



General Certificate of Education (A-level)
June 2013

English Literature B

LITB3

(Specification 2745)

Unit 3: Texts and Genres

Final

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

- 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.
- 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.
- Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
- 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.
- 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.**
- 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.
- 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.
- 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.
- 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 is it 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:

- A01** Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
- A02** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
- A03** Explore connections and comparisons between different literary texts, informed by interpretations of other readers.
- A04** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Section A

Generic Introduction to Band: 'evaluation'				
This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student's writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.				
Band 6 (34-40) Evaluation	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> 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 	<p>'Evaluation' is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument. At the bottom of the band there will be confident analysis with a little evaluation.
	AO2	evaluation of how the author's methods work	<ul style="list-style-type: none"> several points fully developed and evaluated; excellent illustration integrated into the argument. 	
	AO3	evaluation of an interpretation or interpretations with excellently selected textual support	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> context is likely to be perceptively evaluated as part of the argument 	

Generic Introduction to Band: ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student's writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.

Band 5 (27-33) Analysis	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> 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 	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry.
	AO2	analysis of how the author's methods work	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> context is likely to be analysed and integrated into the argument 	

Generic Introduction to Band: ‘explanation’

This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.

Band 4 (20-26) Explanation	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> A clear consistent line of argument; several points are likely to be developed with some depth; clear use of genre specific critical vocabulary 	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.
	AO2	explanation of how the author’s methods work	<ul style="list-style-type: none"> several points clearly developed and explained; clear illustration in connection with the argument 	
	AO3	explanation of an interpretation or interpretations with clear textual support	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> context is clear within the argument 	

Generic Introduction to Band: ‘some understanding’

This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.

Band 3 (13-19) Some understanding	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> 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 	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places.
	AO2	some understanding of how the author’s methods work	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument. 	
	AO3	some understanding of an interpretation or interpretations with some textual support	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> some context will be included in the argument 	

Generic Introduction to Band: ‘some awareness’

This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.

Band 2 (6-12) Some awareness	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> 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 	<p>‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. At the bottom of the band there will be a vague connection with the task with a little simple development of ideas.
	AO2	some awareness of how the author’s methods work	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration 	
	AO3	some awareness of an interpretation or interpretations with some references to the text	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> context may be mentioned but with limited relevance to the argument 	

Generic Introduction to Band: ‘very little grasp’				
This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student’s writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.				
Band 1 (0-5)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Very little grasp	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.
	AO2	very little grasp of how the author’s methods work	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> there may be irrelevant contextual material 	
0 Marks			<ul style="list-style-type: none"> 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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To what extent do you agree with the view that Chaucer presents the Pardoner himself as more shocking than the tale he tells?

POSSIBLE CONTENT:

- The question focuses on the potential for the Pardoner to shock, possibly through the gothic aspects of his character
- Some may see the corruption of his morality as shocking – he does not care if widows and children die as long as he gets wealth
- Some may be shocked by his misuse of Christianity, the church and his position in it for personal gain – his hypocrisy
- Some may find his excessive use of language in his preaching shocking
- Consideration should also be given to the possible shocking elements of his tale – the willingness of the rioters to commit murder, to murder their 'friends'
- Other aspects of their behaviour may be considered shocking – their disrespect of the Old Man – their blasphemous desire to kill death etc
- Some candidates may address different reception contexts and consider the differences between what would shock a Medieval and modern reader

***Macbeth* – William Shakespeare**

0	2
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"*Macbeth* is a play about the nature of evil rather than the nature of ambition."

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

POSSIBLE CONTENT:

- Some students may agree with this proposition and explore the sources of the gothic concept of evil in the play and their effects
- Possible discussion of the witches as sources of evil
- Consideration of the evil propensities of Macbeth's and Lady Macbeth's characters
- Some students may explore how the initial evil act of Duncan's murder leads to other murders and evil escalates – there is no going back in spite of guilt and regret
- Some students may disagree and show how ambition is central to the play or they may explore the links between ambition and evil
- Both ideas – evil and ambition – should be adequately addressed in answers – one-sided answers which dismiss either issue will not score as highly

Dr Faustus – Christopher Marlowe

0	3
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“Although Faustus is eventually punished, the play is essentially a celebration of sin rather than a morality tale.”

