



**General Certificate of Education**

**English Literature**

*Specification B*

**LITB3      Texts and Genres**

**Specimen Mark Scheme**

**Specimen mark scheme for examinations in June 2010 onwards**  
**This mark scheme uses the [new numbering system](#)**

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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**AQA ENGLISH LITERATURE B****MARK SCHEMES****Marking the scripts – basic principles: Units 1 and 3**

1. Examiners should use the band descriptors when marking scripts and employ the “best fit” principle when deciding in which mark band to place an answer. Remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
2. Each of the AOs tested has a number of lines of description, depending upon its weighting. Each line is roughly equivalent to a 5% overall weighting within AS or A2. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed. Where candidates are uneven in performance across the required AOs, then they will be achieving within different mark bands. Where this happens, a ‘best fit’ aggregation will allow you to place them appropriately.
3. Examiners should be prepared to use the full mark range and not “bunch” scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all inclusive. In no circumstances should candidates be penalised for failing to make certain points.
5. Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates’ views which are well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.
7. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
8. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
9. Examiners must remember that AO1 tests the technical writing abilities of candidates. Although a well-turned argument is always likely to impress, candidates must not be penalised for technical errors beyond the weighting of AO1.

**Marking the scripts – annotation**

10. The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.

11. In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors. Examiners may also be asked to write comments after each part of a question where the questions is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express you views temperately.

12. The following symbols can be used when marking scripts:

- A tick for a good point/idea/reference etc
- A tick in brackets for a potentially good point, not fully made
- Underlining for an error in fact or expression
- N when a candidate is narrating rather than analysing
- R for repetition
- I for irrelevance

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

**Section A**

**Questions 01-18**

**Band 1 (0-5 marks)**

- 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/pastoral
- AO3** little understanding of different interpretations of texts
- AO4** very limited understanding of ways of contextualising gothic/pastoral
- AO4** very limited awareness of other contextual factors

**Band 2 (6-12 marks)**

- 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/pastoral
- AO3** some reference to different interpretations of texts/some textual support
- AO4** some consideration of ways of contextualising gothic/pastoral
- AO4** some consideration of other relevant contextual factors

**Band 3 (13-19 marks)**

- 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 meanings
- AO3** consideration of connections between texts through concept of gothic/pastoral
- AO3** consideration of different interpretations of texts, with general textual support
- AO4** consideration of ways of contextualising gothic/pastoral
- AO4** consideration of a range of other contextual factors with specific links between context/texts/tasks

**Band 4 (20-26 marks)**

- 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/pastoral
- AO3** clear consideration of different interpretations of texts with apt supportive references
- AO4** examination of ways of contextualising gothic/pastoral
- AO4** examination of a range of other contextual factors with specific, detailed links between context/texts/task

**Band 5 (27-33 marks)**

- 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/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 gothic/pastoral
- AO4** detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task

**Band 6 (34-40 marks)**

- 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 form and structure with perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised in connecting texts through concept of gothic/pastoral
- AO3** perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references
- AO4** excellent understanding of ways of contextualising gothic/pastoral
- AO4** excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

## SECTION A

### The Gothic

#### Question 01: *Macbeth*

Explore the dramatic use Shakespeare makes of occult and supernatural elements in *Macbeth*.

*Possible content:*

Candidates might consider:

- The parts played by prophecy/witches/apparitions in *Macbeth* – their nature and function and potential dramatic interpretations;
- The roles of supernatural elements in the shaping of plot and character;
- Their connection with the play's language;
- Contextual influences and changing interpretations, both critically and dramatically.

#### Question 02: *Dr Faustus*

What have you found striking about Marlowe's presentation of Mephistophilis and Hell in *Dr Faustus*?

*Possible content:*

Candidates might consider:

- How Marlowe constructs a sense of the character and appearance of Mephistophilis and of the nature of Hell;
- The extent to which both might reflect period stereotypes of 'devils' or of Hell as a location;
- Marlowe's purpose in adopting a 'traditional' moral/religious framework for the play;
- Other contextual and dramatic influences;
- Potential modern readings and significances.

#### Question 03: *The White Devil*

Discuss the view that Webster's main interest is not in physical horror but in psychological depravity.

