

Version



**General Certificate of Education (A-level)
June 2012**

English Literature B

LITB3

(Specification 2745)

Unit 3: Texts and Genres

Mark Scheme

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

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

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Information for Examiners

Marking the scripts – basic principles

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

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

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

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

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

Marking the scripts – annotation

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

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

Guidance on Rubric Infringements

18 Examiners should remember that rubric infringements occur if:

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

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

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

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

Assessment Objectives

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

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

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

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

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

Section A

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

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

Section A

ELEMENTS OF THE GOTHIC

***The Pardoner's Tale* – Geoffrey Chaucer**

0 1 “A sinister exploitation of people’s fears for his own gain.”
To what extent do you agree with this view of the Pardoner’s methods?

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- 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

POSSIBLE CONTENT:

- consideration of the methods the Pardoner uses in order to extort money from his audience
- response to the gothic concept that there is something sinister about his methods and the word “exploitation” will probably be the key to this
- discussion of the gothic concept of fear and how the Pardoner may be seen to play on people’s fears to get money
- probable discussion of the fear of going to hell for your sins – other fears may also be discussed – eg fear of losing face, of death, of suffering, of punishment
- possible view that the Pardoner is more comic than sinister – that his self-revelation means he is unlikely to gain much in practice!

***Macbeth* – William Shakespeare**

0 2 Consider the significance of darkness and concealment to the play.

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POSSIBLE CONTENT:

- consideration of the gothic concepts of darkness and concealment and their significance to the play
- discussion of the ways in which literal darkness is important to the plot – as a means of concealing evil deeds
- exploration of the links between darkness and evil – some candidates may offer a detailed exploration of some of the imagery in the play – metaphorical darkness – darkness may be metaphorically read as evil
- more subtle answers may make the distinction between darkness and concealment – concealment indicates something hidden - intentions and moral conscience may be concealed, as may acts of evil
- probably discussion of how Macbeth and Lady Macbeth attempt to conceal their acts of murder
- some candidates may discuss the ways in which the witches conceal things and the language they use – their riddles

Dr Faustus – Christopher Marlowe

0	3
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 How far do you agree with the view that the play exposes the corruption of religious beliefs and practices?

- 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

POSSIBLE CONTENT

- candidates are asked to explore the gothic concept of corruption in relation to religious beliefs and practices
- possible view that magic is a corruption of religious powers – magic may be seen as linked to the devil and the powers of evil which are corruptions of true religion
- possible view that Faustus's fate is a warning against corrupt practices
- consideration of Faustus's failure to repent until it is too late
- discussion of blasphemy and parodies of religious practices and the results of these
- discussion of the roles of religious figures in the play in relation to the question – the Pope and cardinals, Good and Bad Angels, the Seven Deadly Sins – whether these are corruptions or endorsements of religious beliefs and practices
- possible view that, ultimately, Faustus is punished and the message of the play is essentially Christian and not a corruption of Christian beliefs
- possible response to the word "exposes" – exposure suggests revelation and condemnation

The White Devil – John Webster

0	4
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 Consider the view that the play ultimately presents the triumph of evil over good.

- 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

POSSIBLE CONTENT

- the question focuses on the gothic opposition of good and evil which candidates are asked to discuss in relation to the ending of the play
- candidates may see the ending as the triumph of evil over good – good characters have been destroyed – murder, corruption and greed seem to have reigned supreme throughout the play, which does not leave the audience with positive feelings
- possible view that good does ultimately triumph, the evil characters are dead and punished and Giovanni has the last word
- some candidates may take issue with the word "triumph" – triumph could imply, not just victory, but a great victory, joy at success and therefore this may not be the right word for the victory of evil

Paradise Lost, Books 1 & 2 – John Milton

0 5

To what extent do you agree with the view that Milton presents Moloch, Belial, Mammon and Beelzebub as rational beings rather than emotional evil rebels?

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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

POSSIBLE CONTENT

- assessment of the roles of Moloch, Belial, Mammon and Beelzebub in the light of the idea that they conform to the gothic paradigm of the evil rebel
- candidates will focus on the debate at the beginning of Book 2 and should examine the arguments put forward and the language used in their assessment
- possible view that they are rebels – they have been thrown out of heaven – they may be seen as aggressive, intending warfare against God
- candidates will hopefully individualise the rebels to a certain extent – Belial is suave and sensual, for example, Moloch in favour of war – these could be seen as negative traits
- possible view that many of their arguments in the debate are rational – Mammon’s speech is practical, for example, he believes in good management – but evil can be smooth-tongued
- candidates may point out the ability of the rebels to argue logically with convincing rhetoric, making them sound rational
- response to the word “emotional” – the opposite of “rational” – the idea that they are swayed by emotions of resentment, antipathy and the desire for revenge

Frankenstein – Mary Shelley

0 6

How do you respond to the view that the Monster is Frankenstein’s double, representing the evil side of his character?

