



**General Certificate of Education (A-level)
January 2013**

English Literature B

LITB3

(Specification 2745)

Unit 3: Texts and Genres

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Information for Examiners

Marking the scripts – basic principles

MARK BAND DESCRIPTORS	
Band 6	evaluation
Band 5	analysis
Band 4	explanation
Band 3	some understanding
Band 2	some awareness
Band 1	very little grasp

- 1 Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all descriptors; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the 'best-fit' model applies.
- 2 Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
- 3 Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 4 Examiners should be prepared to use the full mark range and not 'bunch' scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
- 5 Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – **provided of course, that it is relevant to the question being asked.**
- 6 Examiners should remember that there are no right answers. Candidates' views which are relevant, well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
- 7 Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.

- 8 Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
- 9 If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
- 10 Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

- 11 Examiners should remember that their annotation is directed solely to senior examiners.
- 12 Examiners must remember that in this Unit, one strand of AO3 is addressed by connections between texts. Direct comparison is not required in this unit; it is tested in Unit 4. Connections do not need to be explicit but may be implicit through the consideration of the relevant genre.
- 13 Examiners should remember that the terms form, structure and language relate to the way AO2 has been officially sub-divided. These terms, however, have to be seen as fluid and interactive, so please give careful consideration to how candidates have applied them.
- 14 In Section B, answers should address three texts 'substantially'. 'Substantial' is not synonymous with length; any discussion which is insightful and exploratory will be regarded as substantial.

Marking the scripts – annotation

- 15 The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.
- 16 In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must write comments after each answer. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
- 17 The following symbols can be used when marking scripts:
 - tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

Please do not use your own private systems, as these will mean nothing to senior examiners. If in doubt about what to use, a single word or short phrase will usually be enough.

Guidance on Rubric Infringements

18 Examiners should remember that rubric infringements occur if:

- Students do not write about three different texts in Section B
- Students do not write about at least one text which was written between 1300 and 1800

Examiners should note that it is NOT a rubric infringement if:

- Students only write briefly about a third text in Section B
- They answer on a different genre in Section B from the genre chosen for Section A
- Students write about the same text in Section B that they have written about in Section A

If there is a rubric infringement, the script should be marked initially on its own merits and the infringement then taken into account. In such instances examiners are advised to consult their team leader. Please remember to write 'Rubric' on the front of the script.

Assessment Objectives

Listed below are the assessment objectives as they apply to this unit:

AO1 Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

AO2 Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.

AO3 Explore connections and comparisons between different literary texts, informed by interpretations of other readers.

AO4 Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Section A

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (34-40)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be notable for its depth and perception; excellent use of genre specific critical vocabulary
	AO2	evaluation of how the author's methods work	several points fully developed and evaluated; excellent illustration integrated into the argument.
	AO3	evaluation of an interpretation or interpretations with excellently selected textual support	a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	context is likely to be perceptively evaluated as part of the argument
Band 5 (27-33)	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	argument or debate will have a shape and direction; several points are likely to be well developed and explored, effective use of genre specific critical vocabulary
	AO2	analysis of how the author's methods work	several points fully developed and analysed; well illustrated in connection with the argument
	AO3	analysis of an interpretation or interpretations with well chosen textual support	a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	context is likely to be analysed and integrated into the argument
Band 4 (20-26)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	a clear consistent line of argument; several points are likely to be developed with some depth, clear use of genre specific critical vocabulary
	AO2	explanation of how the author's methods work	several points clearly developed and explained; clear illustration in connection with the argument
	AO3	explanation of an interpretation or interpretations with clear textual support	a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	context is clear within the argument

