



Rewarding Learning

ADVANCED
General Certificate of Education
2011

English Literature

Assessment Unit A2 2

assessing

The Study of Prose – Theme based

[AL221]

MONDAY 23 MAY, MORNING

**MARK
SCHEME**

Internal Assessment Matrix for A2 2: Section A

	AO1 Communication	AO2 Methods
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> • shows very little understanding of the extract or ability to write a response 	
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> • communicates broad or generalised understanding of the extract • writes with very little sense of order and relevance and with limited accuracy 	
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> • communicates basic understanding of the extract • conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [suggestion of relevance] • writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> • identifies a few basic aspects of language (including imagery) • may refer to tone • may mention basic aspects of form and structure – but with limited understanding [suggestion of methods] • occasionally comments on identified methods
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> • communicates basic understanding of the extract • conveys ideas with a little sense of order and relevance, using a few appropriate examples [emergence of relevance] • writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> • identifies a few basic aspects of language (including imagery) • identifies tone • makes a more deliberate attempt to consider aspects of form and structure • offers a few comments on identified methods [emergence of methods]
Band 4 36–41 SOME	<ul style="list-style-type: none"> • communicates some understanding of the extract • conveys some ideas with some sense of order and relevance, using some appropriate examples • writes with some accuracy, using some literary terms 	<ul style="list-style-type: none"> • identifies some aspects of language (including imagery) • identifies some aspects of tone • may show some awareness of form and structure • makes some comments on identified methods
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> • communicates competent understanding of the extract • conveys ideas with a competent sense of order and relevance, using competent evidence • writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> • identifies a competent selection of methods – ie language (including imagery), tone, form and structure • explains in a competent way how these methods create meaning
Band 6(a) 48–54 GOOD	<ul style="list-style-type: none"> • communicates a good understanding of the extract • conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner • writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> • identifies a good range of aspects of methods – ie language (including imagery), tone, form and structure • explores in good detail how these methods create meaning
Band 6(b) 55–60 EXCELLENT	<ul style="list-style-type: none"> • excellent in all aspects 	

Assessment Objectives (A2 papers)

The assessment objectives provide an indication of the skills and abilities which the units designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

In the Advanced (A2) components, candidates will be assessed on their ability to:

- articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression (AO1);
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts (AO2);
- explore connections and comparisons between different literary texts, informed by interpretations of other readers (AO3); and
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received (AO4).

Assessing the Responses of Candidates

- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grids and the question specific guidance decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression. Annotation should indicate both positive and negative points.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale. Do not use half marks.

Section A: Close analysis of an extract from a post-1990 novel

Advice to Examiners

1 Description v Analysis

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse methods. Top Band answers will address methods and key terms in an explicit and sustained way.

2 The “Skimmed” Text

The focus of the answer must be on the given extract. Reference to the wider “skimmed” text is only valuable in so far as it contributes to the analysis of the given extract.

3 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. In Section A, key terms include the focus of the question as stated in the stem of the question, e.g. (examples will be provided from the current examination paper).

4 Assessment Objectives for A22

(a) AO1 articulate creative and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

(b) AO2 demonstrate detailed critical understanding in analysing the ways in which the writer treats themes, uses narrative points of view, creates characters and situations, and uses language (including imagery) and tone to shape meanings.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Unsupported generalisation should not be rewarded. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point she/he is citing.

6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidates' smooth and syntactically appropriate combining of the quotation with their own words.

7 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and the paper as a whole.

8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others.

The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

10 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

11 Quality of Language

On the cover of the examination paper candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AOI requirements noted in the mark band grid.

12 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

Section A

1 War: *The Things They Carried*

By close analysis of extract 1, printed in the accompanying Resource Booklet, taking account of **narrative methods** – narrative point of view, language (including imagery) and tones – used to create situation and characters, show how effective you think O’Brien is in writing about and illustrating “a true war story”.

The extract begins on p.78 with “True war stories do not generalize”, to p.82, ending “... in a true war story nothing is ever absolutely true.”