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

POSSIBLE CONTENT

- The question focuses on the gothic concepts of sin and punishment
- Candidates should consider the ways in which the play may be said to ‘celebrate sin’ – the good times enjoyed by Faustus – his practical jokes, his desire fulfilled etc – some may see ‘celebrate’ as the wrong word and find Faustus’s ‘pleasures’ despicable, trivial, superficial etc
- Probable discussion of Faustus’s punishment and its implications – consideration of whether Faustus deserved his damnation – if he did, it is difficult to see the play as a celebration of sin
- Consideration of whether the play may be defined as a morality tale – exploration of the ways in which events of the play may be said to fit this genre
- Candidates may either agree or disagree with the proposition in the question

The White Devil – John Webster

0	4
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“Motivated by his enjoyment of cruelty, Flamineo is the true villain of the play.”

How far do you agree with this view?

POSSIBLE CONTENT

- Response to the proposition in the question that Flamineo is the true gothic villain of the play
- Some students may agree with this idea and see him as a Machiavellian villain, manipulating others, motivated only by his morally corrupt nature
- Others may be more inclined to find excuses for his behaviour, laying more blame at society’s door or seeing other characters as more guilty – Vittoria, for example, or Brachiano
- There may be some discussion of Flamineo’s more emotional, human side
- Consideration of the ways in which Flamineo practises cruelty – physical, mental or emotional - and response to the idea that he enjoys it in a sadistic way or whether cruelty, for him, is a means to an end and not necessarily a source of pleasure

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

0 | 5

To what extent do you agree with the view that, in *The Changeling*, Middleton and Rowley show how attractive evil can be?

POSSIBLE CONTENT

- The question focuses on the gothic concept of evil and asks candidates to consider whether it may be considered attractive – some candidates may consider the ways in which evil may be attractive to characters within the play, others may consider audience response to the play – examiners should allow either approach
- Probable consideration of the role of Beatrice and the ways in which she is drawn to instigate evil deeds – some candidates may argue that rather than attraction being the cause, it is expediency, given her disempowerment as a Jacobean woman – that it is not evil is attractive to her but a means to achieve an end
- Probable consideration of the role of De Flores and Beatrice's reactions to him – her attraction to him against her will – possible view that De Flores represents evil – ways in which he is drawn to do evil deeds
- Possible view that to the audience, evil is repellent – it is possible to see motivation for evil but this does not necessarily make it attractive
- Consideration of the play as a morality tale – the dangers of evil and how it can lead us astray

***Frankenstein* – Mary Shelley**

0 | 6

Explore some of the ways in which Mary Shelley uses different settings to contribute to the gothic effects of the novel.

POSSIBLE CONTENT

- Consideration of the ways in which Mary Shelley uses different settings to create gothic effects
- Candidates are likely to consider a range of different settings – the implications of geographical locations may be discussed – the Alps, the Arctic, Scotland etc
- Some candidates may consider the effects of the seasons and the weather
- Possible consideration of both interior and exterior settings – the workshop, the cottage, graveyards, mountains, sea, ice etc
- Consideration of links between these settings and gothic effects of terror, horror, alienation, isolation, a sense of awe, a sense of the sublime, fear, transgression of boundaries into the unknown etc

Wuthering Heights – Emily Brontë

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| 0 | 7 |
|---|---|
- How far do you agree with the view that, in *Wuthering Heights*, Emily Brontë shows that more suffering is caused by a diseased mind than by a diseased body?