Band 3 (13-19)	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary
	AO2	some understanding of how the author's methods work	some points developed; development is likely to be straight-forward with some illustration and some connection to the argument
	AO3	some understanding of an interpretation or interpretations with some textual support	a view or views are developed; textual support is likely to be integrated and relevant but not always consistent
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	some context will be included in the argument
Band 2 (6-12)	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary
	AO2	some awareness of how the author's methods work	some features identified; possibly some vague or simple illustration
	AO3	some awareness of an interpretation or interpretations with some references to the text	a view or views are mentioned in relation to the argument; there is likely to be some textual support but it may not be integrated or carefully chosen
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	context may be mentioned but with limited relevance to the argument
Band 1 (0-5)	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary
	AO2	very little grasp of how the author's methods work	possibly 1 or 2 points mentioned; possibly some vague or simple illustration
	AO3	very little grasp of an interpretation or interpretations; little reference to the text	some vague writing about the text with little connection to the task
	AO4	very little grasp of contextual factors arising from the study of texts and genre	there may be irrelevant contextual material
0 Marks			nothing written or writing which has nothing to do with text or task

Section A

ELEMENTS OF THE GOTHIC

The Pardoner's Tale – Geoffrey Chaucer

0	1
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 Consider the significance of death in *The Pardoner's Tale*.

POSSIBLE CONTENT:

- the question focuses on the gothic concept of death
- consideration of the central paradox that the rioters seek to kill death and its blasphemous implications – the irony of their finding it
- consideration of the function of the old man in relation to death – he too seeks it – or may represent it
- contextual consideration of the significance of the plague
- consideration of death as punishment for sin
- consideration of the significance of the means of death – murder, violence, poison etc
- possible discussion of the pardoner's role, selling pardons to provide eternal life in heaven after death

Macbeth – William Shakespeare

0	2
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 “Some say he's mad; others, that lesser hate him,
Do call it valiant fury.” (Caithness: Act 5, Scene 2)

Consider Macbeth as a gothic protagonist in the light of this comment.

POSSIBLE CONTENT:

- the question focuses on the gothic concept of madness and Macbeth's role as a gothic protagonist in relation to this concept
- some candidates may agree with Caithness that Macbeth is mad and explore the ways in which some of Macbeth's actions could be seen to be those of a mad man
- possible examination of the role played by reason in Macbeth's actions – does he always have a reason to murder?
- some candidates may see Macbeth as obsessive or coldly logical rather than mad – his vaulting ambition – some may argue that his behaviour gets more obsessive as the play progresses, his willingness to eliminate any who suspect him or stand in his way – where is the dividing line between obsession or ruthless tyranny and madness?
- madness may be considered in terms of the threat of harm or danger to oneself or others – danger to others in Macbeth's case is not in doubt but the issue of self-inflicted/intentional harm could produce some interesting debate
- candidates may either agree or disagree with the comment in the quotation

***Dr Faustus* – Christopher Marlowe**

0	3
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 “Pleasure and pain are inextricably linked in *Dr Faustus*.”

How far do you agree with this view of the play?

POSSIBLE CONTENT

- the question focuses on the gothic preoccupation with pain – the pain may have physical causes or it may be mental or spiritual suffering
- consideration of the various pleasures obtained by Faustus by selling his soul – his indulgence in sensual delights and practical jokes
- exploration of the idea that pleasure comes with a price, the eventual outcome of pain for Faustus
- consideration of the implications of the final scene – Faustus’s descent into hell and eternal pain
- some candidates may make distinctions between physical pleasure/pain and mental/spiritual pleasure/pain
- some candidates may consider the pleasure Faustus gets from causing pain to others

***The White Devil* – John Webster**

0	4
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 “Although we condemn Vittoria’s wickedness, we also reluctantly admire her.”

Consider Vittoria’s role in the play in the light of this comment.

POSSIBLE CONTENT

- consideration of Vittoria’s potential wickedness, making her a gothic protagonist – her adulterous desires and murderous thoughts etc
- some candidates may see her as a victim rather than outrightly evil which may invoke more sympathy for her – she may be seen as a victim of Brachiano or, contextually, as victim of society/misogyny
- consideration of ways in which it is possible to admire her – it is possible to admire her strength, her determination
- some candidates may consider the final scene where she faces death bravely and still shows some spirit
- consideration of the word “reluctantly” in the question – its implication that her admirable qualities are misdirected and that she is, ultimately, morally misguided

***The Changeling* – Thomas Middleton & William Rowley**

0	5
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 “Although she is a murderess, Beatrice is essentially an innocent victim.”

