

Version 1.0



**General Certificate of Education
January 2011**

English Literature B

2746

LITB3

Texts and Genres

Mark Scheme

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GENERIC MARK BAND DESCRIPTORS

Band 1

- AO1** quality of writing hinders meaning/unclear line of argument/not always relevant
- AO2** very limited discussion of how form, structure and language features shape meanings
- AO3** little sense of connections between texts/ little understanding of different interpretations
- AO4** very limited awareness of the significance of contextual factors

Band 2

- AO1** some use of critical vocabulary despite technical weaknesses/simple attempt at structuring argument/usually relevant with some focus on task
- AO2** some awareness of how form, structure and language shape meanings
- AO3** some connections made between texts/some reference to different interpretations of texts/some textual support
- AO4** some consideration of relevant contextual factors

Band 3

- AO1** use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
- AO2** consideration of some features of form, structure and language, and consideration of how these features shape meanings
- AO3** some consideration of connections between texts/some consideration of different interpretations of texts, with general textual support
- AO4** some consideration of a range of contextual factors shown by specific links between context/texts/tasks

Band 4

- AO1** use of accurate critical vocabulary and clear argument expressed accurately/ relevant with clear focus on task/informed knowledge and understanding of texts
- AO2** consideration of how specific aspects of form, structure and language shape meanings
- AO3** detailed consideration of connections between texts/clear consideration of different interpretations of texts/apt supportive references
- AO4** 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**

01. "Death is as much the result of chance and human error as the divine punishment for sin."

How far do you agree with this view of *The Pardoner's Tale*?

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POSSIBLE CONTENT:

- consideration of the role played by chance in the events of the tale, eg chance encounter with the Old Man, finding of the gold, chance that the rioters decide to kill each other independently yet at the same time
- consideration of the role played by human error or failings – the greed of the rioters, their willingness to commit murder, their errors of judgement, their pride and arrogance
- some may feel that the Pardoner fails to implicate the hand of God directly in events
- some candidates may see divine punishment and justice at work in the outcome of events, given the nature of the Pardoner's sermon, the use of exempla, the Christian moral teaching and the gothic concept of the seven deadly sins that underpins the Tale

Macbeth – William Shakespeare

02. “The violence in *Macbeth* is so excessive that it ceases to have any effect on the audience.”

To what extent do you find the violence in the play excessive?

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POSSIBLE CONTENT

- discussion of some of the different acts of violence in the play
- possible view that it is excessive and the audience becomes desensitised to yet another violent death
- possible view that the acts of violence become more horrific and more shocking - excess violence will probably be seen as a gothic characteristic
- possible view that the play is an examination of the nature of violence and therefore the acts are justified – violence breeds violence - it is inexorable, ineluctable - there is no going back etc
- possible reference to how the violence may be staged in production

Dr Faustus – Christopher Marlowe

03. Discuss the view that the play provokes more laughter in the audience than terror.

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	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 gothic aspects of the play which may be deemed to provoke terror in the audience – Faustus’s pact with Mephostophilis, his willingness to sell his soul – his sinfulness – the final inevitability of his soul being dragged off to hell
- some candidates may dwell on the tragic aspects of the play
- discussion of the aspects of the play which may be considered to be comic – Faustus’s propensity towards practical jokes – the roles of Robin, Dick and the Vintner etc – the scenes with the Pope, Faustus boxing the Pope’s ear etc
- examiners should be prepared to accept either agreement or disagreement with the premise in the question and should look for well-supported arguments as usual
- possible view that response to the play may be affected by different ways of staging it

The White Devil – John Webster

04. Consider the significance of the supernatural elements in *The White Devil*.

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Possible Content

- consideration of the role of the Conjuror and the two dumb shows in Act 2, Scene 2 – their influence over the action of the play
- discussion of the role played by the ghost of Isabella
- some candidates may discuss the supernatural, gothic imagery that occurs in the play eg references to “devils”
- discussion of the role played by Brachiano’s ghost
- possible view that the references to dreams, the extraordinary poisonings etc contain elements of the supernatural – some candidates may also define religious power as a form of the supernatural
- possible consideration of the ways in which supernatural elements might be staged

Paradise Lost, Books 1 & 2 – John Milton

05. “For the fallen angels, living in Pandemonium would be a pleasure rather than a punishment.”

Consider Milton’s presentation of Pandemonium in the light of this comment.

