



Rewarding Learning

ADVANCED
General Certificate of Education
2016

English Literature

Assessment Unit A2 2

assessing

The Study of Prose – Theme Based

[AL221]

FRIDAY 20 MAY, MORNING

**MARK
SCHEME**

Assessment Objectives (A2 papers)

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

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

- 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 Supervising 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.

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 a 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 	

Section A

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 soldiers living with fear.

The extract begins on page 16 with the words “For the most part they carried themselves with poise...” and ends on page 18 with the words “...but even so the image played itself out behind their eyes.”

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**
 - third-person narration focalised through unnamed speaker (Lt. Jimmy Cross) with occasional incorporation of the words of other soldiers of the platoon provide a sense of a shared experience of living with fear
 - detached point of view, offering observation of fellow-soldiers’ reactions to fear with only very occasional interpretive comment
- **Structure**

Spatial organisation

 - undefined location where fear is considered in general terms, moving briefly to the place (Than Khe) where Ted Lavender had died, a particular place where fear was experienced in a particular form

Temporal organisation

- retrospective generalised description of soldiers' reactions to fear
- moves to one specific event in the past – interaction shaped by fear among soldiers following Ted Lavender's death

Textual organisation

- mainly generalised description of how soldiers reacted to fear, with one contrasting specific interaction inserted
- use of repetition and accumulation of similar and contrasting reactions to fear (“...cringed and sobbed and begged for the noise to stop and went wild...”) suggests the unpredictability and inescapability of fear in war
- sequence moves from soldiers' reactions to terrifying experience under fire, to their attempts (humorous, macho, etc.) to deal with their fear in the immediate aftermath, to their attitudes to death and the language used about it, and finally to a generalised consideration of the existential nature of the soldiers' fear phrased in terms of the book's central image

• **Language (including imagery)**

- frequent use of modal auxiliary verb “would” to convey customary past reactions to fear, “they would touch their bodies.... they would force themselves to stand”
- use of dialogue on a specific occasion where fear shapes a particular response
- use of black humour, e.g. soldiers' anti-euphemistic locutions to deal with fear of death (“*Offed*”, “*Zapped while zipping*”)
- use of long series of co-ordinate clauses and of listing to convey variety of reactions to fear or stages in dealing with it
- use of imagery of balance to express the acceptable style of dealing with fear (“they carried themselves with poise...”)
- use of imagery of dramatic performance (“actors.... scripted lines mostly memorized”) to suggest soldiers' awareness of a code of appropriate behaviour in facing fear
- repeated use of paradox to convey the intensity of the experience of fear (“too frightened to be cowards...”)
- cinematic image to express the inescapability of fear (“...the image played itself out behind their eyes...”)
- use of repetition of central image of the ‘things they carried’ to include fear

• **Tone**

- neutral and non-judgemental
- blackly humorous and hysterical (joking about Ted Lavender's tranquillisers)

2 Women in Society: *The Illusionist*

By close analysis of extract 2 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 Johnston has been in presenting the relationship between Stella and her mother.

The extract begins on page 7 with the words “My mother, on the other hand, saw through Martyn like a pane of glass” and ends on page 11 with “Your father and I just want you to be happy.”

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**
 - first-person narrative from Stella’s point of view giving us access to Stella’s thoughts and feelings about her mother
 - frequent use of dialogue which is incorporated into Stella’s retrospective narration, revealing Stella’s mother’s attitudes towards her daughter
- **Structure**
 - Spatial organisation
 - use of shift in location from Stella’s kitchen in London to the mothers house in Dublin has the effect of reinforcing the distance in the relationship she has with her mother

Temporal organisation

- use of an abrupt temporal shift which however does not mask the continuing difficulties in the relationship between Stella and her mother

Textual organisation

- use of dialogue interspersed with Stella's personal commentary highlighting her feelings for her mother
- use of short sentences, e.g. "It meant nothing to her" used to convey the tension between Stella and her mother
- use of repetition of the personal pronoun "she" conveying Stella's cold detachment from her mother
- use of repetition of the onomatopoeic "snap" and one-word paragraphs conveying Stella's annoyance with her mother