What is your view of Beatrice in the light of this comment?

POSSIBLE CONTENT

- consideration of Beatrice in the gothic role of a murderess – she does, after all, initiate the murder of those who stand in the way of her desires
- some candidates may not see her as innocent because of her responsibility for the murders, even though she does not actually murder Piracquo herself – ignorance rather than innocence
- some candidates may argue her initial “innocence” – her lack of worldly or moral awareness – her “childishness”
- candidates are likely to focus on “victim” – some may well see her as the victim of the machiavellian De Flores
- possible contextual consideration that Beatrice is a victim of society – the position of women of high status at the time and their lack of opportunity to make their own choices
- some candidates may also offer other views of her

***Frankenstein* – Mary Shelley**

0	6
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 “Throughout the novel the boundaries between good and evil are continuously blurred, leaving the reader with moral uncertainty.”

How far do you agree with this view of the novel?

POSSIBLE CONTENT

- exploration of the forces of good in the novel – possible discussion of the “goodness” of Elizabeth and Justine and the fact that they may be seen to suffer because of or in spite of their goodness
- some candidates may see Frankenstein’s desire to increase knowledge and benefit mankind as essentially good and explore how this goes wrong
- candidates may also see Frankenstein as evil in his desire to play god, his usurpation of the maternal role or his neglect of parental responsibility for his “creation”
- consideration of the role of the monster – many are likely to see him as initially “good” – in need of care and affection – turning evil when shunned by Frankenstein
- many candidates show much sympathy for the monster but the murders he commits should not be overlooked!
- some candidates may consider the ending of the novel, seeing it as morally ambiguous – there are moral ambiguities throughout which are not necessarily resolved at the end with the clear victory of good or evil
- the question focuses on the typical gothic convention of the struggle between good and evil

***Wuthering Heights* – Emily Brontë**

0	7
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 Consider the view that *Wuthering Heights* is, above all, an exploration of fear.

POSSIBLE CONTENT

- exploration of the gothic concept of fear
- candidates should consider the different ways in which fear is created and demonstrated within the novel – some may consider how the novel may create fear in the reader – fear of the supernatural, moral disorder, the outsider, death, violence etc
- many candidates may successfully confine their answers to the ways in which fear is explored in relation to the various characters within the novel
- consideration of the ways in which the characters respond to different types of fear – fear of physical violence, fear of death, fear of cruelty or, in Heathcliff's case, fear of separation – there is no shortage of material
- some response to the phrase "above all" in the question – possible agreement or disagreement candidates may discuss other issues which they see as important but they must substantially address the idea of fear.

***Northanger Abbey* – Jane Austen**

0	8
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 To what extent do you agree with the view that it is Eleanor, rather than Catherine who is closer to the stereotypical gothic heroine?

POSSIBLE CONTENT

- a definition of the candidate's understanding of a "stereotypical gothic heroine" should emerge with some clarity in an effective response to this question
- qualities such as goodness, innocence, purity etc might be included in this definition – they may also be seen as victims – "trembling" or otherwise and rather passive – examiners should be prepared to accept any reasonable definitions offered by candidates
- consideration of Eleanor in the light of these qualities – many are likely to comment upon her virtues – her kindness, her affectionate nature etc – some may see her as atypical because of her good sense and her obvious intellectual powers
- consideration of Catherine and possible comparison of her with Eleanor – some may see her innocence, indeed her naivety as closer to the stereotypical gothic heroine – she is a victim of her own imagination
- some may see Catherine as not being typical – she is, as a child, quite a tomboy and good sense does ultimately prevail!

***The Bloody Chamber* – Angela Carter**

0	9
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 “Although terrifying, many of the stories are also darkly comic.”

Consider at least **two** of the stories from *The Bloody Chamber* in the light of this comment.