POSSIBLE CONTENT

- Consideration of the examples of physical suffering caused by disease in the novel – likely discussion of characters such as Linton and Catherine senior – the numerous cases of illness leading to often premature death, raising some contextual issues
- Some students may explore the close link between physical and mental suffering in Catherine
- Possible view that disease of the body in one character may lead to disease of the mind in another eg Frances and Hindley
- Probable extensive consideration of those characters suffering from disease of the mind, with likely focus on Heathcliff
- Some students may see Heathcliff's mind as diseased – his obsessive behaviour, necrophilic tendencies etc – others may see him acting logically and reasonably given his circumstances and treatment
- Whether considering mental or physical disease it is possible to explore the suffering of the diseased person themselves or the suffering caused to others because of the presence of disease in someone else
- Students are asked to give their views on the gothic concepts of suffering and disease as proposed in the question
- Students may argue either way

Northanger Abbey – Jane Austen

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| 0 | 8 |
|---|---|
- “*Northanger Abbey* is a celebration of the gothic rather than a condemnation of it.”

Consider Jane Austen's use of gothic elements in the novel in the light of this comment.

POSSIBLE CONTENT

- Consideration of the ways in which Jane Austen uses gothic elements in the novel
- Probably much discussion of the setting of *Northanger Abbey* itself
- Consideration of Catherine's expectations of and reactions to *Northanger* – her excessive imagination and the ideas she constructs about *Northanger* from her taste for gothic fiction – the linen inventory and the fate of General Tilney's wife etc
- Consideration of the ways in which Jane Austen uses these gothic elements for satire and creates comedy from gothic excess
- Candidates may respond to the quotation in the question by showing how Jane Austen is able to parody gothic writing with considerable ease and produce comic bathos from suspense and tension – her ability to imitate gothic description and employ the vocabulary of gothic fiction! – which may show a genuine appreciation and enjoyment of gothic writing whilst realising its improbability
- Consideration of the ways in which Jane Austen condemns the improbability of gothic writing – Catherine's disappointed expectations, her use of bathos etc – possible reference to Henry's speech – ‘your own sense of the probable’, ‘Remember that we are English, that we are Christian’, ‘Does our education prepare us for such atrocities?’ – Catherine's subsequent shame and prevailing good sense

The Bloody Chamber – Angela Carter

0	9
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“It is ironic that the beasts are often more humane than the humans.”

Consider at least **two** of the stories from the collection in the light of this comment.

POSSIBLE CONTENT

- Candidates are asked to consider at least two stories but may consider more
- Consideration of the roles of the gothic characterisation of the beasts in the stories of their choice
- Candidates may have different definitions of bestiality – some may take this literally and discuss animals – lions, cats etc – consideration of whether their behaviour may be considered ‘humane’ – kind, benevolent, compassionate
- Possible less literal definition of what constitutes a ‘beast’ – some candidates may consider vampires and supernatural beings as beasts
- Possibly view that these so-called beasts behave in a humane way – some may argue the alternative
- Consideration of the view that the humans do not behave in a humane way – that they are violent, cruel, aggressive, selfish etc

ELEMENTS OF THE PASTORAL**Pastoral Poetry 1300 - 1800 - Various**

1	0
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“In pastoral poetry those who dwell in the countryside are simple and poor but honest.”

Consider the ways in which some of the rural characters are presented in this selection of pastoral poetry in the light of this comment.

POSSIBLE CONTENT

- This question focuses on the ways in which some of the pastoral characters are presented in the poems - candidates may make their own selection of characters to discuss
- Consideration should be given to the various elements of the quotation in the question – the first idea being that pastoral characters may be described as ‘simple’
- Some may agree with this eg some of the characters from ‘The Deserted Village’ – some may disagree – eg Eve may not be thought of as ‘simple’ – the Mower may be either – simple responses but a complex literary construct
- Similar consideration of the word ‘poor’ – poverty is likely to be seen in commercial terms but poverty of spirit would be an interesting alternative
- Response to the word ‘honest’ – some pastoral characters may be seen as deceptive – possible consideration of self-deception

As You Like It – William Shakespeare

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| 1 | 1 |
|---|---|
- “Although some characters wish to re-create the Golden Age, *As You Like It* shows that country life is no pastoral idyll.”