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Possible Content

- possible view that Pandemonium is described as a magnificent palace – “like a temple”, “Doric pillars”, “the roof was fretted gold” etc
- discussion of the language used, its terms of wealth and luxury, its excess
- some candidates may agree with Voltaire that the description is mock-heroic – devils become dwarfs and are reduced by its limitations
- possible view that the rising of Pandemonium like an “exhalation” is a gothic parody of how heaven and earth rose out of chaos and is therefore being mocked
- possible view that this is a city and therefore the contrivance of art, as opposed to the nature created by God in the Garden of Eden
- these points may prove Pandemonium to be an apt punishment

Frankenstein – Mary Shelley

06. “Mary Shelley presents Frankenstein as fearing his own sexuality and even as having repressed sexual feelings towards his mother.”

What are your reactions to this view?

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POSSIBLE CONTENT

- as the creature is male, some candidates who view him as an embodiment of Frankenstein's fears may disagree with this statement
- some candidates may see Frankenstein usurping the female role in his act of creation and therefore bypassing the natural means of reproduction – a gothic act of transgression
- there may be consideration of Frankenstein's failed relationship with Elizabeth and his failure to consummate – the creature's threat to be with him on his wedding night
- varying responses to the psycho-analytical, post-Freudian, Oedipal reading of the text

Wuthering Heights – Emily Brontë

07. “In *Wuthering Heights* death is seen as a welcome release from the tortures of living.”

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

- 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 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
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
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 gothic extremes of the “tortures of living” presented in the novel – no shortage of material here! eg Hindley’s treatment of Heathcliff, Heathcliff’s revenge, Heathcliff’s torture of Isabella, Hareton etc
- some candidates may explore the tortures experienced in the relationship between Cathy and Heathcliff, their torment of each other, their separation
- exploration of the gothic idea of the death wish, particularly Cathy’s death
- possible view that death may mean a kind of union – Heathcliff invites Cathy to haunt him – they are reputedly seen together on the moors after their deaths
- possible view that some deaths release other characters from the tortures of living – eg Heathcliff’s death releases Hareton and Young Cathy
- possible view that living is not torture for some characters eg Hareton and Young Cathy at the end of the novel

Dracula – Bram Stoker

08. Explore the ways in which Stoker uses different gothic settings to contribute to the gothic effects of the novel.

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POSSIBLE CONTENT

- consideration of some of the different settings used by Stoker throughout the novel and the effect they have on the plot and the reader – candidates are not expected to cover every setting in the novel and should be allowed to select
- some analysis of the gothic imagery and language used in reference to various settings – likely to be much reference to Dracula’s castle, the forests of Transylvania, the churchyard – their association with evil, the gothic fear of the dark and the unknown
- possible discussion of the setting of the madhouse, images of imprisonment etc – entrapment is often the means by which prevention of evil is attempted – Renfield – Lucy – its association with the living dead etc
- possible discussion of the use of real locations – Whitby, London - the effects of blending myth and legend with these real locations

The Bloody Chamber – Angela Carter

09. “In the stories in *The Bloody Chamber* Carter is excessively interested in violent instincts.”

How far do you agree with this view?

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Possible content

- consideration of some of the violent acts that take place within the stories – candidates may be selective here – some of them may be seen to be examples of gothic excess
- possible view that many of the violent acts are perpetrated by unexpected characters – children, women, parents etc and therefore show that all humans have the capacity for violence
- possible view that acts of violence are sometimes the result of defence or protective love and therefore the initial impulse is not a violent one
- possible view that some of the acts of violence are gratuitous
- possible view that violence sometimes springs from fear or is the stuff of gothic nightmares – a healthy fictional release?
- response to the word “excessively” in the question

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

10. “For pastoral poets nature provides more food for the spirit than food for the body.”

How far do you agree with this view of pastoral poetry?

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POSSIBLE CONTENT

- consideration of the ways in which pastoral poetry treats agriculture and horticulture
- possible discussion of the central pastoral images of shepherds, gardens, mowers, fruits, aspects of cultivation etc – attitudes may be seen as ambivalent
- consideration of the ways in which nature is often seen to inspire spiritual contemplation – links between God and nature – man’s spiritual links with the natural world as opposed to those purely pragmatic ones – “the sense sublime”
- candidates may either disagree with the view proposed in the question or agree with it – examiners should be open to any well-reasoned argument

As You Like It – William Shakespeare

11. To what extent do you agree with the view that, in the Forest of Arden, characters find freedom in spite of enforced banishment?

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	AO4	Excellent understanding of ways of contextualising pastoral
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POSSIBLE CONTENT

- discussion of Duke Ferdinand's reaction to pastoral life – "life more sweet" – living in touch with nature – reflection of the Golden Age etc – freedom from the corruption of court life
- consideration of Jacques' reaction to the Forest – he chooses to remain there at the end
- discussion of the position of the women in the Forest – freedom from the restrictions of the Court – some candidates may comment on Rosalind's need to adopt male disguise in order to enjoy freedom
- possible view that the country characters are restricted by the harshness of the needs of subsistence and are not therefore particularly free
- some candidates may note that nearly all characters return to court life at the end and discuss the implications of those decisions!
- possible discussion of the implications of different stagings of the Forest

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

12. Consider the view that in *Songs of Innocence and Experience* the natural world is often seen as dangerous and threatening rather than benevolent and comforting.