POSSIBLE CONTENT

- candidates must consider at least two stories here – they may consider more
- exploration of the ways in which the stories may be considered terrifying, an aspect of the gothic – likely reference to the numerous instances of horrific violence, sexual depravity, supernatural powers, psychological fear etc
- exploration of the ways in which some of the stories may be considered comic – “Puss-in-Boots” is obviously comic – other stories have moments of sardonic humour, often created by surprise or defiance of our expectations
- response to the word “darkly” in the question and its implications of black comedy – laughing at things which are not normally considered funny – expect some personal response here – sense of humour is very individual!
- some candidates may discuss Carter’s language – her intermingling of the poetic and literary with the bluntly crude may be seen as a source of dark humour, equally her choice of structure may make her writing darkly comic – her use of juxtaposition – some readers have seen the absurd brevity of “The Snow Child” as comic and it is unquestionably “dark”

***Paradise Lost Books 1 & 2* – John Milton**

1	0
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 To what extent do you agree with the view that, in *Paradise Lost*, Milton makes evil seem attractive?

POSSIBLE CONTENT

- candidates will obviously consider the role of Satan in response to this question which is clearly relevant but the question is not just on Satan – Satan is just one aspect of evil in the text, evil being the gothic concept addressed
- probable acknowledgement that Satan’s rebellion against God is evil –its links with sin and death and the torments of hell are unlikely to be seen as attractive
- the possible attractions of Satan are likely to be discussed – eg his leadership qualities, his rhetorical abilities, his energy, his resilience etc
- other evil characters may be seen to have attractive qualities – eg Mammon, Belial
- possible view that some sort of autonomy in hell may have its attractions
- exploration of the ways in which evil is not presented as attractive – the torments of hell, the horrors of the monsters, sin and death, alienation from God etc
- candidates are asked to give their own balanced views

***Dracula* – Bram Stoker**

1	1
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 “In *Dracula*, women are better dead than sexual.”

Consider Stoker’s presentation of women in the novel in the light of this comment.

POSSIBLE CONTENT

- consideration of the ways in which some of the women are presented in the novel in the light of the comment in the question – candidates do not have to consider all the female characters and may choose which ones to discuss
- probably there will be much discussion of Lucy’s role – she is often seen as flirtatious – “Why can’t they let a girl marry three men or as many as want her...?” – the gothic role of becoming a vampire may be seen as punishment for her sexuality – consideration of the way in which Lucy is finally laid to rest
- consideration of Mina’s role in relation to the comment – discussion of how her sexuality is presented – or not!- possible view that Mina is the ideal or pure woman – her brush with the Count
- some candidates may consider the role of the vampire women – the sexual implications of their approach to Harker, for example and the associated evil
- possible consideration of the benefits of a peaceful death as opposed to being un-dead
- some candidates may take a feminist approach to the task and there may be some strong personal response with contextual implications!

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300 - 1800 - Various

1	2
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 “The ideal relationship between man and nature is one of mutual benefit.”

Consider some of the poems from this selection in the light of this comment.

POSSIBLE CONTENT

- consideration of the ways in which nature may be seen to benefit man – eg the provision of food, references to growth and agriculture, Marvell’s fruit etc
- some candidates may see nature as a source of leisure for man as well as sustenance – the beauties of the garden
- possible discussion of nature as a source of spiritual wellbeing eg for Wordsworth in “Tintern Abbey”
- consideration of the ways in which man may be seen to benefit nature – to care for it, cultivate and make it productive, allowing it to flourish- eg extract from “Paradise Lost”, “Deserted Village” etc
- some candidates may take the view that whilst man derives benefit from nature, living the pastoral life, nature gains little from man’s control

As You Like It – William Shakespeare

1	3
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 “In the Forest, all are equal, regardless of their sex or status.”

To what extent do you agree with this view of the Forest of Arden in the play?

POSSIBLE CONTENT

- consideration of the ways in which equality is presented in the Forest of Arden, a pastoral setting
- discussion of whether gender equality is attained in the Forest – some candidates may see women as empowered and in some cases, having power over men, not just equality eg Rosalind over Orlando and Phoebe
- there may be some discussion of the fact that in order to gain equality, Rosalind has to disguise herself as a man so is it true equality?
- some candidates may consider intellectual, not just social equality with reference to sex
- consideration of whether equality of status is achieved – are all the lords really “co-mates and brothers in exile” or is court hierarchy still really in operation in the Forest?
- possible consideration of the relationship between Touchstone and Audrey with reference to equal status
- possible view that equality is a pretence – social differences are still preserved – role of shepherds, Adam – power of wealth

***Songs of Innocence and of Experience* – William Blake**

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| 1 | 4 |
|---|---|
- How do you respond to the view that, in
- Songs of Innocence and of Experience*
- , love is always presented as pure and natural.

