



General Certificate of Education (A-level)
June 2011

English Literature B

LITB3

(Specification 2745)

Unit 3: Texts and Genres

Post-Standardisation

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 candidates' 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 candidates' 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 candidates' 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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Marking the scripts – basic principles

1. Examiners should use the band descriptors when marking scripts and employ the 'best fit' principle when deciding in which mark band to place an answer. Remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
2. Each of the AOs tested has a number of lines of description, depending upon its weighting. Each line is roughly equivalent to a 7.5% overall weighting within AS or A2. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed. Where candidates are uneven in performance across the required AOs, then they will be achieving within different mark bands. Where this happens, a 'best fit' aggregation will allow you to place them appropriately.
3. 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.
4. Examiners should always be prepared to mark POSITIVELY. 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 – this mark scheme does not pretend to be all-inclusive. In no circumstances should candidates be penalised for failing to make certain points.
5. Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates' views which are 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.
6. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.
7. 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.
8. 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.
9. Examiners must remember that AO1 tests the technical writing abilities of candidates. Although a well-turned argument is always likely to impress, candidates must not be penalised for technical errors beyond the weighting of AO1.

Marking the scripts – annotation

10. 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.
11. 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. Examiners may also be asked to write comments after each part of a question where the question is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
12. The following symbols can be used when marking scripts:
 - A tick for a good point/idea/reference etc
 - A tick in brackets for a potentially good point, not fully made
 - Underlining for an error in fact or expression
 - D when a candidate is narrating rather than analysing
 - R for repetition
 - I for irrelevance

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

GENERIC MARK BAND DESCRIPTORS

Band 1

- A01** quality of writing hinders meaning/unclear line of argument/not always relevant
- A02** very limited discussion of how form, structure and language features shape meanings
- A03** little sense of connections between texts/ little understanding of different interpretations
- A04** very limited awareness of the significance of contextual factors

Band 2

- A01** some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
- A02** some awareness of how form, structure and language shape meanings
- A03** some connections made between texts/some reference to different interpretations of texts/some textual support
- A04** some consideration of relevant contextual factors

Band 3

- A01** use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
- A02** consideration of some features of form, structure and language, and consideration of how these features shape meanings
- A03** some consideration of connections between texts/some consideration of different interpretations of texts, with general textual support
- A04** some consideration of a range of contextual factors shown by specific links between context/texts/tasks

Band 4

- A01** use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task/informed knowledge and understanding of texts
- A02** consideration of how specific aspects of form, structure and language shape meanings
- A03** detailed consideration of connections between texts/clear consideration of different interpretations of texts/apt supportive references
- A04** examination of a range of contextual factors with specific, detailed links between context/texts/task

Band 5

- AO1** use of appropriate critical vocabulary and well-structured argument expressed accurately/relevant with sharp focus on task/detailed knowledge and understanding of texts
- AO2** exploration of several aspects of form, structure and language with evaluation of how they shape meanings
- AO3** detailed and evaluative discussion of connections between texts/clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses/significant supportive references
- AO4** detailed exploration of a range of contextual factors with specific, detailed links between context/texts/task

Band 6

- AO1** use of appropriate critical vocabulary and technically fluent style/well-structured and coherent argument/always relevant with very sharp focus on task/confidently ranges around texts
- AO2** exploration and analysis of key aspects of form, structure and language with perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised through connections between texts/perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses/excellent selection of supportive references
- AO4** excellent understanding of a range of contextual factors with specific, detailed links between context/texts/task

Section A

ELEMENTS OF THE GOTHIC

The Pardoner's Tale – Geoffrey Chaucer

0 1 To what extent do you agree that Chaucer presents the Pardoner to be as sinful as the characters in his tale?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Band 1 (0-5)	AO1 Quality of writing hinders meaning AO1 Unclear line of argument/not always relevant AO2 Very limited discussion of how form and structure shape meanings AO2 Very limited discussion of how aspects of language shape meanings AO3 Little sense of connections between texts through concepts of gothic AO3 Little understanding of different interpretations of texts AO4 Very limited understanding of ways of contextualising gothic AO4 Very limited awareness of other contextual factors
Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of gothic AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising gothic AO4 Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1 Use of some critical vocabulary and generally clear expression AO1 Some structured argument though not sustained/relevant with focus on task AO2 Consideration of some features of form and structure and how these features shape meanings AO2 Consideration of some aspects of language and how these aspects shape some meanings AO3 Some consideration of connections between texts through concept of gothic AO3 Consideration of different interpretations of texts, with general textual support AO4 Consideration of some ways of contextualising gothic AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
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	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
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POSSIBLE CONTENT:

- consideration of the Pardoner's sinful nature – his avarice, his deception etc
- discussion of the sins of the rioters – sloth, drunkenness, greed, murder etc
- some may view the rioters as more sinful as they are prepared to kill for the sake of gain, unlike the Pardoner
- some candidates may see the Pardoner himself as just as sinful – eg his greed means that he does not scruple to con poor people – the widows and starving children, his obvious knowledge of the effects of over-indulgence, his blasphemous faking of holy relics
- excess sinfulness in either the Pardoner or the rioters will probably be seen as a gothic characteristic

Macbeth – William Shakespeare

0 2 How far do you agree that Lady Macbeth is presented as a “fiend-like queen”?

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POSSIBLE CONTENT:

- implications of the gothic term “fiend-like”
- some candidates may agree with this description and consider the ways in which she is “fiend-like” – she persuades a reluctant Macbeth to kill Duncan - she is defeminised “unsex me here” – she smears the grooms with blood etc
- some may see her as ambitious but not “fiend-like” – her love and support of her husband – the fact that she does not directly commit any violent acts herself etc
- some candidates may consider development or progression in her character – her initial ruthlessness – her lack of involvement in Banquo’s death or Lady Macduff’s – her final madness and death, seeing her as more “fiend-like” at some times rather than others.

***Dr Faustus* – Christopher Marlowe**

0 3 “Faustus’s desire to be superhuman leads him to be inhuman.”

To what extent do you agree with this view?

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POSSIBLE CONTENT

- consideration of Faustus's superhuman powers – his ambition to defeat death, his aspirations for godlike powers, his obsession with magic, the powers granted him by Mephostophilis etc
- some candidates may usefully define and distinguish between “superhuman” and “inhuman”
- some candidates may see some of Faustus's desires to be all too human – lust, greed, revenge etc
- discussion of the ways in which Faustus may be considered to be “inhuman” – his lack of any genuine human warmth, consideration or love, for example
- consideration of the ways in which Faustus's ambitions lead to his inhumanity – the over-reacher – gothic excess

***The White Devil* – John Webster**

0 4 Consider the view that, throughout the play, sexual desire is more closely linked to violence than to love.

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Possible Content

- likely discussion of Brachiano's adulterous passion for Vittoria and its consequences
- possible view that this drives the whole plot and leads to many gothic acts of extreme violence
- discussion of Flamineo's role as pander and its consequences
- consideration of the causes of the deaths of Isabella and Camillo
- possible distinction made between love and sexual desire and the confusion of the two
- consideration that characters motivated by sexual desire die at the end of the play, rather than experience being happily married!

Paradise Lost, Books 1 & 2 – John Milton

0 5 “Although Death is male, it is significant that Sin is presented as a monstrous corruption of womanhood.”

Consider Milton’s presentation of the monsters at Hell’s gate in the light of this comment.

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Possible Content

- consideration of the language used by Milton to describe the monsters of Sin and Death – its gothic horrors and excesses
- discussion of the corruption of Sin as a female figure – the corrupted paradox of her giving birth to Death, the corruption of motherhood, the references to incest and rape etc
- discussion of the references to sub-human, animalistic characteristics of the monsters
- possible references to psycho-analytical readings, theological/metaphysical readings eg Sin is conceived by Satan
- possible consideration of gender issues which the quotation in the question invites

Frankenstein – Mary Shelley

0	6	Some readers have seen the novel as an illustration of the fear of the power of science.
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To what extent do you agree with this view of the novel?