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Possible content

- possible agreement with the view that the pastoral world is often dangerous and threatening – it is a world where children get lost (although they are sometimes found!)
- some aspects of the natural world may be deemed particularly dangerous, or at best, indifferent – the tiger, for example
- some candidates may explore how some of the natural imagery in the poems is corrupted – the rose is sick – the invisible worm threatens it – the tree is poison, etc
- some answers may make a useful distinction between “threatening” and “dangerous” – the “dews of the night” may be threatening but are not really dangerous, for example

She Stoops to Conquer – Oliver Goldsmith

13. Consider the uses Goldsmith makes of country settings in *She Stoops to Conquer*.

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POSSIBLE CONTENT

- discussion of the significance of Hardcastle’s house as a setting for the play – it is “an old-fashioned house” and by association country life is old-fashioned and a trip to town may “rub off the rust”
- the setting of the house may be seen to be responsible for the mistakes of the night – its similarity to an inn etc
- consideration of the country alehouse scene and its “shabby fellows” – its lack of sophistication and refined manners but at the same time, its jollity and good fellowship
- consideration of the scene in the back of the garden and its attendant dangers! – the horsepond – some significance may be attached to the names of places eg Crackskull Common etc
- possible discussion of how these settings embody the opposition between the pastoral and urban worlds which runs through the play
- consideration of the ways in which some of these settings might be staged

Huckleberry Finn – Mark Twain

14. Consider the significance of Twain’s use of a child narrator to tell the story.

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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
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
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:

- candidates may consider both the advantages and disadvantages of the child narrator
- some candidates may feel that the child's perspective presents the innocent, naïve view of events and characters and hence represents the pastoral pre-lapsarian view of the world as it should be – uncorrupted
- some candidates may focus on the fact that this is not just any child but Huck whose personal view is central to the presentation of the story
- possible view that the child narrator's voice is limiting and far too inexperienced to commentate accurately on events in the adult world

Tess of the D'Urbervilles – Thomas Hardy

15. Consider the significance of rural traditions and customs to the novel.

- 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 4 (20-26)	<p>AO1 Use of accurate critical vocabulary and clear argument expressed accurately</p> <p>AO1 Relevant with clear focus on task/informed knowledge and understanding of texts</p> <p>AO2 Consideration of how specific features of form and structure shape meanings</p> <p>AO2 Consideration of how specific aspects of language shape meanings</p> <p>AO3 Detailed consideration of connections between texts through concept of pastoral</p> <p>AO3 Clear consideration of different interpretations of texts with apt supportive references</p> <p>AO4 Examination of ways of contextualising pastoral</p> <p>AO4 Examination of a range of other contextual factors with specific, detailed links between context/texts/task</p>
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Possible content

- possible view that the events of Tess's life are inextricably linked to the traditions of pastoral life
- possible view that rather than merely forming a background, these traditions actually give rise to things that happen to Tess – eg the 'May Walking' at the beginning of the novel
- there may be some discussion of the importance of some of the traditional methods of farming and agriculture
- possible consideration of the role of superstition in the novel – some may see tradition as unenlightened and partially responsible for Tess's tragedy
- some may see the disintegration of traditional life as responsible for her tragedy

Brideshead Revisited – Evelyn Waugh

16. “Sebastian is in love with his own childhood. That will make him very unhappy.”

Consider Sebastian’s role in the novel in the light of Cara’s comment.

- 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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Possible Content:

- discussion of Sebastian's role – his inability to cope with the demands of adult life, his charm but his failure to engage in any constructive or productive pursuits – drops out of university, his alcoholism etc
- examination of the influence of Sebastian's early upbringing on his character – the influence of Nanny, Catholicism, his parents and the influence of the Arcadian pastoral world of Brideshead and its disintegration
- possible discussion of his residence in Morocco and his relationship with Kurt – someone dependent on him – and that enables him to be less of a child
- some may agree with Cara – possible references to symbol of Aloysius – some may see Sebastian as trying to escape his childhood rather than being in love with it

Pastoral Poetry after 1945 - Various

17. With reference to two or three poems from your selection, consider some of the ways in which writers of pastoral poetry use natural imagery to express their ideas.