- **Language (including imagery)**

- use of formal register "mother" suggesting a distance in their relationship
- use of idiom ("losing my wits") conveying the mother's dismissive attitude towards Stella
- use of simile ("saw through Martyn like a pane of glass") conveying the contrast between Stella's and her mother's feelings about Martyn
- use of metaphor ("gas geyser roaring") conveying the tension between Stella and her mother
- use of allusion to Shakespeare's *The Tempest* ("stuff dreams are made on") conveying Stella's need to justify her choice of man to her mother
- use of the imperative ("Think more than twice dear") conveying the mother's disapproval of her daughter's actions and desire to control Stella

- **Tones**

- dialogue given to Stella's mother is mocking, insistent, demanding, admonishing
- Stella's tone varies, e.g. self-deprecating, matter-of-fact, defensive, resentful, forced exuberance

3 The Outsider: *The Butcher Boy*

By close analysis of extract 3 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 McCabe has been in presenting the family life of an alienated child.

The extract begins on page 33 with the words “There was sweat on da’s upper lip...” and ends on page 36 with the words “Then he started crying, his whole body shuddering with each sob”.

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 view of a particular and significant phase of his family life
 - no speech marks used to indicate others’ speech which, both real and imagined, is absorbed (as free indirect speech) within Francie’s speech, indicating both what was said and what might have been said if things had “gone right” on this family occasion
- **Structure**

Spatial organisation

 - the action takes place within a single room, the kitchen of the Brady family home; ‘outside’ is indicated only by the sound of the front door closing as Alo leaves the family

Temporal organisation

- a temporal sequence: the aftermath of Alo's homecoming party and his departure after a quarrel separated by text-break and Francie's temporal marker "the next thing I heard..." from the ensuing quarrel between Ma and Da, which conveys the powerlessness of the alienated child in this family crisis
- reference to past conversations where Francie had often spoken of his mother's mental hospital as "the garage"; he now abandons this euphemism and admits family realities

Textual organisation

- textual organisation structured on two quarrels: between Da and Alo and between Da and Ma, separated by Alo's exit – which conveys Francie's powerlessness in these family events
 - paragraphing follows Francie's attention as it switches from one member of the family to another, conveying the limitation of his understanding of the events taking place
 - movement from populated room (four family members) through the revelation of Francie's complete alienation "I didn't know what to do" to Francie the self-effaced child observing his drunk father
 - speech of other family members interspersed with Francie's narrative, which varies from close observation of a phase of family life to denial ("Isn't that right old friend?")
- **Language (including imagery)**
 - use of colloquial language to indicate deprivation of family life, e.g. "We was dumped in that Belfast kip"; family resentment, e.g. "the same softie half-wit"; Francie's longing for a more normal family life or perception that his family life is under threat, e.g. "I wanted to leap up and yahoo"
 - use of italics to indicate violence of speech in family quarrel "*You hear me?*", and Francie's brief perception of what normality in family life might be like "*Where did you get that tablecloth?*"
 - use of simile "like a drugged giant" to convey Da's destructive influence in family life
 - **Tones**
 - malevolent, vindictive, violent (Da)
 - accusatory, beseeching (Ma)
 - neutral, disengaged (Alo)
 - confused, defensive (Francie)

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 presenting a child’s experience of family tensions.

The extract begins on page 242 with the words “I wanted to help him” and ends on page 245 with the words “I knew it, and I was going to be ready”.

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**
 - first-person point of view of ten-year-old Dublin boy, with suggestion in latter stages of extract that this is adopted by the adult Paddy Clarke looking back on his family tensions
 - Paddy’s retrospective narrative incorporates dialogue with his brother Sinbad, his mother and his father, and he recalls remarks from Richard Shiels and Kevin’s mother – all of this deals with or anticipates family tension
- **Structure**
 - Spatial organisation
 - the limitation of the action to the boy’s bedroom and the kitchen of the Clarke house intensifies the tension building within the family

Temporal organisation

- the focus is on one particular day, an important one in the rise of tension in the family, beginning with a general reference to Paddy and Sinbad and moving to dinner-time with the boys and their mother, and then to after dinner when their father arrives late and eats