POSSIBLE CONTENT

- consideration of the different types of love in the poems – filial love, parental love, sexual love, brotherly love
- consideration of the view that these types of love are presented as pure – the word “always” is significant in the question as this will allow candidates to qualify their views
- consideration of whether different types of love are natural, natural love being a pastoral concept – parental love is likely to be seen as natural – some candidates may argue that for Blake sexual love was also natural and not necessarily monogamous eg “My Pretty Rose Tree”
- some candidates may agree with the proposition in the question – discussion of the beauty of the natural imagery associated with love in some of the poems, for example, but others may disagree and argue that love is sometimes seen as selfish – “The Clod and the Pebble” – and sometimes it is seen as corrupt – the prostitution in “London”, for example

***She Stoops to Conquer* – Oliver Goldsmith**

- | | |
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| 1 | 5 |
|---|---|
- “Rather than showing country characters as admirable, Goldsmith presents them as ridiculous.”

Consider some of the rural characters from the play in the light of this comment.

POSSIBLE CONTENT

- candidates may make their own selection of which rural characters to discuss – characters such as Kate and Constance may be considered to be rural characters although they have associations with the town
- some candidates may see the pastoral characters as admirable in varying degrees depending on choice of character – eg Kate has intelligence and wit, Mr Hardcastle is honest and sincere, even Tony has cunning and may be considered good-natured etc
- possible view that there is little to admire in the minor lower class characters – eg Diggory or the “shabby fellows” – a contextual social point may be made here
- consideration of the ways in which some of the country characters may be thought to be exposed to mockery and ridicule – eg Tony’s lack of learning, Mr Hardcastle’s old-fashioned dullness, Mrs Hardcastle’s mercenary ambition, Diggory’s ignorance
- examiners may expect some personal response to the characters

Arcadia – Tom Stoppard

1	6
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 “Arcadia is about misreading the past, not about remembering it with nostalgia.”

To what extent do you agree with this view of the play?

POSSIBLE CONTENT:

- this question focuses on the pastoral concepts of memory and nostalgia
- exploration of the ways in which the play makes links between the past and the present – possible discussion of the implications of the interwoven chronology of its structure
- possible view that Valentine and Chloe, carrying on Croom traditions represent a certain kind of nostalgia, as does the historical research carried out by Hannah
- possible view that the modern scenes of the play subject the past to the rigours of academic research which may not be considered to be nostalgic
- consideration of the ways in which the dual time scale of the play reveals the flaws in modern academic scholarship so that events of the past may be misinterpreted
- possible view that, ultimately, it is not possible to read the past accurately with the underlying consideration of whether this matters
- possible implications of the play's title which might suggest nostalgia, and its accompanying ironies

Tess of the D'Urbervilles – Thomas Hardy

1	7
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 To what extent do you agree with the view that, in *Tess of the D'Urbervilles*, Hardy celebrates agricultural life?

POSSIBLE CONTENT

- consideration of the ways in which the novel could be seen to be celebrating agricultural, pastoral life – there is likely to be discussion of the dairy farming at Talbothays, its richness and fertility
- some candidates may see the novel as a celebration of the old ways of farming but not of the advent of farm machinery – “the red tyrant” is certainly harsh and demanding – there may be some comparison of the old and new ways of farming
- some candidates may argue that the old farming ways are equally harsh – the D'Urbeyfields do not find it easy to scratch a living in Marlott at the opening of the novel, for example
- possible discussion of differences in agricultural life according to season or geography – Flintcomb-Ash in winter as opposed to Talbothays in summer for example
- some candidates may discuss the significance of Angel Clare's approach to farming as the middle-class outsider, or the D'Urberville's dilettante approach to poultry-keeping as an amusement rather than a livelihood
- possible view that the endurance of harshness is celebrated

Brideshead Revisted - Evelyn Waugh

- | | |
|---|---|
| 1 | 8 |
|---|---|
- “Charles Ryder spends his life pursuing illusions, trying to escape the limitations of everyday existence.”