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	AO2	Consideration of some features of form and structure and how these features shape meanings
	AO2	Consideration of some aspects of language and how these aspects shape some meanings
	AO3	Some consideration of connections between texts through concept of gothic
	AO3	Consideration of different interpretations of texts, with general textual support
	AO4	Consideration of some ways of contextualising gothic
	AO4	Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- consideration of the power gained by Frankenstein as a result of his 'scientific' experiments
- discussion of the role played by electricity in the animation of the creature
- response to Frankenstein's supposed ability to create life – possible view that this all goes horribly wrong because Frankenstein is out of his depth
- possible view that scientific experiments to explore the unknown are therefore unacceptable and to be feared
- some candidates may feel that the 'science' is rather ambiguous and unspecific and therefore is more akin to gothic superstition and imagination than genuine scientific investigation.

***Wuthering Heights* – Emily Brontë**

0 7 “Charlotte Brontë described Heathcliff as a “man’s shape animated by demon life – a ghoul.”

To what extent do you think this is an accurate assessment of the ways in which Heathcliff is presented in the novel?

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	AO2	Very limited discussion of how aspects of language shape meanings
	AO3	Little sense of connections between texts through concepts of gothic
	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising gothic
	AO4	Very limited awareness of other contextual factors
Band 2 (6-12)	AO1	Some use of critical vocabulary despite technical weakness
	AO1	Simple attempt at structuring argument/usually relevant with some focus on task
	AO2	Some awareness of how form and structure shape meanings
	AO2	Some awareness of how aspects of language shape meanings
	AO3	Some connections made between texts through concept of gothic
	AO3	Some reference to different interpretations of texts/some textual support
	AO4	Some consideration of ways of contextualising gothic
	AO4	Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1	Use of some critical vocabulary and generally clear expression
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POSSIBLE CONTENT

- some candidates may agree with this view and give evidence of the characteristics of the gothic villain possessed by Heathcliff
- many examples of Heathcliff's demonic qualities to choose from – his humiliation of Hindley and Isabella, his cruel treatment of Hareton and Young Cathy, his many acts of violence
- consideration of the ways in which Heathcliff may be described as a "ghoul" – probable reference to his exhumation of Cathy and its necrophilic overtones
- possible defence of Heathcliff and the presentation of his more human qualities – his early suffering at Hindley's hands, his passionate love for Cathy, his suffering etc

***Dracula* – Bram Stoker**

0	8	“The Count’s role as the evil aristocrat warns of the dangers of power being in the hands of a corrupt aristocracy.”
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How far do you agree with this view of the Count’s role in *Dracula*?

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POSSIBLE CONTENT

- consideration of the power possessed by the Count – he owns a castle and land and the people who live there fear him – many of the victims of the vampires are poor and disempowered
- some may see his power as supernatural and therefore not a true reflection of a credible social order whilst others may offer a Marxist reading and see this as a metaphor for bestowing unequal and therefore unnatural power on some humans
- discussion of the ways the Count is empowered by wealth – he is geographically (and historically) mobile
- possible view that the gothic acts of evil committed by the Count are only possible because of his social status – more equal distribution of power – characters enabled by education and science are eventually able to defeat him – possible view that he represents a dying social order

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

0 9 “In *The Bloody Chamber* Angela Carter reverses gothic traditions so that the males become the victims instead of the females.”

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

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Possible content

- consideration of candidate's choice of two stories from the collection where females may be seen to be empowered
- possible response to feminist readings of the text
- possible view that not all the males are victims – some may be seen to have power or be triumphant
- candidates may of course discuss animals as male or female characters
- possible response to the idea that in gothic writing females are often powerless victims of male desires – Carter's stories may be seen to explore female desires

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300 - 1800 - Various

1 0 Consider the significance of the garden in some of the poems in this selection of pastoral poetry.

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Band 1 (0-5)	AO1 Quality of writing hinders meaning AO1 Unclear line of argument/not always relevant AO2 Very limited discussion of how form and structure shape meanings AO2 Very limited discussion of how aspects of language shape meanings AO3 Little sense of connections between texts through concepts of pastoral AO3 Little understanding of different interpretations of texts AO4 Very limited understanding of ways of contextualising pastoral AO4 Very limited awareness of other contextual factors
Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of pastoral AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising pastoral AO4 Some consideration of other relevant contextual factors
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POSSIBLE CONTENT

- consideration of a range of references to the pastoral idea of the garden from the selection – likely to be much discussion of Marvell’s “Garden”
- possible discussion of the pros and cons of controlling and cultivating the natural environment
- possible consideration of links between the garden and the Biblical Garden of Eden – links between the garden and Paradise – references to the implications of the Fall
- possible view that, in spite of all man’s attempts to create gardens, nature is not static and gardens will revert, hence man’s insignificance - the effects of time on the garden
- examiners should be prepared to reward whatever angle candidates find interesting about the concept of the garden

***As You Like It* – William Shakespeare**

1	1	“Although, in the Forest, women seem to be temporarily empowered, male dominance is re-established at the end of the play.”
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Consider the events of the play in the light of this comment.