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

POSSIBLE CONTENT

- Consideration of the pastoral concept of the Golden Age and how it is referenced in the play
- Exploration of the ways in which life in the Forest may be thought to be ideal – freedom from social constraints, equality etc
- Response to the idea that this ideal is a fantasy, removed from reality – possible view that your view depends upon your status – the court characters may be living a fantasy but the lower class rural characters have livings to make – the ways in which Shakespeare plays around with the stock pastoral characters of shepherd and shepherdess
- Consideration of the ways in which life in the Forest may be seen as anything but ideal and fantastic – probable discussion of winter’s ‘icy fang’ etc – the ways in which the advantages of wealth and status are still manifest
- Possible consideration of the ending and the implications of the return to court
- Possible consideration of fantasy in relation to gender – Rosalind’s masculine disguise – is the empowered woman a fantasy? – sexual fantasy?

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

- | | |
|---|---|
| 1 | 2 |
|---|---|
- “In *Songs of Innocence and of Experience* the countryside is a place where children can play safely.”

Consider the ways in which Blake presents the relationship between the countryside and children in the light of this comment.

POSSIBLE CONTENT

- Consideration of how Blake presents the relationship between children and the pastoral setting of the natural world – candidates may make their own choice of poems but they should be appropriate (‘London’ is unlikely to be very useful here!)
- Possible view that the poems show how children should be allowed the freedom to play in the countryside without social constraints
- Some may consider how nature is often presented as the best teacher and moral guide for children
- Possible discussion of how adults are often seen to watch benevolently over the children’s play, with much indulgence and little interference – eg ‘Old John with white hair’, the ‘Innocent’ Nurse
- Some may agree with the proposition in the question and show how nature or God watches over the children
- Others may disagree and say that adults are needed for protection
- Consideration of the implications of the word ‘safely’ – without adult care nature can be threatening – ‘the dews of night arise’, children may be lost and although lions are sometimes friendly, children are not always safe!

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

1 3 “Whilst country life is attractive to men, for women town life has more to offer.”

To what extent do you think Goldsmith’s presentation of rural and urban life supports this view of the play?

POSSIBLE CONTENT

- Candidates should consider how both urban and rural life are presented in the play in relation to gender
- Possible view that pastoral life is attractive to men – eg Mr Hardcastle likes traditional, old fashioned country life, Tony enjoys country sports, drinking in the ale-house with ‘shabby fellows’ and the rural charms of Bet Bouncer
- Possible view that, for women, country life has less to offer – eg Mrs Hardcastle finds it dull and wishes to go to town to ‘rub off the rust a little’, Kate still enjoys the fineries that town life offers
- Possible consideration that the country is only attractive to country men – Marlow and Hastings are initially quite disparaging of some aspects of country life – ‘damn your prune sauce, say I’ – but there are other aspects of country life they learn to appreciate
- Although the whole of the play is set in the country, there are many references to the life of the town – many candidates will probably explore Mrs Hardcastle’s perception of town life, together with its misconceptions – the views of someone who has never been there!

***Arcadia* – Tom Stoppard**

1 4 What potential meanings can you find in the choice of title for this play?

POSSIBLE CONTENT

- Exploration of the pastoral concept of Arcadia in the play
- Possible consideration of the ways in which Stoppard uses the art of landscape gardening in the play and the implied links between Sidley Park and Eden
- Exploration of the attendant ironies of the title – Arcadia as a literary construct, a man-made idea from the imagination – the paradoxical irony of the garden as man trying to re-create a natural paradise
- Consideration of the irony that the past Arcadia of Sidley Park is intensely flawed and human and not paradise at all
- Consideration of the ironic links between Arcadia being a literary concept, not a reality, and the perception of literature from the past being similarly mythical
- Possible consideration of the different ways in which characters in the play all lose their own personal paradise
- Arcadia implies order, an ideal pattern of social relationships, hierarchy – some candidates may explore the ironies of this in relation to the characters both past and present

Tess of the D'Urbervilles – Thomas Hardy

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| 1 | 5 |
|---|---|
- Consider the view that the conflict between natural laws and social laws is ultimately responsible for Tess's fate.