Textual organisation

- linear sequence shifting from half-expressed, reflective, powerless concern for Sinbad to contrasting active enjoyment of shared meal, to more guarded, then surprised observation of his intoxicated father and Paddy's attempts to explain the tense situation to himself, "I looked for lipstick..."
- moves from narration of a particular day's events towards more generalised, perhaps more distantly retrospective commentary on the family tensions, "I'd really think there was nothing wrong...", proceeding to an attempt to explain family tensions in terms of external events, and final realisation, "We were next"

- **Language (including imagery)**

- short simple sentences – child's vernacular – often concentrating on insignificant details or on details of immediate sensory experience rather than family tension, whether because of displacement or lack of full awareness
- use of dialogue at table: question – answer – correction – acknowledgement; the patterned formality a response to or defence against family tension; short paragraphs with confusion of responses occurs at moment of maximum tension, "Have you two been fighting again?...No...Yeah...No"
- detailing of father's appearance and actions also suggesting Paddy's tense watchfulness, "His face was different, browner, shinier..."
- obtrusively repetitive use of personal pronouns I/he/she to open sentences in order to suggest Paddy's tension as he watches his parents in the latter stages of the extract

- **Tones**

- initial tone of confusion and bafflement in the bedroom
- tone of formal politeness adopted by Paddy at table to defuse tension
- tones of bafflement, powerlessness and at last certainty as Paddy reaches his conclusions about the family tension

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

Ideally 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 Supervising 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.

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 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 limited 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

1 War

The war novels you have studied show the impossibility of heroism in 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 heroism in 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 narrative methods 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 individual psychology of a raw recruit as his illusions about war in general and heroism ("eagle-eyed prowess") in particular come up against hard realities
 - distinction between Henry's limited perspective on war and that of narrator/Crane established at start of novel and maintained throughout subjects heroism to scrutiny
 - ambiguous nature of Henry's development: does he remain as vain and deluded about war as a heroic enterprise as he was at the beginning?
- **Form and structure**
 - third-person narrative combining Henry Fleming's and the narrator's consciousness: Crane

- concerned with presenting limited but intense experience of horror and terror of war, not with presenting heroism
- fragmented structure – a discontinuous succession of vivid, photographic images focusing on the realities of scenes of battle; fragmentation and focus on immediate experience limits development of concepts of hero or heroism
- circular structure suggesting lack of progress, senselessness, futility of war rather than heroism
- **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”); and equally horrific vignettes, e.g. Jim Conklin and his walk towards death: these provide elemental context in which the very idea of heroism cannot survive
 - images of indifferent nature (e.g. “The red sun was pasted in the sky like a wafer”) provide elemental context which precludes heroism in any traditional sense
 - the detailing in the descriptions of battle emphasises the horror and fear experienced by the individual soldier but also Henry’s sense of exhilaration and heroic aspiration

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

- **Characterisation**
 - Frederic Henry’s interactions with Rinaldi, priest, Catherine, Gordini, Ettore, Bonello, Aymo, military police, etc. to highlight realities of war which are inimical to heroism, e.g. futility (nada), prostitution, ennui, dreariness, emptiness, loyalty to other soldiers but not to abstract causes, fear, breakdown of army discipline, chaos (especially during retreat at Caporetto), summary execution, desertion
 - Henry as “code hero”, shaped by his experience of the realities of war, characterised by stoicism, “grace under pressure”, devotion to concrete particulars and suspicion of abstractions such as “honour” and “duty”: an alternative to conventional “war hero”
 - Henry’s actions: his decision to desert during the retreat at Caporetto contradicts conventional ideas of heroism in war
- **Form and structure**
 - first-person narrative creating sense of immediacy and reader’s identification with the character: like Crane, Hemingway’s interest is not in affirming the heroic nature of warfare 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 convey comprehensive image of defeat and a general sense of the senselessness and futility of life which obliterates the possibility of heroism and the hero in any conventional sense
 - five-book structure: Book 1 introduction of characters and themes; Book 2 development of love affair; Book 3 the climactic action seen in retreat from Caporetto; Book 4 sense of an ideal existence; Book 5 tragic final reversal: the structure may dissipate our sense of the realities of war, leave room for the existence of the “code hero”, or extend our sense of pessimism and suffering
- **Language, Imagery and Symbolism**
 - journalistic precision of descriptions of warfare emphasising suffering and death rather than heroism
 - parable of the doomed ants on the log contradicts idea of war as a heroic venture
 - emphasis on facts and sensations and rejection of abstractions present realities of war rather than heroic or patriotic dimensions
 - use of irony in e.g. juxtaposition of images of fertility and life against those of death and defeat in Chapter 1 and throughout: unheroic presentation of war as desecration of the life-force
 - rain motif emphasises hopelessness of human striving in a general sense