- 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

- consideration of the gothic concept of the “doppelganger”
- possible view that the Monster is Frankenstein’s double, representing the dark side of his psyche – eg the Monster’s murder of Elizabeth, representing Frankenstein’s fear of women/sexuality
- exploration of this view considering such factors as Frankenstein’s act of creating the Monster, their ultimate destruction
- possible view that the Monster is not a symbol of the dark side of Frankenstein’s character but an autonomous creation, acting in his own right and the response to him may be from a perspective other than the psychoanalytical – moral, social, Marxist etc

***Wuthering Heights* – Emily Brontë**

0 7 “Entrapped, imprisoned and disempowered.”

To what extent do you agree with this view of the position of women in *Wuthering Heights*?

- 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

POSSIBLE CONTENT

- consideration of the position of women in the novel in the light of the gothic concepts of entrapment and imprisonment
- “imprisoned” may be taken literally – young Cathy is literally imprisoned by Heathcliff for example
- it may be taken less literally – older Cathy “imprisoned” by illness for example – Isabella imprisoned by marriage with Heathcliff
- some candidates may respond very specifically to the idea of being “entrapped” – caught in a trap – and consider how some women may be seen as being caught in a metaphorical trap – trapped into marriage perhaps or by their emotions, their gender
- consideration of the link between imprisonment, entrapment and disempowerment – some candidates may see some women as not disempowered, Nelly perhaps, older Cathy and ultimately the younger Cathy

***Dracula* – Bram Stoker**

0 8 How far do you agree with the view that, in the novel, death is seen as desirable?

- 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

POSSIBLE CONTENT

- consideration of the gothic concept of death
- possible agreement with the view that death is seen as desirable – Lucy, for example, is better dead than un-dead – the need to rest in peace
- exploration of the gothic idea of vampires – their mesmeric ability to make death seem desirable – their ability to lure
- possible view that this desire for death is an aberration – death is only desirable when under the powerful influence of the supernatural
- possible view that normal, human life is presented as far more desirable than death

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

0 9

How do you respond to the view that in the stories in *The Bloody Chamber* Angela Carter presents a sinister distortion of family relationships?

- 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

POSSIBLE CONTENT

- consideration of the ways in which family relationships are presented in some of the stories
- gothic elements are addressed by the idea of “a sinister distortion” – that there is something sinister about the way in which family relationships are presented and the word “distortion” indicates subversion
- candidates may examine any type of family relationship they wish in a selection of the stories
- possible agreement that such relationships are distorted in a sinister way – parents and child in “The Snow Child”, for example, husband and wife in “The Bloody Chamber”
- possible alternative view that not all family relationships are distorted in a sinister way – eg mother and daughter in “The Bloody Chamber”, father and daughter in “The Courtship of Mr. Lyon”

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300 - 1800 - Various

1	0
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 “In spite of its attractions, living in the country also means hard work.”

Consider some of the ways in which work is presented in pastoral poetry 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
- 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

POSSIBLE CONTENT

- consideration of the ways in which work is presented in a pastoral setting, in the light of the comment that it is often seen as hard
- discussion of the ways in which living in the country can be seen to have its attractions – the beauty of the landscape, closeness to the natural world etc
- possible view that work is often seen as hard within the pastoral setting – the mower, the weary ploughman, Adam and Eve lopping, pruning, propping and binding etc
- possible view that in spite of work being hard, it is also rewarding
- possible view that work is often seen as romanticised and the sense of really hard labour is often lacking from pastoral poetry – Gray’s “How jocund did they drive their team afield”, for example, and the “luscious clusters of the vine” “crush their wine” into Marvell’s mouth without much effort on his part!
- possible view that one of the attractions of living in the countryside is that there may be hard work but there is also time for recreation – Goldsmith’s “sports beneath the spreading tree” for example

As You Like It – William Shakespeare

1	1
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 “The forest has its dark side which makes the play anti-pastoral rather than pastoral.”

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

- 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

POSSIBLE CONTENT

- consideration of the pastoral setting of the forest in the play in the light of the idea that it has a dark side
- discussion of the negative aspects of the forest – “the icy fang and churlish chiding of the winter’s wind”, the hunted stag and Jaques’ melancholy, the “danger” to Celia and Rosalind as women, Touchstone’s antipathy, Adam’s suffering in the “uncouth” forest etc
- possible agreement with the view that the play is anti-pastoral, given negative aspects such as these – forest represents subversion of the social hierarchies of class and gender and the sense of carnival has its own chaotic dark side
- possible disagreement with the view that the play is anti-pastoral – the forest has many positive sides which affirm pastoral values – freedom, an escape from the corruption of the court, a setting which allows for moral education and natural love and friendship to develop etc

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

1	2
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 To what extent do you agree with the view that in *Songs of Innocence and Experience* Blake warns of the dangers of repressing natural instincts?