*Possible content:*

Candidates might consider;

- Whether the stated view should be challenged
- The nature and amount of 'physical horror' in the play;
- The claims that might be made for 'psychological depth' in the characters;
- What connections might exist between character and action;
- The corrosive moral context of court manners and society;
- Potential religious contexts and readings.



**Question 04: Paradise Lost Books 1& 2**

'Far from appearing fiendish, the Satan of Books 1 and 2 appears remarkably resolute and heroic.'

To what extent do you agree with this view?

*Possible content:*

Candidates might consider:

- Whether or not the view can be supported
- What Milton's language contributes to the construction of a sense of Satan's physical appearance and attributes;
- Milton's dilemmas in producing an epic text
- Satan's qualities of leadership and character;
- His motivation;
- His relationship with the 'fallen angels';
- Contextual influences, in particular literary and Biblical.

**Question 05: The Pardoner's Tale**

Discuss the view that *The Pardoner's Tale* effectively combines the macabre with a sermon on avarice.

*Possible content*

Candidates might consider:

- Identifying elements of the 'macabre' – e.g. the pursuit of Death; the nature of the sinister 'old man';
- Identifying elements of the sermon – e.g. the Tale's rhetoric; its function as an illustration of the results of greed;
- The ways in which the macabre elements support and inform the moralising.

**Question 06: Frankenstein**

Many critics have commented that the 'creature' is ultimately a character with whom we sympathise. Explore Mary Shelley's presentation of the 'creature' in the light of this comment.

*Possible content:*

Candidates might consider:

- The creature's creation and Frankenstein's reaction;
- The creature's self-awareness, sense of isolation and desire to be accepted/loved;
- Issues around the creature's acquisition of language and poetry;
- Its treatment by humanity generally;
- Its revenge upon its creator;
- Significant contextual issues, including perhaps the difficulty of reading the novel without being influenced by representations in film.

**Question 07: Wuthering Heights**

'The Gothic elements of *Wuthering Heights* are made credible by the novel's setting and narrators.'

How far would you agree with this view?

*Possible content:*

Candidates might consider:

- some of the novel's Gothic elements e.g. revenants, remote settings, brooding characters, enclosed narratives;
- aspects of character and setting from the 'ordinary' world e.g. Lockwood, Nelly, Thrushcross Grange- and consider to what extent these 'balance out' or complement the novel's Gothic features;
- Extremes of action
- Extremes of personality
- Psychological readings.

**Question 08: Dracula**

Consider the view that in *Dracula* Victorian science and technology are pitted against a threatening and irrational past as represented by the Count.

*Possible content:*

Candidates might consider:

- In what ways Dracula represents (a) the past (b) threat and the irrational e.g. his 'genealogy' is traced to a far distant past; he inhabits a domain ruled by superstition and folk-lore; he represents sexual threat and corruption etc.
- How van Helsing (and associates) apply scientific research methods to Dracula's pursuit, as well as modern methods of travel (rail) and recording (phonograph).
- The significance of the novel's resolution;
- What the novel has to say about science and rationalism
- How modern readership might react to this.

**Question 09: The Bloody Chamber**

Drawing upon **at least two** stories in *The Bloody Chamber*, explore the ways in which Carter might be considered to re-interpret Gothic conventions.

*Possible content:*

Candidates might consider:

- Carter's use of mysterious, isolated settings e.g. title story, The Tiger's Bride; The Werewolf;
- Her use of elements of the occult and supernatural e.g. The Company of Wolves, Puss in Boots;
- Her use of a sense of sexual threat/menace;
- Reader response to some of these combinations of neo-Gothic and fairy tale;
- Her specifically female working of masculine myths.

## The Pastoral

### Question 10: Pastoral poetry 1300-1800

With detailed reference to **at least 3 poems**, compare and contrast the ways in which different poets present rural landscapes.

*Possible content:*

Whatever the poems chosen, candidates might be expected to consider:

- The differences and similarities in the rural landscapes chosen;
- The parts played by the writers' choices of form, structure and language in constructing those differences/similarities;
- Relevant aspects of the ideologies or philosophies shaping these visions e.g. notions of the 'picturesque' or of Romantic 'wildness' or of a cultivated, civilised landscape.

### Question 11: As You Like It

Consider the view that in *As You Like It* Arden is conceived as a place of refuge from the evils of civilisation.