Characterisation

- first-person narration representing the struggle of the deeply traumatised (possibly insane?) Billy Pilgrim to make sense of life after his experience of war: his powerlessness and confusion leave little scope for heroism
 - Billy's interactions with other characters such as Roland Weary, Paul Lazzaro and Kilgore Trout used to highlight feelings of alienation, disorientation and absurdity, obliterating conventional ideas of heroism
 - Billy's adoption of Tralfamadorian persona and perspective as a coping strategy to deal with his memory of reality of war – no room for heroism
- **Form and structure**
 - Billy's trauma narrative, with its random, fragmented time-line, constantly circling the horror of Dresden, takes the form of disjointed collage, mirroring the loss of rational order and even purposeful (let alone heroic) action in his life and in the world
 - repeated breaking of narrative frame, Vonnegut's own appearance, drawings, etc. suggest the struggle to make sense of the disorientating memories of the reality of war and the dispersal of any sense of heroism
 - use of science-fiction fantasy, random acts of violence and random climax creates an irrationality which militates against the possibility of heroism
 - **Language, Imagery and Symbolism**
 - repetition of "So it goes" follows every mention of death, equalising all of them: war is pointless and indiscriminate death, not a heroic venture
 - the novel's culminating message contained in the nonsensical sounds of the bird, "poo-tee-weet?" suggesting there is nothing intelligent to say about warfare
 - irony used to highlight senselessness and futility of warfare, e.g. trained infantry scouts are killed but not the untrained Billy and Roland Weary: absurdity arising obliterates possibility of heroism
 - symbol of the slaughterhouse used to indicate the unheroic nature of warfare

AO3: Comparison and Argument

- 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"**, **"show"**, **"impossibility of heroism in 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 heroism is a variable construct and that one or more of these novels may accommodate a version of heroism**
- takes account of the key terms in the statement by exploring connections and comparisons between the novels as appropriate

AO4: Historical context on the nature of heroism in war

- heroism in warfare a variable construct depending on the type of warfare waged, and on the values of the society concerned: its attitudes to life, death, the individual, whether citizen or soldier, and the enemy
- warrior heroism a feature of primitive warfare and now usually considered outmoded or irrelevant
- warrior codes (e.g. Aztec, Samurai) of stoic acceptance and duty helped define heroism
- changes in warfare – e.g. increase in duration of battles – helped shape the forms heroism took
- development of weapons that kill at a distance often seen as unheroic: "the drone operator goes to the office with his briefcase"
- heroism sometimes associated with obsolescent technologies, e.g. the sword, the cavalry horse
- changes of attitude dating from World War I resulting from perception of enormously magnified dangers of modern battlefield, and a better understanding by doctors and psychologists of the limits of human endurance of these

- high modern level of intrusion into private life undermines noble political and patriotic motives that underpin some notions of the heroic
- nevertheless, isolated incidents of “pure” heroism persist: Victoria Cross continues to be awarded

2 Women in Society

In the novels you have studied women are always presented as helpless victims of their societies.