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POSSIBLE CONTENT

- discussion of the ways in which Rosalind and Celia may be seen to be in control of their lives in the pastoral surroundings of the Forest – Rosalind's control over Orlando
- consideration of the significance of their disguises
- consideration of the roles of Phoebe and Audrey and how much power they have
- response to the idea that male dominance is re-established at the end of the play – some possible contextual considerations – the relative power of women as wives/lovers
- some distinctions may be made between the varying power of Celia and Rosalind – to what extent do they make their own decisions?

Songs of Innocence and Experience – William Blake

1 **2** How significant do you think the idea of natural freedom is to *Songs of Innocence and Experience*?

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Possible content

- discussion of the advantages of freedom provided by the pastoral landscape eg “The Echoing Green”, “Nurse’s Song” in *Innocence*
- consideration of some of the results of restricting natural freedom – plenty to choose from – eg the priests and their briars in “Garden of Love”, “Schoolboy”, “Holy Thursday”
- some responses may consider the importance of freedom to children in particular but others may focus on the fact that lack of restriction is just as important to adults
- there may be some examination of the causes of the restrictions imposed upon natural freedom
- possible examination of whether the concept of freedom is natural and therefore a human right; lack of freedom is therefore unnatural

***She Stoops To Conquer* – Oliver Goldsmith**

1	3	“In the country, people are forced to confront their faults and lead a more honest way of life.”
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Consider *She Stoops to Conquer* in the light of this comment.

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Band 1 (0-5)	AO1	Quality of writing hinders meaning
	AO1	Unclear line of argument/not always relevant
	AO2	Very limited discussion of how form and structure shape meanings
	AO2	Very limited discussion of how aspects of language shape meanings
	AO3	Little sense of connections between texts through concepts of pastoral
	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising pastoral
Band 2 (6-12)	AO4	Very limited awareness of other contextual factors
	AO1	Some use of critical vocabulary despite technical weakness
	AO1	Simple attempt at structuring argument/usually relevant with some focus on task
	AO2	Some awareness of how form and structure shape meanings
	AO2	Some awareness of how aspects of language shape meanings
	AO3	Some connections made between texts through concept of pastoral
	AO3	Some reference to different interpretations of texts/some textual support
Band 3 (13-19)	AO4	Some consideration of ways of contextualising pastoral
	AO4	Some consideration of other relevant contextual factors
	AO1	Use of some critical vocabulary and generally clear expression
	AO1	Some structured argument though not sustained/relevant with focus on task
	AO2	Consideration of some features of form and structure and how these features shape meanings
	AO2	Consideration of some aspects of language and how these aspects shape some meanings
	AO3	Some consideration of connections between texts through concept of pastoral
	AO3	Consideration of different interpretations of texts, with general textual support
	AO4	Consideration of some ways of contextualising pastoral
	AO4	Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising pastoral
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising pastoral
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of pastoral
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising pastoral
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- possible view that country life is honest and lacks the pretentious sophistication of the town – Hardcastle may be seen to be a typical country squire who is open and direct
- in contrast, Marlow and Hastings may be seen as having a veneer of urban sophistication but they have faults - Hastings in conducting an underhand alliance with Constance, and Marlow cannot be himself with refined young ladies- Marlow is forced to overcome his faults as a result of Kate's deception
- some may see Kate as a country girl who is smart and honest with herself but she deceives others by pretending to be a barmaid which may be seen as a fault
- Tony is true to his own pleasures but may not be thought honest in tricking others
- possible view that it all ends up with everyone living honestly

***Huckleberry Finn* – Mark Twain**

1	4	“Whereas children are presented as naturally kind in the novel, adults are shown to be selfish and cruel.”
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To what extent do you agree with this view?