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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

POSSIBLE CONTENT

- response to the view that the poems warn of the dangers of repressing natural instincts
- exploration of what is implied by the pastoral concept of natural instincts – candidates may focus on such ideas as freedom, joy, natural curiosity, love
- possible view that the poems warn against the dangers of repressing these instincts – perhaps in the form of social repression as in the chimney-sweeps or self-repression as in “A Poison Tree” or “My Pretty Rose Tree”
- possible exploration of the possibility that not all natural instincts are good
- some candidates may take issue with the word “dangers” or “warning”

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

1	3
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 How do you respond to the view that *She Stoops to Conquer* shows the triumph of simple country folk over sophisticated townsmen?

- 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

POSSIBLE CONTENT

- candidates are asked to focus on the pastoral concern with the opposition between town and country
- discussion of the ways in which the country folk may be considered “simple” – there may be references to Diggory and the “shabby fellows” or Mr. Hardcastle
- possible view that the country folk are not simple – Kate is astute – Tony is cunning
- discussion of the ways in which the townsmen may be seen to be sophisticated – their tastes, for example - some may argue they are not totally sophisticated – Marlow is tongue-tied in front of Kate
- response to who triumphs over whom or is there equality at the end?

***Huckleberry Finn* – Mark Twain**

1 4 “It is a celebration of a boyish sense of adventure.”

To what extent 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
- 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

POSSIBLE CONTENT:

- candidates are asked to focus on the pastoral concept of the journey or sense of adventure
- discussion of the types of adventures undertaken in the novel – likely focus on the raft and probably Jim’s escape
- response to the idea that the sense of adventure is “boyish” – eg an enjoyment of challenges and a certain amount of naivety, deliberately creating adventures out of situations where none need exist, exploration of the unknown
- response to the idea that the novel “celebrates” such a sense of adventure
- some candidates may agree with this and discuss the sense of fun and enjoyment with which such adventures are depicted
- others may disagree and point out the dangers of such adventures in their encounters with adult corruption and the unnecessary sufferings they may cause

***Tess of the D’urbervilles* – Thomas Hardy**

1 5 How do you respond to the view that the novel shows “the destruction of the English peasantry”?

- 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

POSSIBLE CONTENT

- candidates will address the pastoral concern with the destruction of the rural way of life
- focus on the word “peasantry” and the feudal implications about the structure of rural life which underlies it
- possible agreement with this view – some may see Tess herself as a representative and discuss her victimisation and downfall in the light of this
- other may focus on Tess’s family, particularly her mother and father, father’s inability to earn a living, the family’s eventual homelessness etc
- possible alternative view that some of the peasantry seem to thrive or remain indestructible – the Cricks, Marian
- some candidates may examine the forces of progress in the novel and see them as agents of destruction – eg the “new” money of Alec, the advent of the railways, the mechanical thresher etc – it is also possible to see the seeds of their own destruction in the peasantry themselves – their improvidence, for example

Brideshead Revisted - Evelyn Waugh

1 6

“The role of the urban pastoral is just as important in the novel as the rural.”

Consider the significance of the cities in the novel 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
- 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

POSSIBLE CONTENT

- candidates are asked to focus on the idea of the urban pastoral – that cities may be presented in the same idyllic light as rural landscapes and be seen to embody the same values
- response to the idea that, in this novel, the role of pastoral cityscapes is just as significant as that of rural landscapes – candidates may either agree or disagree
- likely to be much discussion of Oxford – “a city of aquatint” where the rural intrudes on the urban, from the ivy of the botanical gardens to the chestnuts – possibility that it hardly seems urban!
- possible discussion of Venice – “drowning in honey” – an Italian idyll
- possible discussion of London – candidates may well see this as not at all a pastoral vision – Charles’s stultifying home life, the seediness of Ma Mayfield’s and gaol could hardly be described as urban pastoral

Pastoral Poetry after 1945 - Various

1 7

How do you respond to the view that pastoral poetry explores the powerful effect of places on human emotions?

- 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

- consideration of the view that pastoral landscapes are presented as having powerful effects on human emotions in some of the poems from the selection
- an exploration of the different ways in which places affect emotions
- discussion of ways in which memories of places have their effect – eg “Fern Hill”, “Absence” – possibly because of what the speaker has experienced in those places
- discussion of the way places may move the speaker for a number of possible different reasons – their beauty, their antiquity, their ability to survive
- possible view that the close connections between people and places are in themselves moving
- the powerful effects may be either positive or negative

Blue Remembered Hills – Dennis Potter

1 8 “In *Blue Remembered Hills* childhood innocence is exposed as a myth.”