POSSIBLE CONTENT

- Discussion of what might be considered to be natural laws in the novel
- Possible view that Tess is presented as in tune with her pastoral background and instinctively follows the laws of nature
- Probable view that Tess' capitulation to Alec and her illegitimate child are only Tess acting in obedience to the laws of nature
- Possible discussion of the implications of the novel's subtitle "A Pure Woman"
- Discussion of what might be considered to constitute the 'social law' – Angel's attitude to her loss of virginity – possible discussion of the religious views of the time and how they influence the social law
- Response to the idea that the conflict between nature and society is ultimately responsible for Tess's fate – many are likely to agree and see her as not essentially immoral but unfairly persecuted – some may disagree and see personal choice as ultimately responsible – 'character is fate' etc

Brideshead Revisted – Evelyn Waugh

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| 1 | 6 |
|---|---|
- Charles describes Brideshead as "an enchanted garden".

To what extent does your reading of the novel support this view?

POSSIBLE CONTENT

- Consideration of the ways in which the pastoral setting of the house and garden at Brideshead are presented in the novel
- Response to the idea that it may be described as 'an enchanted garden'
- Some may agree that this is an accurate description and focus on the rich, poetic language and imagery in which it is described
- Possible consideration of the garden image and its associations with the Garden of Eden together with the implicit Fall – perhaps not so ideal
- Consideration of the implications of the word 'enchanted' and its associations with magic and casting spells
- Some candidates may explore the fact that this is Charles's view and the implications of the personal first person perspective – some may see Brideshead as not at all the 'enchanted garden' for Sebastian, Julia, Lord Marchmain etc – it depends on who you are
- Some candidates may explore the ways in which views of Brideshead change over time – the view of its decay in the Prologue, for example, does not support the description of an 'enchanted garden'

Pastoral Poetry after 1945 – Various

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| 1 | 7 |
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- To what extent do you agree with the view that writers of modern pastoral poetry mourn the passing of traditional rural life?

POSSIBLE CONTENT

- Consideration of the ways in which modern pastoral poetry addresses the pastoral concepts of the passing of time and the traditional, rural way of life
- Consideration of the ways in which some of the poems explore a traditional, rural way of life – eg farming, village life, the role of the country church, agricultural shows etc
- Some may agree that writers show the traditional way of life as passing and some regret its passing – eg ‘Going, Going’ – alternatively, the passing of the traditional way of life may have its advantages rather than disadvantages!
- Others may argue that the traditional way of life is not ‘passing’ and therefore there is nothing to mourn – Thomas’s village still goes on and so do the country shows
- Response to the implications of the word ‘mourn’ in the question and its associations with death – some may agree that the passing causes deep sorrow – others may see ‘mourn’ as too strong – some writers may simply be nostalgic or indeed, glad!

Waterland – Graham Swift

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| 1 | 8 |
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- Consider the view that, in *Waterland*, the past is always influential but never presented with nostalgia.

POSSIBLE CONTENT

- This question focuses on the pastoral concept of the passing of time, the relationship between past and present and the pastoral mood of nostalgia
- Consideration of the ways in which Swift presents history in the novel – personal, individual history, family history, collective history – it is no coincidence that Crick is a history teacher
- Consideration of some of the ways in which the past is seen to be influential in the novel – there is a wealth of material here and candidates may be selective – do not expect them to cover everything!
- Possible consideration of how past events in Tom Crick’s life haunt and affect his present – ‘the past clings’
- Possible consideration of how the past of his family and its history still affects the present – the Atkinsons
- Possible consideration of the ways in which the history of the Fens still affects the way of life of its current inhabitants
- Response to the idea of ‘nostalgia’ in the question – that ‘bastard but pampered child’ – consideration of the ways in which Swift deals with the fact that we ‘pine for Paradise’ in the novel

Section B

Generic Introduction to Band: ‘evaluation’ This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student’s writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.				
Band 6 (34-40) Evaluation	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> 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 	‘Evaluation’ is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess. <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> excellent and perceptive understanding of the given genre which informs interpretation of texts 	
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> excellent assimilation of relevant contextual factors into the argument 	
			<ul style="list-style-type: none"> excellent discussion of three texts in terms of depth of evaluation 	

Generic Introduction to Band: 'analysis'

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student's writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.