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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

- this question allows candidates to select the poems and specific images they wish to discuss
- examiners should look for close discussion of how the images work (work on the critical anthology for LITB4 may provide useful ideas here)
- candidates should show how the images effectively express the ideas in the poems chosen – it is likely that a number of typically pastoral themes will come out of this – memory, the significance of landscape in human lives and the links with human emotions/experiences of love and death, the effects of the passing of time/change etc

Blue Remembered Hills – Dennis Potter

18. To what extent do you agree that the play presents a nostalgic view of a rural childhood?

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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 rural childhood is presented in the play
- possible view that there are aspects of childhood which are made to seem attractive and therefore may inspire a sense of nostalgia – eg the physical excitement of child’s play, the friendships, the freedom and energy
- possible view that there is also a lot of cruelty involved – the fights, the killing of the squirrel and, of course, the horror of Donald’s death and therefore “a nostalgic view” seems inappropriate
- many candidates may see the pastoral world of the play as brutal and uncivilised and feel that the control of the adult world is preferable in comparison and there is no reason, as a result, to have a “nostalgic view” of childhood
- possible discussion of how the play may be staged to show a “nostalgic view” – or otherwise

SECTION B ELEMENTS OF THE GOTHIC

19. “A melodramatic genre, where extremes of emotion have disastrous consequences.”

How far do you agree with this view of writing in the gothic tradition?

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POSSIBLE CONTENT

- response to the view that gothic writing is exaggerated and melodramatic
- possible view that gothic writing does depict extremes of emotion, together with some discussion of the types of emotions shown – hatred, aggression, ambition, even love
- some candidates may highlight some characters in gothic texts who display more moderate views eg Edgar Linton, Elizabeth in “Frankenstein,” and consider whether they suffer disastrous consequences
- discussion of some examples of the ways in which emotional extremes end in disaster – no shortage of material here

20. Consider the view that literature within the gothic genre is always shocking.

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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 gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- discussion of some of the shocking elements within the texts studied
- response to the word “always” in the question – some candidates may modify this word and argue cogently
- some candidates may engage in contextual considerations, particularly reception contexts
- examiners should expect differing personal responses which should be well-argued – there is likely to be engagement with the gothic transgression of sexual and/or religious and/or moral boundaries
- some candidates may interpret “shocking” in a more modern colloquial sense i.e. “bad / awful” and argue that the contents and / or the language and structure of the texts may be “shocking” in this sense - the question has a deliberate ambiguity

21. “Characters in gothic writing are haunted by their past mistakes and often have to face terrible consequences.”

Discuss some of the characters in the texts you have read in the light of this comment.

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- 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.

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

POSSIBLE CONTENT

- consideration of the links between the past and the present
- discussion of some examples of characters who have made dreadful mistakes in their pasts which they are unable to overcome and forget
- consideration of some of the “terrible consequences” faced, including death
- possible view that there is occasionally redemption for some characters eg Hareton and Young Cathy at the end of “Wuthering Heights” Harker; some of the women in Angela Carter’s stories who triumph in spite of their evil deeds!
- consideration of the links between transgression and punishment

ELEMENTS OF THE PASTORAL

22. Consider the view that writers in the pastoral tradition always mourn the passing of time.

- 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 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
	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

- candidates may select their own examples of the passing of time from the texts studied – examples may be brief – days, weeks etc – but more likely longer periods of time will be considered
- consideration of the view that the passing of time is always mourned in pastoral writing with specific reference to the word “always”
- some candidates may see time as a destructive force in some of the texts, in others it may be seen as healing
- there may be some discussion of memory/nostalgia in relation to the passing of time
- some candidates may see time in the notion of different eras – the Golden Age etc

23. “Traditional pastoral characters are usually presented as unsophisticated and innocent.”

Discuss some of the characters in the texts you have studied in the light of this comment.

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

- possible argument that many pastoral characters are unsophisticated which may or may not be perceived as an advantage
- response to the view that pastoral characters are generally presented as innocent, again this may be seen as a good thing but may, alternatively, be associated with gullibility and naivety
- some candidates may argue that pastoral characters are certainly not unsophisticated – some are complex and/or astute
- candidates may decide for themselves which characters they would define as “pastoral” and may give reasons for their definitions

24. To what extent do you agree that pastoral writing only serves to show how “uncivilised” our so-called “civilised” society is?

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POSSIBLE CONTENT

- consideration of the ways in which our society may be considered to be uncivilised and the ways in which these uncivilised aspects are revealed in pastoral writing
- some candidates may focus on the many examples of cruelty, violence or moral corruption, selfishness and greed shown in the texts
- some candidates may focus on the more superficial aspects of social etiquette and good manners
- there may be discussion of the consequences of disrupting the natural social order
- some candidates may see society as uncivilised and corrupt in comparison to the blessings of the natural life
- some candidates may see nature and its instincts as uncouth in comparison to a structured society