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Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of pastoral AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising pastoral AO4 Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1 Use of some critical vocabulary and generally clear expression AO1 Some structured argument though not sustained/relevant with focus on task AO2 Consideration of some features of form and structure and how these features shape meanings AO2 Consideration of some aspects of language and how these aspects shape some meanings AO3 Some consideration of connections between texts through concept of pastoral AO3 Consideration of different interpretations of texts, with general textual support AO4 Consideration of some ways of contextualising pastoral AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising pastoral
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
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	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT:

- this question invites consideration of the pastoral world of childhood purity and virtue in contrast to the corrupt adult world of selfishness and cruelty
- possible view that Huck has a very kind heart with examination of evidence for this eg his friendship with Jim, without the attendant adult prejudices
- discussion of the ways in which adults in the novel may be seen to act selfishly, eg Huck's father's desertion
- discussion of some of the many examples of adult cruelty
- possible view that the children could also be seen as cruel – eg Huck and Tom turning Jim's escape into a big adventure could be seen as cruel to Jim!

***Tess of the D'Urbervilles* – Thomas Hardy**

1	5	Discuss the view that, in <i>Tess of the D'Urbervilles</i> , Hardy presents nature as hostile to humans.
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	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising pastoral
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Possible content

- consideration of the ways in which nature may be seen as hostile to humans – some may see nature as hostile to some humans but more benign to others – Dairyman Crick, for example, does not seem to face a hostile nature in spite of the wild garlic!
- possible view that nature is sometimes kind to Tess – her time at Talbothays, the shelter provided by the woods when she is in distress
- possible view that nature is more frequently hostile or, at best, indifferent to Tess – the hardship of Flintcomb-Ash
- some may see nature as reflecting human life – pathetic fallacy – nature is at times benign but at other times, hostile – sometimes nature supports and provides but at other times seems destructive.

Brideshead Revisted - Evelyn Waugh

1 6 At the beginning of Book Three, Charles Ryder states, “My theme is memory.”

What do you think is the significance of memory in the novel?

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POSSIBLE CONTENT

- consideration of the theme of memory which is central to much pastoral writing
- discussion of some of the most significant memories described by Charles in the novel
- consideration of the importance of Brideshead - “those distant Arcadian days” – the time spent there with Sebastian – possible view that Charles’s memories and love of Brideshead have dominated his life – his relationship with Julia as an attempt to link back to Brideshead – he was in love with the place not the people
- discussion of the retrospective narrative and the power of memory – its accuracy? Does memory distort and provide an idealized version of events/places/people?

Pastoral Poetry after 1945 - Various

1	7	“The natural world will endure and is a reminder to us that human life is brief in comparison.”
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To what extent does your reading of pastoral poetry support this view?

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	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
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POSSIBLE CONTENT

- discussion of poems which show the durability of the natural world eg "Sparrow", "Stanton Drew"
- possible view that some poems question nature's durability eg "Going, Going"
- consideration of how human mortality is often a feature of pastoral poetry eg "Canal:1977", "Remains"
- discussion of ways in which pastoral poets often compare human life with the natural world – some references to childhood, memory, nostalgia may be relevant here

Blue Remembered Hills – Dennis Potter

1 8 Discuss the significance of adult actors playing the roles of children in the play.

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POSSIBLE CONTENT

- consideration of the advantages of having adults playing children in the play and the dramatic effects created
- some candidates may feel an effective link is made between adulthood and childhood by this device
- possible view that this demonstrates that as adults we never grow up – we have the same defects as children and can be just as cruel – there is still a child in all of us
- discussion of the idea that the “child is father of the man”
- some candidates may feel that this device does not work – it is unconvincing and does not enable the audience to accept the events as the result of childish behaviour
- (some candidates may have read Potter’s “author’s note” where he expresses his aversion to child actors.)