Band 5 (27-33)	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> 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 	<p>'Analysis' is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry during the coverage of three texts.
	AO2	analysis of how the authors' methods work, in at least three texts	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> very good understanding of the given genre which informs interpretation of texts 	
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> very good use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> secure discussion of three texts in terms of the depth of analysis 	

Generic Introduction to Band: ‘explanation’ This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.				
Band 4 (20-26) Explanation	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> a clear consistent line of argument; several points are developed with some depth; clear use of genre specific critical vocabulary 	‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made. <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration in the coverage of three texts. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea during the coverage of the three texts.
	AO2	explanation of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> clear understanding of the given genre which inform interpretation of texts 	
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> clear use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> clear coverage of three texts in terms of explanation 	

Generic Introduction to Band: ‘some understanding’ This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.				
Band 3 (13-19) Some understanding	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> 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 	‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details. <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way in the coverage of three texts. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places during the coverage of three texts.
	AO2	some understanding of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument. 	
	AO3	some understanding of interpretations across at least three texts, with some textual support	<ul style="list-style-type: none"> some understanding of the given genre which informs interpretation of texts 	
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> some use of contextual factors which are not always relevant to the argument; there may be some irrelevant contextual material 	
			<ul style="list-style-type: none"> some discussion of three texts, thinner coverage of the third perhaps 	

Generic Introduction to Band: 'some awareness'				
This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student's writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.				
Band 2 (6-12)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Some awareness	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> 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 	<p>'Some awareness' is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. There will be simple coverage of three texts. At the bottom of the band there will be a vague connection with the task with a little simple development of ideas. The simple development will be of two texts with a mention of the third.
	AO2	some awareness of how the authors' methods work, in at least three texts	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> limited understanding of the given genre which informs interpretation of texts 	
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> limited use of any relevant contextual factors in support of the argument; there may be irrelevant contextual material 	
			<ul style="list-style-type: none"> some basic details included of two texts, perhaps little on the third 	

Generic Introduction to Band: 'very little grasp'

This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student's writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.

Band 1 (0-5) Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	<p>'Very little grasp' is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight. At the bottom of the band there will be some writing produced about the texts but it will be largely irrelevant. It may be that only one or two texts are mentioned.
	AO2	very little grasp of how the authors' methods work, in any text	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> very little understanding of the given genre which informs interpretation of texts 	
	AO4	very little grasp of contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> unlikely to be any contextual factors relevant to the argument; there will probably be irrelevant contextual material 	
0 Marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

Section B

ELEMENTS OF THE GOTHIC

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| 1 | 9 |
|---|---|
- To what extent do you agree that, in gothic writing, fear and pain are sources of pleasure?

POSSIBLE CONTENT

- Consideration of the gothic concept of fear and how it is created in the texts studied
- Candidates are likely to consider the ways in which characters within the texts may be seen to show fear but some candidates may consider how a fearful response is created in the reader
- Consideration of the gothic idea of pain – some candidates may focus on physical pain – others may also consider emotional or spiritual pain
- Response to the idea that both pleasure and pain – or just one of them – may be a source of pleasure to either the characters or the readers
- Possible exploration of the sado-masochistic tendencies in some of the characters eg Angela Carter's Marquis, Heathcliff – some candidates may explore the pleasure to be gained from inflicting fear and/or pain on other characters rather than their being self-inflicted
- Candidates who relate the idea to reader-response may comment on the vicarious thrills to be derived from reading gothic fiction

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| 2 | 0 |
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- "Mad, bad and dangerous."

How accurate is this as a description of the gothic villains in the texts you have studied?