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 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 narrative methods in comparing and contrasting the two novels:

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

- **Characterisation**
 - although conforming to the character type of victim of patriarchy, Jane overcomes the social conditions of her time
 - Jane as a representative of a new, modern, strong independent woman: her attitude to Blanche Ingram and her mother, her insistence that she should be accepted as Rochester's equal, her refusal to marry St John Rivers
 - presentation of a variety of female characters some of whom do while others do not conform to the stereotype of the helpless victim
 - 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’s first-person narration aligns the reader with the process of Jane’s transformation from victim to heroine
 - plot reliance on improbable coincidence (the will, Rochester’s blindness) which is used to effect Jane’s transformation from victim to heroine
 - use of contrast, e.g. between Bertha and Jane to illustrate that the transcendence of victimhood for the women in the novel is only partial
- **Language – including imagery – and symbolism:**
 - use of symbolic locations, e.g. the Red Room, the Attic to represent society’s imprisonment of women
 - pervasive patriarchal language which sees women reductively as dangerous temptresses, e.g. Brocklehurst’s attitude to long hair; St John Rivers’ hypocritical language which uses biblical justification for suppressing female freedom and victimising women
 - use of reversal of expected emphasis in novel’s conclusion “Reader, *I married him*” conveys her independence and initiative

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

- **Characterisation**
 - Antoinette’s interactions with “the man”/“husband”/Rochester, Christophine, Annette, Mr Mason, etc. to show aspects of her victimhood: vulnerability, brittleness, insecurity, dependence, gradual decline
 - Rochester’s role as patriarchal master: his responsibility for 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 interactions with Mr Mason are used to show her inability to transcend the character type of victim of patriarchal society
 - Christophine’s interactions with Antoinette are used to demonstrate how Christophine transcends the role of victim through her inborn female independence, which involves rejecting the conventions of marriage and relying on the superstitious power of Obeah
- **Form and structure**
 - structural relationship to *Jane Eyre*: *Jane Eyre* focuses on transformation of victim to heroine while *Wide Sargasso Sea* focuses on female victimhood
 - use of settings moving from colourful, exotic Coulibri estate to second part in honeymoon-house at Granbois to the third part set in the cold, dark attic of Thornfield: the sequence charts Antoinette’s progressive decline into victimhood
 - mostly first-person narrative from Antoinette’s point of view, giving voice to her victimhood, with contrasting interlude in Part 2, presumably narrated by Rochester, conveying the brutality of the forces which victimise Antoinette
 - climax: symbolism of the fire, signifying either Antoinette’s fatalistic acceptance of her victimhood or her rebellious refusal to accept her victimhood
- **Language – including imagery – and symbolism:**
 - the commodifying language employed by Rochester and Richard Mason and by Rochester in his letters to his father, present marriage as a financial transaction and women as victims of the market
 - violent and aggressive imagery associated with women’s position as victim, e.g. the burning of the parrot representative of Annette’s social position

Methods used to present women in society in *The Color Purple*

- **Characterisation:**
 - Celie, although initially conforming to the character type of female victim of patriarchy, develops to become a strong, independent woman
 - Shug and Squeak, in their interactions with others, show themselves to be strong, independent, creative, resourceful women who resist the victim role
 - use of Shug as a catalyst in the process of Celie’s transformation from victim to independent woman

- interactions between Sofia and Harpo modulate through a series of oppressor/victim relationships before achieving resolution
- **Form and structure**
 - the epistolary novel: Walker indicates through the use of this form how women who were perceived as victims of their societies could nevertheless express themselves through letters, such as Celie's and Nettie's letters to each other
 - fairy-tale ending presents triumph over victimhood and affirmation of women's lives (e.g. Celie and Mr __ reconcile, Celie achieves independence from both Mr __ and Shug, Celie and Nettie reunite), the working out of which may nevertheless be seen as wishful, contrived and lacking in plausibility
 - contrast between American and African settings: the "African section" as a prime example of women as victims where the pressures from the older women prove to be just as oppressive as those emanating from patriarchy
- **Language – including imagery – and symbolism**
 - colour symbolism – "the colour purple" – associated with overcoming victimhood
 - use of symbolism of sewing and quilting to signify resistance to victimhood, and diverse people coming together in unity; sewing no longer an unimportant women's pastime at the end, but an empowering source of independence for Celie
 - language of resistance associated with strong characters such as Shug and Squeak who resist the role of victim

AO3: Comparison and Argument

- offers opinion or judgement 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"**, **"women are always presented"**, **"helpless victims"**, **"of their societies"**
- 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 to overcome the role of victim, 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 positions 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 and colonial social and economic conditions and positions 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 positions of women in society (*The Colour 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 novels you have studied are more interested in showing the involvement of the outsider in society than his or her exclusion.