Consider Charles’s role in the novel in the light of this comment.

POSSIBLE CONTENT

- consideration of the ways in which Charles may be considered to be pursuing a pastoral ideal, an “illusion”
- possible view that the life at Brideshead represents an illusion for Charles – it represents an ideal to which he aspires but does not have in his life and a means of escapism – possible view that this ideal is an illusion as the whole Flyte family is dysfunctional and often unhappy and their wealth is disintegrating
- possible comparative consideration of Charles’s “everyday existence” – his home life with his father and later, his marriage, career, army life
- consideration of the ways in which everyday existence may be seen to have its limitations, either by Charles himself or the reader
- some candidates may consider Charles’s role in the army – his view of the army was initially idealistic but he fell out of love with it
- some candidates may argue that religion is similarly a form of escapism in the novel, considered a form of illusion by Charles for much of the novel which he perhaps, ultimately pursues
- the question focuses on Charles’s role in relation to the tension between the potential limitations of everyday reality and an illusory ideal

Pastoral Poetry after 1945 - Various

- | | |
|---|---|
| 1 | 9 |
|---|---|
- Consider the significance of memory in some of the poems from this selection.

POSSIBLE CONTENT

- the question focuses on the pastoral concept of memory
- consideration of the ways in which some pastoral poets engage with personal memories – the importance of those memories and their formative influence eg Dylan Thomas – some poets celebrate memory
- possible view that for some poets, memories are not to be celebrated but are painful eg “Absence”
- some candidates may focus on collective memory – memories of a past way of life and the changing nature of rural life – eg R S Thomas
- candidates are asked to consider how poets use memory to give meanings to their work and to explore the variety of meanings to be found

***Waterland* – Graham Swift**

2	0
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 Swift wrote that, in his novel, “the Fenland was even a kind of principal character”.

What do you think is the significance of the Fens in *Waterland*?

POSSIBLE CONTENT

- the question focuses on consideration of the pastoral setting of the Fens in the novel
- candidates will probably explore both the literal and metaphorical significance of the setting
- consideration of the implications of the setting in literal terms as far as the plot is concerned – death by drowning, the significance of the occupations of the characters dictated by the setting
- candidates are also likely to consider the metaphorical implications of the setting – images of water, the flatness of the landscape etc
- probable consideration of the importance of the specific individuality of the Fens, their isolation, their introspection, the minimal intrusion of the outside world, their inbreeding
- the quotation from Swift in the question suggests that the landscape has a life of its own and an undeniable influence on events and the lives of the people who live there – candidates may show how this is so in the novel

***Blue Remembered Hills* – Dennis Potter**

2	1
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 To what extent do you think that Potter presents children as being in harmony with the natural world in *Blue Remembered Hills*?

POSSIBLE CONTENT

- the question addresses the pastoral concept of the relationship between children and the natural world
- possible view that the children are very much “at home” in their rural environment, playing games which indicate “sheer physical excitement and abandon” within this environment
- possible view that the darker elements in the lives of the children are a result of the influence of a corrupt adult world – war, family tensions etc out of harmony with the natural world
- some candidates may alternatively see the children as not in tune with the rural environment, rather as forces of destruction upon it
- there is likely to be much discussion of the significance of the squirrel killing incident – some may see such aggression as a product of a fairly natural survival instinct – others may see it as purely destructive and an indication of the lack of understanding and natural harmony
- similar discussion may appear in relation to Donald’s death at the end of the play

***Huckleberry Finn* – Mark Twain**

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 “In spite of its benefits, freedom can sometimes be dangerous.”

Consider Twain’s presentation of freedom in the light of this comment on the novel.