*Possible content:*

Candidates might consider:

- The play's juxtaposition of two worlds – the court and the forest;
- The values represented by each location and of the character group connected with each;
- The sense of Arden as a 'pastoral idyll' and its role as a place of refuge;
- The corrupting nature of politics and power
- The ridiculing of certain social classes
- The extent to which the interpretation of Arden as a pastoral landscape can be challenged.

### Question 12: She Stoops to Conquer

'In the clash between the values of town life and country life in the play, country life is a clear winner.'

How far do you agree?

*Possible content:*

Candidates might consider:

- Which characters represent 'urban' values and which 'rural' – how and why;
- What aspects of the plot enact this 'clash' of values;
- Moral questions raised through comedy
- Whether the play's resolution unites rural and urban or shows one as superior to the other; some key and interesting debates here
- Aspects of performance
- Relevant contextual influences

**Question 13: Songs of Innocence and Songs of Experience**

'In *Songs* Blake clearly locates the corruption of human social and spiritual values within an urban and industrial environment.' Discuss the validity of this view with reference to appropriate poems.

*Possible content:*

Candidates might consider:

- The juxtaposition of 'innocence' and 'experience' and the landscapes of their respective worlds;
- The moral significance of townscapes e.g. *London*; *The Chimney Sweeper* and pastoral landscapes e.g. *The Echoing Green*, *The Nurse's Song* as 'contrary states of the human soul';
- The nature of the links between the rural and virtue/goodness, and the urban and moral laxity/depravity.
- The significance of such issues being debated in 'songs'.

**Question 14: Huckleberry Finn**

Childhood has been depicted by some pastoral writers as a lost Golden Age and a time of closeness to Nature. Does *Huckleberry Finn* show Twain to be one of those writers?

*Possible content:*

Candidates might consider:

- What are the pastoral elements in the novel? E.g. the landscape of the Mississippi river? Is it an allegorical landscape?
- Whether Twain represents Huck/Jim as being in a 'state of innocence' whilst travelling through the blighted/corrupted landscape of human nature;
- Whether there are other ways of seeing Huck's adventures e.g. as an exercise in nostalgia for Twain's own childhood; as a picaresque novel or as a satire;
- How truly does this novel fit into the pastoral category?

**Question 15: Tess of the D'Urbervilles**

To what extent might Hardy's novel be read as a lament for a changing landscape and disappearing ways of life?

*Possible content:*

Candidates might consider;

- Where these elements are encountered in the novel e.g. Tess as an embodiment of beauty, purity and innocence; the 'Wessex' landscape as a thing of beauty – both undergoing rape and despoliation;
- Hardy's representations of different social classes;
- Hardy's ambiguity of presentation at key points;
- Hardy's narrative intrusions;
- How the forces of change are depicted e.g. machinery and industry; urban values;
- Other ways of reading the novel e.g. as depicting Victorian sexual mores or the changing role of woman.

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**Question 16: Brideshead Revisited**

Waugh said that the novel was written ‘in a bleak period’ and was consequently filled ‘with a kind of gluttony...for the splendours of the recent past.’ How does Waugh use the idea of a Golden Age?

*Possible content:*

Candidates might consider:

- How in the early parts of the novel Brideshead is associated with custom, stability, privilege and ‘splendour’ – and with the youth of Sebastian and Charles. An idyll or Golden Age?
- Whether Brideshead contains the seeds of its own destruction – moral laxity/profligacy/alcoholism;
- The role of Charles and his art in preserving some of this disappearing past;
- Waugh’s use of Brideshead as a means of examining the moral values of a changing society;
- Religious and specifically Catholic dimensions.

**Question 17: Poetry 1945 onwards**

Drawing on the work of **3 or 4** poets from the selection, explore how pastoral conventions of subject matter and style have been incorporated and used in their poetry.

*Possible content:*

Whatever the poems chosen, candidates might consider the use of conventions such as:

- Natural and/or rural landscapes and the natural world (i.e. gardens/villages/the ‘wilds’/animals/birds);
- The relationship between childhood and ‘the natural state’;
- The Divine in nature/innocence and closeness to nature;
- Nature threatened by Man or by social/industrial change;
- The ways in which such content is expressed through form and language.

**Question 18: Blue Remembered Hills**

Potter’s play has been described as ‘a complete rejection of the myth of childhood innocence’. To what extent would you agree with this verdict?