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 novel.

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 Hester as an outsider in *The Scarlet Letter*:

- **Characterisation** (the following points may be used to form an argument about Hester's involvement or exclusion):
 - Hester's interactions with the Puritan fathers and townspeople: she is rejected and imprisoned, and chooses to live remote from the town; on the other hand she becomes an advisor and leader for women, involving herself particularly with those suffering under the "continually recurring trials" consequent upon the faulty relationship between men and women in society
 - interactions with Dimmesdale, who stands "at the head of the social system", show her close involvement with and understanding of the hypocrisy and guilt at the heart of the Puritan society
 - symbolic location of her dwelling between town and forest used to signify her exclusion from conventional life, but also the importance to a healthy society of what the wilderness

- comes to represent – instinctual life and natural law, with which Hester through her femininity and sexuality is associated
 - symbolic action: Hester’s embroidery, discarding and resumption of the scarlet letter chart the course of her acceptance of her exclusion and later partial reinvolvement in society
- **Form and structure** (the following points may be used to form an argument about Hester’s involvement or exclusion):
 - use of first-person narrator who interposes to guide us through a variety of perspectives on Hester, now emphasising her expulsion, now her involvement at the very heart of the life of society, and who is intent on making a “legend” of this ambiguity
 - use of ambiguous symbols (town, wilderness, meteor, stigma, letter A, Pearl) encourages a reading for multiple interpretations in which opposites including exclusion and involvement can co-exist
- **Language and imagery** (the following points may be used to form an argument about Hester’s involvement or exclusion)
 - images of prison and scaffold emphasise the force which society brings to expelling those of whom it disapproves
 - early images used in the depiction of Hester’s first appearance (resistance to the town beadle, the rosebush) suggest both the social pressure brought to bear during her expulsion and the contrasting qualities of her character which will lead to a partial re-involvement in society
 - symbolism of the “Flood of Sunshine” makes it seem as if the relationship between Hester and Dimmesdale has nature’s blessing and suggests the instinctual life which the repressed Puritan society needs and which brings it to encourage or at least accept her reinvolvement

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 Holden’s involvement or exclusion)
 - Holden’s interactions with others show both neediness and offensiveness; any exclusion, however (e.g. at Pencey Prep) is likely to be seen as self-exclusion
 - interactions with a range of other characters show a sometimes disastrous, but energetic involvement with various aspects of American society (the nuns, the taxi-driver, the prostitute, the teachers, the Wicker Bar)
 - character development: Holden finally comes to a mature understanding that he cannot always be a ‘catcher’, i.e. he comes to a recognition of the limitations of his responsibilities and involvement in society
- **Form and structure** (the following points may be used to form an argument about Holden’s involvement or exclusion)
 - first-person narration from the ‘outsider’, a disturbed adolescent, offers a limited and unreliable account of his approaches to and revulsion from society
 - ironical structure: reader sees more than Holden does and understands better than he does his feelings of exclusion and his movements to involve himself with others
 - frequency of Holden’s encounters with others may suggest involvement rather than exclusion
 - denouement of the novel (that Holden is in a psychiatric hospital) could be argued as suggesting exclusion from society
- **Language, imagery and symbolism** (the following points may be used to form an argument about Holden’s involvement or exclusion)
 - symbolic allusion to ‘catcher in the rye’ (a mis-hearing of the Burns poem) suggests Holden’s caring and protective attitude, which leads him to involve himself with others; however, its gnomic quality may also suggest his alienation and self-exclusion from society
 - Holden’s use of hyperbole suggests his lack of proportion which may militate against involvement in society

- symbolism of Holden wearing his red hunting hat the wrong way round indicates his exclusion, or self-exclusion from society