POSSIBLE CONTENT

- the question focuses on the pastoral concept of freedom
- candidates may explore the different types of freedom found in the novel – the freedom offered by the raft on the river, for example
- possible consideration of Huck’s desire for freedom from the demands of society and so-called civilisation and its attendant benefits
- possible consideration of what freedom means for Jim
- exploration of the ways in which freedom might be considered “dangerous” – exposure of the innocent to the more corrupt members of society and the ways in which those free from watchful eyes may also be vulnerable prey

Section B

	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions
Band 6 (34-40)	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception; excellent use of genre specific critical vocabulary
	AO2	evaluation of how the authors' methods work, in at least three texts	several points fully developed and evaluated; excellent illustration integrated into the argument.
	AO3	evaluation of interpretations across at least three texts, with excellently selected textual support	excellent and perceptive understanding of the given genre which informs interpretation of texts
	AO4	evaluation of relevant contextual factors arising from study of texts and genre	excellent assimilation of relevant contextual factors into the argument
			excellent discussion of three texts in terms of depth of evaluation
Band 5 (27-33)	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	argument or debate will have a shape and purpose; several points are likely to be well developed and explored, effective use of genre specific critical vocabulary
	AO2	analysis of how the authors' methods work, in at least three texts	several points fully developed and analysed; well-illustrated in connection with the argument
	AO3	analysis of interpretations across at least three texts, with well-chosen textual support	very good understanding of the given genre which informs interpretation of texts
	AO4	analysis of relevant contextual factors arising from study of texts and genre	very good use of relevant contextual factors to support the argument
			secure discussion of three texts in terms of the depth of analysis
Band 4 (20-26)	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	a clear consistent line of argument; several points are developed with some depth, clear use of genre specific critical vocabulary
	AO2	explanation of how the authors' methods work, in at least three texts	several points clearly developed and explained; clear illustration in connection with the argument
	AO3	explanation of interpretations across at least three texts, with clear textual support	clear understanding of the given genre which informs interpretation of texts
	AO4	explanation of relevant contextual factors arising from study of texts and genre	clear use of relevant contextual factors to support the argument
			clear coverage of three texts in terms of explanation

Band 3 (13-19)	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary
	AO2	some understanding of how the authors' methods work, in at least three texts	some points developed; development is likely to be straight-forward with some illustration and some connection to the argument
	AO3	some understanding of interpretations across at least three texts, with some textual support	some understanding of the given genre which informs interpretation of texts
	AO4	some understanding of relevant contextual factors arising from study of texts and genre	some use of contextual factors which are not always relevant to the argument; there may be some irrelevant contextual material
			some discussion of three texts, thinner coverage of the third perhaps
Band 2 (6-12)	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary
	AO2	some awareness of how the authors' methods work, in at least three texts	some features identified; possibly some vague or simple illustration
	AO3	some awareness of interpretations across at least three texts with some references to the texts	limited understanding of the given genre which informs interpretation of texts
	AO4	some awareness of relevant contextual factors arising from study of texts and genre	limited use of any relevant contextual factors in support of the argument; there may be irrelevant contextual material
			some basic details included of two texts, perhaps little on the third
Band 1 (0-5)	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary
	AO2	very little grasp of how the authors' methods work, in any text	possibly 1 or 2 points mentioned; possibly some vague or simple illustration
	AO3	very little grasp of interpretations across three texts, little reference to the texts	very little understanding of the given genre which informs interpretation of texts
	AO4	very little grasp of contextual factors arising from study of texts and genre	unlikely to be any contextual factors relevant to the argument; there will probably be irrelevant contextual material
0 Marks			nothing written or writing which has nothing to do with text or task

SECTION B

Examiners are reminded that, in their answers to questions in this section, candidates are required to cover at least three texts substantially.

ELEMENTS OF THE GOTHIC

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- “In gothic writing, the presentation of places is often more interesting than the presentation of characters.”

How far do you agree with this view?