SECTION B

ELEMENTS OF THE GOTHIC

1	9	Consider the ways in which gothic writing could be said to explore the fear of forces beyond human understanding.
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	AO2	Very limited discussion of how aspects of language shape meanings
	AO3	Little sense of connections between texts through concepts of gothic
	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising gothic
	AO4	Very limited awareness of other contextual factors
Band 2 (6-12)	AO1	Some use of critical vocabulary despite technical weakness
	AO1	Simple attempt at structuring argument/usually relevant with some focus on task
	AO2	Some awareness of how form and structure shape meanings
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	AO3	Some connections made between texts through concept of gothic
	AO3	Some reference to different interpretations of texts/some textual support
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Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
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POSSIBLE CONTENT

- discussion of what constitutes the “forces beyond human understanding” – this may be seen as the supernatural, religious or divine powers, the subconscious mind etc according to the candidate’s personal perceptions
- consideration of the ways in which gothic texts show fear of these forces
- discussion of the ways in which characters in the texts respond to these forces
- some candidates may see the role of science or religious faith in some texts as the solution to dealing with this fear

2 0 “For writers in the gothic tradition, the struggle between good and evil is always of central importance and good is rarely victorious.”

How far do you agree with this view?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Band 1 (0-5)	AO1	Quality of writing hinders meaning
	AO1	Unclear line of argument/not always relevant
	AO2	Very limited discussion of how form and structure shape meanings
	AO2	Very limited discussion of how aspects of language shape meanings
	AO3	Little sense of connections between texts through concepts of gothic
	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising gothic
	AO4	Very limited awareness of other contextual factors
Band 2 (6-12)	AO1	Some use of critical vocabulary despite technical weakness
	AO1	Simple attempt at structuring argument/usually relevant with some focus on task
	AO2	Some awareness of how form and structure shape meanings
	AO2	Some awareness of how aspects of language shape meanings
	AO3	Some connections made between texts through concept of gothic
	AO3	Some reference to different interpretations of texts/some textual support
	AO4	Some consideration of ways of contextualising gothic
	AO4	Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1	Use of some critical vocabulary and generally clear expression
	AO1	Some structured argument though not sustained/relevant with focus on task
	AO2	Consideration of some features of form and structure and how these features shape meanings
	AO2	Consideration of some aspects of language and how these aspects shape some meanings
	AO3	Some consideration of connections between texts through concept of gothic
	AO3	Consideration of different interpretations of texts, with general textual support
	AO4	Consideration of some ways of contextualising gothic
	AO4	Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- consideration of some of the ways the struggle between good and evil is presented in the three texts studied
- response to the idea that this struggle is of central importance to gothic writing
- response to the view that good is rarely victorious – some candidates may agree with this and see some of the triumphs of evil eg Satan
- others may disagree and show how good wins in the end eg in “Dracula” – but often at a cost – pyrrhic victory and therefore possibly not really true victory
- some may not find definitions of good and evil totally black and white

2 1 “Gothic writing is often unintentionally comic rather than truly terrifying.”

To what extent do you agree with this criticism of gothic writing?

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Band 1 (0-5)	AO1 Quality of writing hinders meaning AO1 Unclear line of argument/not always relevant AO2 Very limited discussion of how form and structure shape meanings AO2 Very limited discussion of how aspects of language shape meanings AO3 Little sense of connections between texts through concepts of gothic AO3 Little understanding of different interpretations of texts AO4 Very limited understanding of ways of contextualising gothic AO4 Very limited awareness of other contextual factors
Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of gothic AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising gothic AO4 Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1 Use of some critical vocabulary and generally clear expression AO1 Some structured argument though not sustained/relevant with focus on task AO2 Consideration of some features of form and structure and how these features shape meanings AO2 Consideration of some aspects of language and how these aspects shape some meanings AO3 Some consideration of connections between texts through concept of gothic AO3 Consideration of different interpretations of texts, with general textual support AO4 Consideration of some ways of contextualising gothic AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- some candidates may disagree with this view and discuss truly terrifying elements of gothic fiction – some may find monsters, the unknown, the supernatural etc terrifying
- some candidates may find the moral depravity or psychological aspects of gothic writing more terrifying eg Macbeth
- possible view that some gothic writing (or all!) is comic and response to the word “unintentionally”
- some candidates may find the texts too excessive, melodramatic, incredible, exaggerated etc so that they become comic because they are so far-fetched
- some candidates may refer to elements of black humour (or see some scenes in “Frankenstein” or “Dracula” as farcical!)