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

- 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

POSSIBLE CONTENT

- candidates are asked to focus on the pastoral concept of childhood innocence
- exploration of the ways in which Potter presents childhood innocence in the play
- possible view that childhood innocence is indeed presented as a myth – the violent and aggressive behaviour may be seen to support this view – Donald’s death and probably even more discussion of the squirrel!
- some candidates may see the children as very aware and morally responsible
- other candidates may judge the children to be not morally responsible for what happens – that they have their vision of life corrupted by dysfunctional adults – that they are unable to foresee the consequences of their actions and therefore could be defined as “innocent”

Section B

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

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

SECTION B

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

ELEMENTS OF THE GOTHIC

1	9
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 “Gothic writing warns of the dangers of aspiring beyond our limitations.”

How far does your reading of gothic writing support this view?

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

POSSIBLE CONTENT

- candidates are asked to focus on the gothic concept of over-reaching
- examination of the ways in which characters in gothic writing may be seen to aspire beyond their limitations – many protagonists are over-ambitious – some, such as Macbeth, aspire beyond their station in earthly terms – many, such the three rioters, Faustus and Frankenstein, aspire to supernatural powers
- possible view that most suffer some form of retribution for their aspirations either on earth or after death and therefore such aspirations are dangerous
- possible view that, in some cases, the protagonists are more successful – eg Heathcliff and Cathy are probably united after death, Van Helsing and Harker triumph over the vampires, some of Carter’s protagonists could be seen to succeed

2	0
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 To what extent do you agree that obsession is a significant element in the gothic writing you have studied?

- 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

POSSIBLE CONTENT

- candidates are asked to focus on the gothic concept of obsession
- some may define obsession and see links with the gothic idea of excess
- probable view that obsession is significant in gothic writing and exploration of the ways in which this may be evident
- candidates should discuss the significance of different types of obsession – these are likely to range from obsessions with power and wealth to obsessions with death or a loved one – plenty of material here in all texts
- some may not see this as a significant element but the answer must explain why and not simply deny it and use it as an excuse to discuss something else

2 1 How do you respond to the idea that gothic villains make evil seem attractive?

- 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

POSSIBLE CONTENT

- discussion of the role of the villain in gothic writing
- candidates may choose whom they wish to define as villains and justify their choices
- response to the idea that, although they are villains, there is something attractive about them which makes evil they do seem attractive, almost against our will
- some candidates may take the moral highground and condemn the villains – evil can never be attractive because it is too horrible, neither can its perpetrators – hard to see the Pardoner as attractive!
- possible analysis of why and how villains could be seen as attractive in spite of the gothic horrors of their evil deeds – Macbeth, Faustus, Satan, Heathcliff, Dracula and even Frankenstein's Monster seem to have their supporters – some may argue sympathy rather than attraction, however
- possible attractive qualities may be include: bravery, determination, confidence and a frisson of dangerous sexuality

ELEMENTS OF THE PASTORAL

2	2
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 How far do you agree that literature in the pastoral tradition reflects a resistance to change?

- 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

POSSIBLE CONTENT

- response to the view that writing in the pastoral tradition reflects a resistance to change
- focus on the pastoral concepts of tradition and continuance of the rural way of life
- possible view that pastoral writing does show a resistance to change – rural customs and traditions endure in spite of progress – the rural way of life continues as it always did because of its links to nature and the seasons which are unalterable
- possible alternative view that much pastoral writing shows the effects of change – the invasion of the modern world into the pastoral setting, the transience of human life etc
- candidates are free to discuss any types of change they wish

2	3
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 Consider the significance of home to pastoral writing.

- 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

Possible Content

- candidates are asked to consider the significance of home to pastoral writing
- significance should encourage a range of ideas and consideration of different ways in which home is presented
- some may focus on the very literal presentation of homes – a range including villages, cottages and country houses
- some may focus on a more metaphorical understanding of the word “home” as being that place to which we feel we belong
- some candidates may discuss the effects of the absence of home – the pastoral concern with dislocation and displacement
- some candidates may explore the imagery of home in pastoral writing
- examiners should be open-minded about whichever line candidates choose to take

2 4 “In an ideal world it is necessary for humans to control the landscape.”

How far does your reading of pastoral literature support this view?

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

POSSIBLE CONTENT

- candidates are asked to explore the pastoral idea of the relationship between humans and the landscape
- consideration of the ways in which humans may be seen to control the landscape in pastoral texts – probably through agriculture and horticulture but also possibly through communication and conurbation
- response to the view that, ideally, humans should control the landscape in pastoral texts – some may agree with this and argue for wise management of the land, a responsible stewardship
- some may disagree and argue that in pastoral writing man usually destroys rather than manages, so control would not be ideal
- some may see control of nature as an impossibility anyway – humans may be seen as at the mercy of an indifferent force of nature as in “Tess”

Converting marks into UMS marks

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

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