POSSIBLE CONTENT

- this question focuses on the comparative interest of the presentation of place and the presentation of character in gothic writing
- consideration of the ways in which characterisation is effected in some gothic texts – candidates must be allowed to select their own appropriate examples
- some candidates may discuss examples of characters whose presentation is over-simplified or two-dimensional from the texts they have studied while others may argue that certain characters are presented with sophistication and complexity
- consideration of the ways in which some of the writers use place to create gothic effects in the texts they have studied
- candidates may see place as crucial in conveying the central gothic issues of the texts rather than simply being a background against which to set them
- examiners should be prepared to accept whichever personal opinion candidates express

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- To what extent do you agree with the view that gothic writing is “an exploration of what cannot be explained”?

POSSIBLE CONTENT

- this question focuses on the inexplicable elements in gothic writing
- candidates should identify what they consider the things that cannot be explained are – it may be, for example, the supernatural, life after death, some aspects of religious belief, monsters, psychological aberrations etc
- consideration should be given to the ways in which writers address such issues in the texts they have studied
- some candidates may suggest other issues which gothic writing addresses but this should be pertinent to the disproof of the premise in the question not an excuse to write about something else – the majority of the answer should address the topic in the task

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 Consider the significance of forms of entrapment in gothic literature.

POSSIBLE CONTENT

- the focus of this question is the gothic concept of entrapment
- candidates may consider the different forms of entrapment present in the texts they have studied
- some candidates may discuss forms of imprisonment either physical or mental
- there may be discussion of the ways in which some characters are entrapped by evil or the supernatural – Faustus, for example, or Macbeth – possible exploration of the impossibility of escape from such entrapment
- some consideration may be given to forms of self-entrapment – characters entrapped by their own natures rather than by the machinations of others or supernatural forces
- possible contextual consideration of forms of social entrapment – entrapped by birth, social status or gender
- candidates cannot be expected to consider all these but must be allowed to select the forms of entrapment which interest them and are relevant to the texts they have studied

ELEMENTS OF THE PASTORAL

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 Consider the significance of loss in pastoral literature.

POSSIBLE CONTENT

- this question focuses on the concept of loss in pastoral literature
- candidates will consider different types of loss which feature in the specific texts they have studied
- possible consideration of personal loss – loss of loved ones, loss of innocence, loss of happiness, loss of personal ideals, loss of reputation – characters may embody different levels of awareness of their loss and this may be an area for fruitful exploration
- possible consideration of collective forms of loss – it may be loss of the traditional way of life for example, or loss through social upheaval or war
- possible consideration of more material losses – loss of wealth or personal possessions
- some candidates may take a more generic approach in keeping with the pastoral and explore the implications of the passing of the Golden Age or the Arcadian myth

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- To what extent do you agree with the view that pastoral literature is “always an expression of regret”?

POSSIBLE CONTENT

- this question focuses on the pastoral concept of regret
- candidates may consider different types of regret which feature in the texts they have studied
- possible consideration of different forms of personal regret – regret for past actions, for the passing of youth or childhood, failed relationships etc
- possible consideration of regret on a less personal level – regret for the change in landscape, customs, ways of life; regret for the passing of an Arcadian paradise or Golden Age
- candidates should address the implications of “always” in the question and may agree or disagree – there may be some effective negative argument – the absence of regret, perhaps when it should have been present

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- “In pastoral literature it is the educated urban visitors who admire country life; those who actually live in the country are unappreciative of it.”

How far do you agree with this view?

POSSIBLE CONTENT

- candidates should consider the reactions of urban and rural characters to country life
- some consideration should be given to characters who may be described as “urban” – candidates should address the implications of the word “educated” and assess whether their responses to country life may be considered to constitute “admiration” – some may disagree and show how urban characters despise country living
- consideration should also be given to characters who actually live in the countryside – candidates should assess whether their responses may be thought “unappreciative” – some may disagree and show how pastoral characters find pleasure and satisfaction in their environment
- some may agree that pastoral characters take their surroundings for granted or wish to leave the harsh demands of country living
- some may agree that urban visitors admire country life as outsiders who do not understand the realities
- some candidates may consider the significance of class or wealth in attitudes to country life – living in a country mansion is different from living in a hovel, for example
- candidates must determine what is meant by “country life” – there are different possibilities but it is more than just landscape
- some candidates may comment on the writer’s context