*Possible content:*

Candidates might consider:

- What they understand by ‘the myth of childhood innocence’;
- How the play addresses ‘innocence’ through:
  1. characterisation and the presentation of group relationships;
  2. plot;
  3. setting (including its historical i.e. 1940s setting).
- Whether the play ‘completely rejects’ notions of childhood ‘innocence’.

**Section B**

**Questions 19 - 24**

**Band 1 (0-5 marks)**

- 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
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**Band 6 (34-40 marks)**

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- AO2** exploration and analysis of key aspects of form and structure with perceptive evaluation of how they shape meanings
- AO3** detailed and perceptive understanding of issues raised in connecting texts through concept of gothic/pastoral
- AO3** perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weaknesses and with excellent selection of supportive references
- AO4** excellent understanding of ways of contextualising gothic/pastoral
- AO4** excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

**SECTION B****Elements of the Gothic.****Question 19**

'Gothic texts show the supernatural intertwined with the ordinary.' Discuss this view in relation to the texts you have been studying.

*Possible content:*

Candidates might consider:

- What might be identified as 'supernatural' and 'ordinary' in their three chosen texts;
- How such identification is open to interpretations via different cultural meanings of the key terms supernatural/gothic/ordinary;
- What roles these elements play in the texts' structure;
- What aspects of the texts' contextual backgrounds account for their presence;
- How contemporary contexts impinge on the notion of the supernatural.

**Question 20**

'Gothic literature is concerned with the breaking of normal moral and social codes.' Discuss.

*Possible content:*

Candidates might consider:

- The extent to which characters in their chosen texts illustrate actions that go against 'normal' behaviour or break boundaries set by God and/or man;
- How notions of normality are cultural and so open to dispute;
- The ways in which the plots enact a challenge to social convention;



- The reader's response to these moral/social conflicts and possible other responses;
- Contextual influences, both of production and reception.

**Question 21**

'If a text is to be labelled as Gothic, it must convey a sense of fear and terror'. Discuss this view in relation to the texts you have been studying.

*Possible content*

From their three chosen texts, candidates might discuss and illustrate

- Fear/terror within the text itself and potential fear/terror for readers;
- The near farcical extremes of fear/terror that Gothic sometimes has – is it frightening or is it funny?
- Suspense and how it is created- and whether its impact has dimmed over time;
- Anticipation and chronology more generally;
- Delay/withholding of information: difference between reader knowledge and character knowledge;
- The effect of narrative perspective and point of view;
- Dramatic/verbal/descriptive power;
- The writer's sense of his/her audience: the possible interpretations of a contemporary readership.

**Elements of the Pastoral.****Question 22**

What use do authors in the pastoral tradition make of oppositions between the urban and the rural?

*Possible content:*

Candidates might consider these 'oppositions' as

- Simple contrasts (though they are rarely just that);
- Contrasts used as representations of conflicting ideologies;
- Authorial bias towards rural (usually);
- Sets of values in opposition (i.e. simplicity v. sophistication; innocence v. experience; purity v. corruption);
- Deriving from historical/cultural sources e.g. 18/19 century views of nature and the natural; but also with distinctly modern resonances via eco movements;
- Augustan/Romantic attitudes, and contemporary too etc.

**Question 23**

To what extent is a pastoral treatment of the past inevitably prettified and nostalgic?

*Possible content:*

Candidates might consider:

- Which of their chosen texts might seem to romanticise the past (recent or distant) and to what end;
- The extent to which their writers appraise the past they re-create; the extent to which such appraisal can be challenged or responded to;
- Whether 'distance lends enchantment to the view' or whether the past can be presented objectively;
- Contextual influences, historical and contemporary, reflected in texts.

**Question 24**

'The concept of the rural ideal is a complex one, involving many different attitudes and values.'  
Discuss this view.

*Possible content:*

Candidates should offer *comparisons* that might include:

- What is depicted and how; aspects of genre specific practice;
- Writers' selection of detail and its effect;
- How language is used to construct a sense of rural life and attitudes to it;
- The extent to which rurality is viewed objectively: positively? negatively?
- Some sense of the writers' purposes in depicting rural life and its function within the texts;
- The effect of contextual influences upon the depictions.
- Tension between simplicity and complexity.