ELEMENTS OF THE PASTORAL

2 2 To what extent do you agree that pastoral writing presents a sentimental view of the countryside?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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Band 1 (0-5)	AO1	Quality of writing hinders meaning
	AO1	Unclear line of argument/not always relevant
	AO2	Very limited discussion of how form and structure shape meanings
	AO2	Very limited discussion of how aspects of language shape meanings
	AO3	Little sense of connections between texts through concepts of pastoral
	AO3	Little understanding of different interpretations of texts
	AO4	Very limited understanding of ways of contextualising pastoral
	AO4	Very limited awareness of other contextual factors
Band 2 (6-12)	AO1	Some use of critical vocabulary despite technical weakness
	AO1	Simple attempt at structuring argument/usually relevant with some focus on task
	AO2	Some awareness of how form and structure shape meanings
	AO2	Some awareness of how aspects of language shape meanings
	AO3	Some connections made between texts through concept of pastoral
	AO3	Some reference to different interpretations of texts/some textual support
	AO4	Some consideration of ways of contextualising pastoral
	AO4	Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1	Use of some critical vocabulary and generally clear expression
	AO1	Some structured argument though not sustained/relevant with focus on task
	AO2	Consideration of some features of form and structure and how these features shape meanings
	AO2	Consideration of some aspects of language and how these aspects shape some meanings
	AO3	Some consideration of connections between texts through concept of pastoral
	AO3	Consideration of different interpretations of texts, with general textual support
	AO4	Consideration of some ways of contextualising pastoral
	AO4	Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising pastoral
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising pastoral
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Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
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	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of pastoral
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising pastoral
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- consideration of the ways in which the presentation of the countryside may be seen as sentimental, a response which is emotional rather than reasonable
- possible view that the reaction to rural surroundings is over-emotional and idealised in a sentimental way with little acknowledgement of the realities of rural life
- some candidates may feel that the pastoral world is presented as harsh and in very practical ways in some texts – or viewed differently by different characters in the same text eg in “As You Like It”
- “sentimental” suggests excess of emotion and some candidates may link this with nostalgia and memory or an excess of feeling connected with children and/or animals

2 3 “Happiness results when humans are in tune with their environment.”

Consider this view in relation to the texts you have been studying.

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Band 1 (0-5)	AO1 Quality of writing hinders meaning AO1 Unclear line of argument/not always relevant AO2 Very limited discussion of how form and structure shape meanings AO2 Very limited discussion of how aspects of language shape meanings AO3 Little sense of connections between texts through concepts of pastoral AO3 Little understanding of different interpretations of texts AO4 Very limited understanding of ways of contextualising pastoral AO4 Very limited awareness of other contextual factors
Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of pastoral AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising pastoral AO4 Some consideration of other relevant contextual factors
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Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
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	AO3	Detailed consideration of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with apt supportive references
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Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
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	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising pastoral
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

Possible Content

- consideration of the ways in which the characters in the texts studied may be thought to be in tune with their environment
- possible view that when humans are in tune, they are happy
- some candidates may see other factors as more important to human happiness and discuss unhappy characters who are intone with their environment or vice versa
- there may well be some discussion as to what constitutes their environment

2 4 In what ways do you think pastoral writing could be said to challenge those in power?

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Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of pastoral AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising pastoral AO4 Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1 Use of some critical vocabulary and generally clear expression AO1 Some structured argument though not sustained/relevant with focus on task AO2 Consideration of some features of form and structure and how these features shape meanings AO2 Consideration of some aspects of language and how these aspects shape some meanings AO3 Some consideration of connections between texts through concept of pastoral AO3 Consideration of different interpretations of texts, with general textual support AO4 Consideration of some ways of contextualising pastoral AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
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	AO3	Detailed consideration of connections between texts through concept of pastoral
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	AO4	Examination of ways of contextualising pastoral
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of pastoral
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	AO4	Detailed exploration of ways of contextualising pastoral
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
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	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of pastoral
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising pastoral
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- candidates may determine for themselves who they consider to be in power in their chosen texts – there are different possible angles to take in response to this question – which asks candidates to look at the political statements inherent in much pastoral writing
- different types of power structures may be considered – political regimes, men or simply adults
- discussion of the ways in which pastoral writing may be seen as subversive of a dominant power structure
- the Arcadian myth, the Golden Age, nostalgia may all be seen as criticisms of current power structures
- social disruption and change in social/moral values embodied in these texts may also be seen as challenges to those in power

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below

UMS Conversion Calculator www.aqa.org.uk/umsconversion