Methods used to present the Outsider in *The Outsider*

- **Characterisation** (the following points may be used to form an argument about Meursault's involvement or exclusion)
 - Meursault's interactions with the judge show his deliberate rejection of social institutions – self-exclusion from society and refusal to conform to its demands
 - Meursault's interactions with Marie show his rejection, not just of society, but of humanity – an inability to involve himself or refusal to do so
 - Meursault's interactions with the old man and his dog highlight Meursault's cold indifference to suffering and desolation – lack of capacity for or refusal of involvement
 - contrast of characters who represent social conformity such as the judge and the priest and Meursault's character which is defined by physical sensation and appetites, not by social relationships
- **Form and structure** (the following points may be used to form an argument about Meursault's involvement or exclusion)
 - terse, flat, often disjointed first-person narration from Meursault's point of view indicating the speaker's emotional deadness and lack of involvement with others
 - two-part structure but without character development which lessens Meursault's self-sufficiency and lack of social involvement
- **Language, imagery and symbolism** (the following points may be used to form an argument about Meursault's involvement or exclusion)
 - detached, laconic neutral precise style which may indicate lack of feeling and hence lack of involvement with others
 - repeated natural images of blinding sun and harsh wind indicate the elemental and asocial realities which are all that Meursault recognises as determinants of his actions
 - ambivalent symbolic significance of the act of killing (augmented by its racial aspect) – the most intimate involvement with another individual and with society, but also resulting in the exclusion of the perpetrator

AO3: Comparison and Argument

- 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 Outsider novels you have studied”, “more interested in showing”, “the involvement of the outsider in society”, “than his/her exclusion”**
- 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 differ widely from each other and show varying kinds and degrees of both involvement and exclusion**
- takes account of the key terms in the stimulus statement by exploring connections and comparisons between the novels as appropriate

AO4: Literary context on the nature of the Outsider Novel

- the outsider usually featured as protagonist
- outsider set apart from society by e.g. crime, sickness, morbid psychology, exceptional abilities, unusual origin
- these qualities may give the outsider an unusual perspective on the society in which he/she lives or into which he/she intrudes
- may feature interactions at the heart of the society in which the outsider finds himself, thus shedding light on the most sensitive and significant issues for that society
- may exploit partial understanding or total misunderstanding of events by the protagonist for purposes of satire or comedy

- may take picaresque form to allow for exposure of outsider to a variety of levels or problems of society
- associated terms: alienation, scapegoat, ostracism

4 Childhood

The novels of childhood you have studied are more concerned with social criticism than with the experiences of their fictional 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 the nature of the novel 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
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 social criticism and the experience of childhood in *The Adventures of Huckleberry Finn*:

- **Characterisation**
 - Huck's interactions with, e.g. Jim, King, Duke, Grangerfords and Shepherdsons to show a range of characters whose attitudes and actions convey criticisms of society
 - conflict between Huck's "good heart" and his "deformed conscience", which shapes the narrative, tells us something about the parts played by nature and nurture in childhood and so something important about the experience of the child

- **Form and structure**
 - Huck's first-person "child's eye" narrative point of view, the voice of authenticity, may be argued to be designed to give the reader a convincing picture of the experience of the child narrator
 - ironic gap between Huck's perceptions and those of the author allow social criticisms to be made in implicit or indirect ways (most notably in Huck's moral struggles with the issue of Jim's status as a slave)
 - picaresque, episodic structure encourages presentation of a range of characters and events, so broadening the opportunities for social criticism
 - circular structure, with Huck at the end saying "I got to light out for the Territory ahead of the rest" may suggest limited and static concept of childhood (repetition rather than development) and so perhaps a limited interest in the experience of the child
- **Language, imagery and symbolism**
 - central image of Jim and Huck on the raft – a temporary escape from the pressures of society; it is on the raft that Huck humbles himself in apology to Jim, arguably a convincing childhood experience in terms of his moral evolution and certainly an event which conveys significant social criticism
 - Huck's laconic, factual, literal-minded and judgement-free language used as ironic vehicle for social criticism (e.g. of the morbid sentimentalism associated with Emmeline Grangerford) but also to suggest the incomplete comprehension of the child narrator

