Meursault’s refusal to play games and conform show his rejection of society’s norms
  - repeated natural images, e.g. the sun, the wind suggest that it is these aspects of life which require our attention, not the false values of society.

### 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. **“relationships between outsiders and their societies”, “do not shock us”, “to the same extent”, “shocked their first readers”**
- 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, although the shocking effect of the circumstances surrounding the outsiders in these novels may have lessened with changes in societal attitudes, certain aspects of the novels still retain the ability to shock, e.g. the extent of the demand for conformity brought to bear on Hester by her society, Meursault’s sociopathic indifference to the feelings of others, Holden’s pathological obsession with authenticity**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

### AO4: Context

Attitudes of the novels’ original readers

- nineteenth-century attitudes to sex, adultery, and resistance to authority (*The Scarlet Letter*)
- twentieth-century American attitudes conditioned by post-war affluence but also by ‘nuclear anxiety’; emerging concept of the teenager; conformism (*The Catcher in the Rye*)
- twentieth-century attitudes to French Algeria: racial mistrust and hatred; defensive conformity among ‘pied noirs’ expressed through deference towards organs of Church and State, and respect for traditional family relationships (*The Outsider*)

Twenty-first-century attitudes

- changing attitudes towards sexual relationships, e.g. stigma attached to single motherhood removed
- changing attitude towards marriage, e.g. marriage no longer perceived as the only valid partnership
- changing attitude towards sexual transgression and punishment, e.g. attitudes towards adultery
- changing attitudes towards sexual double standards
- changing attitudes towards teenagers/young people. Teenage attitudes no longer liable to be seen as shocking, e.g. *Trainspotting* and other novels
- changing attitudes towards swearing and use of obscenity: more commonplace
- changing attitudes towards racism

## 4 Childhood

The writers you have studied place their fictional children in such extraordinary situations, and make them respond in such unnatural ways, that these narratives of childhood can only be described as utterly unbelievable.

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 childhood.

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
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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 characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present the situation of 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 whether or not he is presented in "extraordinary situations" (an adult world which is abusive, corrupt, venal, racist, violent, scheming, etc.)
  - Huck's interactions with Pap, Widow Douglas, King and Duke, Mrs Loftus, etc. showing his cunning, adaptability, adeptness in use of disguise and impersonation, constant recourse to flight from danger: "unnatural responses" in "extraordinary situations"?
  - conflict between Huck's "good heart" and his "deformed conscience" which has been shaped by the racist society in which he lives: "unnatural response" in "extraordinary situation"?

- **Form and structure**
  - Huck’s first-person “child’s eye” narrative point of view – believable?
  - picaresque, fragmented structure: does this kaleidoscopic view of varied life seem credible?
  - circular structure, with Huck at the end ‘lighting out for the territory’, determined to continue resisting society’s victimising influences: “unnatural response” to “extraordinary situations”?
- **Language – including 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: believable?
  - 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: how believable?

Methods used to present the situation of 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 her pathetic victimisation, self-loathing and obsession with white standards of beauty, her experience of parental abuse and neglect, her eventual madness: “extraordinary situations”? “unnatural responses”?
  - 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: less “extraordinary” and “unnatural”?
- **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: highlighting “extraordinariness” of Pecola’s life?
  - 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: more believable?
- **Language – including imagery – and symbolism**
  - Pecola’s repeated reference to the image of “a bluest eye”, symbol of her victimisation by white society: “extraordinary situation”? “unnatural response”?
  - 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): more believable?
  - 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: highlighting “extraordinariness” and “unnaturalness” of Pecola’s life?

Methods used to present the situation of 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: “unnatural responses” in “extraordinary situations”?
  - Jim’s interaction with Basie and other adult inmates of the camps used to highlight childhood resourcefulness, inventiveness, resilience, pragmatism, willingness to cooperate and help others, survival instinct, self-reliance in resisting the role of victim: how credible are Jim’s interactions?
  - 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: how believable is Jim’s development?

- **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: how believable?
  - structure dramatises Jim’s progression from childhood innocence to the world of adult experience, but with greater insight and understanding than most adults: he transcends the role of child victim – how believable?
  - 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 – how believable?
- **Language – including imagery – and symbolism**
  - Jim’s matter-of-fact reporting of surreal experience: “extraordinary situations”? “unnatural response”?
  - imagery: 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: “extraordinary situations”?
  - newsreels: Jim’s awareness of the way media representations distance us from the realities of war which he has actually experienced: highlighting “extraordinariness” of Jim’s actual experience?

### 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 writers you have studied”, “extraordinary situations”, “respond in such unnatural ways”, “their narratives of childhood”, “can only be described”, “utterly unbelievable”**
- 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, while there may be some situations that are “extraordinary”, and some responses that are “unnatural”, the overall effect of these novels enables the reader to suspend disbelief and accept the situations and characters as “believable”**
- 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 the nature of childhood**
  - biblical view of childhood: the child as innocent (“Suffer the little children to come unto me”)
  - seventeenth-century Puritan view of the child: child as embodiment of Original Sin
  - eighteenth- and nineteenth-century Romantic view of the child: child as embodiment of natural goodness, truth, innocence; the child as “father of the man” (Wordsworth, Rousseau)
  - Victorian view of childhood: reassertion of Puritan idea of Original Sin; child as “imp of Satan” (“should be seen and not heard”/“spare the rod and spoil the child”); Victorian attitudes to children emphasised need for discipline, obedience towards adults, respect for authority, and a check on free expression
  - modern attitudes to children more relaxed and permissive than in Victorian times; children given more independence and freedom; greater equality between children and adults; child however also seen as representative of unruly and atavistic instinct (*Lord of the Flies*); ambivalent view of child as both in need of protection and as having been accorded dangerous and destructive powers, including power over adult lives.