POSSIBLE CONTENT

- Candidates are asked to explore the ways in which gothic villains are presented in the texts they have studied
- Candidates are asked to select the characters for themselves they would define as villains – there may be differing opinions – eg who is the villain in 'Frankenstein'?
- The three components of the quotation in the question should be addressed – having determined villainy, 'bad' is not likely to be debatable
- Consideration of the potential 'madness' of the villains – some may be seen as quite logical and reasonable, others not – can supernatural villains be defined as mad?
- Consideration of the relative amounts of danger posed by the villains and to whom including, possibly, danger to themselves

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| 2 | 1 |
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- How do you respond to the view that gothic writing explores potential threats to normal values?

POSSIBLE CONTENT

- Consideration of the gothic concepts of transgression and excess
- Establishment of what can be perceived as 'normal values' – probable consideration of a well-established moral code, patterns of behaviour, aspects of life which are usually held to be of worth to most people
- Exploration of the ways in which gothic writing could be seen to threaten those values and the means by which it does so
- Exploration of means such as excess, subversion, transgression etc
- Some candidates may explore the threats on an individual basis – eg Heathcliff, Faustus, Macbeth or the Snow Child's father transgressing normal moral boundaries
- Other candidates may explore the threats on a social or political level – eg Beatrice's gender transgression, Frankenstein questioning normal scientific and religious values.

ELEMENTS OF THE PASTORAL

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| 2 | 2 |
|---|---|
- Consider the significance of work in pastoral literature.

POSSIBLE CONTENT

- Consideration of the ways in which writers of pastoral literature present work
- Candidates are likely to consider the different types of work which feature in pastoral writing
- Probable exploration of various forms of farm work, agriculture or horticulture – some may distinguish between necessary work to provide food, and the more artistic or decorative labours for leisure activities and their relative merits or demerits
- Some candidates may see work in the pastoral setting as an essential part of country life and in tune with nature – others may see it as man trying to control and order nature or that nature is a hard task-master
- Some consideration may be given to the ways in which work varies according to social class – discussion of the ways in which poor people endure hard labour on the land whilst the 'work' of the rich is less demanding – Charles Ryder paints whilst Tess slaves grubbing swedes
- Some candidates may see it as significant that some country dwellers do not work at all eg Lady Marchmain
- Some candidates may consider the differences between work in a rural environment and work in an urban environment
- There may be some discussion of the necessity of work or the 'dignity of labour' – the ways in which honest toil is extolled by those who do not have to do it or depend on other people doing it – the economic structure

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| 2 | 3 |
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- To what extent do you think that, in pastoral literature, the countryside represents a place of refuge?

POSSIBLE CONTENT

- Consideration of the pastoral concept of refuge and whether the countryside provides that refuge
- Consideration may be given to different types of refuge – refuge from the demands and pressures of city life, refuge from persecution, refuge from society
- Discussion of whether refuge is to be found in the countryside and whether it is likely to be permanent or temporary
- Many may consider the pastoral concept of 'retreat and return'
- Some may argue that the countryside does provide refuge – because it is away from the crowds, isolated, offers beautiful, calm surroundings etc
- Others may argue that although there is refuge, it does not necessarily provide happiness or restoration eg for Tess
- Some may argue that it does not offer refuge at all – that it is impossible to escape, particularly if the difficulties are internal, personal ones – you take them with you wherever you run

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| 2 | 4 |
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- To what extent does your reading of pastoral literature support the view that country life is wholesome and good but life in town is morally corrupt?

POSSIBLE CONTENT

- Consideration of the typical opposition to be found in pastoral writing between the town and the country, with focus on the links between urban/pastoral setting and morality
- Exploration of the ways in which country life is presented in the texts studied
- Some may agree that country life is often presented as wholesome and good, free from corruption, working and playing contentedly in nature
- Some may disagree and explore the more negative aspects of country life – the hard toil, the dullness, the lack of progress etc – its isolation and insularity eg 'Waterland'
- Some may demonstrate how town life is often presented as morally corrupt – eg Blake's 'London', the court at the beginning of 'As You Like It'
- Some may disagree and consider more positive presentations of urban life – eg Oxford and Venice in 'Brideshead' – the urban pastoral – it is really 'urban'?
- Some candidates may consider how perceptions alter according to perspective