Methods used to present social criticism and the experience of childhood in *The Bluest Eye*

- **Characterisation**
 - Pecola's interaction with her parents Cholly and Pauline Breedlove, Soaphead Church, Mr Yakabowski, etc. to illustrate the nature of childhood experience in 1940s Midwest *and* present social criticism of that society
 - contrasting interactions of Claudia McTeer to show a different kind of childhood, at times critical and insightful of both others and of society
 - far-fetched beliefs a usual part of the child's experiencing of the world – the sympathetic connection between the marigolds and Pecola's baby; Pecola's beliefs about blue eyes
- **Form and structure**
 - use of Claudia as narrator – her perspective as nine-year-old child combining with her adult retrospective view of events provides childhood experience both as lived and as observed *and* allows for social criticism, e.g. in the final section
 - use of untitled prelude to establish idealised white world which contrasts with the realities of Pecola's family life and provides criticism of 1940s Midwest society
- **Language, imagery and symbolism**
 - imagery of barren earth and the seeds that shrivelled and died, indicating with bitter irony the nature of black childhood but also in Claudia's conclusion associated with the society which she and Pecola grew up in
 - white baby dolls and Shirley Temple films as symbols of inappropriate models for young black girls facilitates a criticism of how society deludes and degrades such girls
 - Pecola's repeated reference to the image of "a bluest eye", symbol of the self-alienation at the heart of the experience of childhood as described in this novel

Methods used to present social criticism and the experience of childhood in *Empire of the Sun*

- **Characterisation**
 - Jim's interactions with parents and with camp inmates stress both disintegration of what had seemed a stable society and the child's experience of later adapting to camp conditions
 - Jim's development as the "small exploding boy", a most unusual narrator, admiring of the Japanese, contemptuous of his compatriots, improbably at home in Lunghua: extent of

autobiographical element in narrative may focus reader attention on how far these are experiences of a “fictional” child

- convincing account of child’s belief-system in Jim’s assumption that “he himself had probably started the war”

- **Form and structure**

- use of third-person narrative focalised through the eyes of the eleven-year-old boy, giving the reader close, immediate and convincing access to childhood concerns and ways of seeing
- novel charts development of central character from innocence to experience, but no sense of closure at end: lack of finality may be considered convincing representation of fluidity and lack of conclusiveness of childhood experience
- extreme nature of contrasts between middle-class suburban wealth and poverty in the streets, between orderliness and sudden chaos, between the undignified struggle for survival in the camp and the disciplined, ritualized life of the Japanese pilots may be considered to offer social criticism of, e.g. the unreflecting complacency of expatriate life in Shanghai

- **Language, imagery and symbolism**

- surreal imagery (“the runway of bones”) and matter of fact tone in recording mixes the arguably improbable and the convincing in a representation of childhood experience
- cinematic, hallucinatory, nightmare landscapes of fancy-dress parties, debris, abandoned cars, rusting hulks of aircraft, empty swimming-pools, floating coffins represent a society in disintegration seen by a disturbed child

AO3: Comparison and argument

- 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 of childhood you have studied”, “more concerned”, “social criticism” “the experiences of their fictional 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 the events and characters in these novels reflect the writers’ intention to offer both social criticism and an account of childhood experience**
- takes account of the key terms in the stimulus statement by exploring connections and comparisons between the novels as appropriate

AO4: Features of the Novel of Childhood:

- novels which use the child and the events in which the child is involved in order to criticise aspects of society, e.g. *Pigeon English*: Steven Kelman
- didactic novels dealing with how children deal with various topical social problems, e.g. war, abuse, religious fanaticism
- novels interested mainly in the psychology of the child, e.g. *Lord of the Flies*
- novels of more or less simple adventure, e.g. *The Coral Island* directed towards a readership of children, but which may retain an adult following because of the vividness of their events and characters
- novels which exploit the advantages of the child as narrator, such as the child’s qualities of innocence, freshness of vision, lack of preconceptions and under some circumstances privileged status
- novels which present the child as teacher of morals, duties and good behaviour, e.g. *Little Lord Fauntleroy*