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Shows understanding of:

- **Narrative point of view:**
 - first person ordinary soldier’s point of view
 - colloquial, direct address to reader, e.g. “How do you generalize?”, “This one does it for me. I’ve told it before – many times, many versions – but here’s what actually happened”

- **Language (including imagery) and tone:**
 - matter-of-fact tone used in describing deaths of Curt Lemon and the wa
 - detailed, precise, objective description
 - absence of authorial comment or judgment
 - contrasting language of generalization – rhetorical, repetitive, ruminative, lyrical
- **Creation of Situation:**
 - fragmented, episodic, anecdotal
 - movement from specific incident/example to more generalized comment signalled by break in layout on page
 - undeviating, relentless, close-up focus on concrete details of torture and killing
- **Creation of Characters:**
 - Rat Kiley characterised entirely through his behaviour, i.e. objectively, from the outside
 - speaker defined by his efforts to explain and illustrate what “a true war story” is
 - other characters (Dave Jensen, Kiowa and Mitchell Sanders) presented through their reactions to Kiley’s act of barbarism

2 Women in Society: *The Illusionist*

By close analysis of extract 2, printed in the accompanying Resource Booklet, take an account of **narrative methods** – narrative point of view, language (including images and tones) – used to create situation and characters, show how effective you think Johnstone's writing about the relationship between a woman and her husband.

The extract begins on p.126 with the words “The fox came back” and ends on p.129 with “When Martyn eventually came back into the house, we ate our meal in a painful silence

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Shows understanding of:

- **Narrative point of view:**
 - first person narrative – Stella's point of view of events and Martyn
 - narration includes dialogue, but Martyn's words filtered through Stella

- **Language (including imagery) and tones:**

- use of symbols; dove; fox; Martyn's bouquet of flowers; colour symbolism; flames
- extensive use of dialogue interspersed with economical description
- tonal shifts; apprehension ("He was my first secret") shifting to delight; shifting to excitement at the magic display; shifting to fear, ending in "painful silence"

- **Creation of Situation:**

- contrast between what should be a loving encounter for the couple (which includes the stereotypical elements of a "romantic" evening: flowers, a candlelit dinner), and the ensuing lack of harmony between the two
- the tension gradually escalates

- **Creation of Characters:**

- contrast between Star's anxiety to please ("ran down to him"), her use of endearments and Martyn's controlling manipulateness
- Martyn defined through his association with active verbs ("He had closed the curtains tight"), his assertive statements ("We'll eat in here tonight"), his disrespectful language ("You are stupid"), and his cruel action of releasing the dove
- Stella defined by her secret life (symbolised by the fox), her initially welcoming language ("Lovely flowers, my darling, I'll put them in water"), her fearful, angry language when Martyn releases the dove

3 The Outsider: *The Butcher Boy*

By close analysis of extract 3, printed in the accompanying Resource Booklet, take an account of **narrative methods** – narrative point of view, language (including images and tones) – used to create situation and characters, show how effective you think McCab's writing about the family life of an alienated child.

The extract begins on p.5 with the words, “But it didn’t matter...” and finishes on p.8 with “You know you were only five pounds weight when you were born Francie”.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO2: Methods

Shows understanding of:

- **Narrative point of view:**
 - narrative focalised through the limited point of view of the young Francie Brady
 - ironic gap between the young Francie’s perceptions of his family situation and those of the reader, especially in regard to his mother’s foiled attempt at suicide
 - retrospective narration in the past tense
 - no speech marks to indicate others’ speech: others’ speech absorbed (as **free indirect speech**) within Francie’s retrospective narration

- **Language and tone:**
 - long narrative sentences suggesting a flood of memories and Francie's inability to order or control them
 - reflective statements, e.g. "I didn't go down and that's that" colloquial language conveying the child's simple perceptions
 - Francie's appropriation of other people's speech within his own stream of consciousness so that the distinction between the external world and Francie's fantasy world is eroded
 - Francie's matter-of-fact tone in contrast to the horror that is going on around him

- **Creation of Situation:**
 - interior domestic scene shifting from the kitchen to the landing where the boy is standing, and then shifting back to the kitchen
 - the child repeatedly forced into the position of outsider: the child on the landing listening to the argument between his parents in the room below; the child sent for sweets when the mother is attempting suicide
 - the ironic discrepancy between the reality of the situation and Francie's naive and childish perception of it
 - episodic – abrupt shifts from one time or place to another

- **Creation of Characters:**
 - parallel situations: ma, Francie and da – are locked into their own individual self-centred worlds, linked by their own separateness
 - the silence of the mother contrasted with his father's aggression, violence, cursing and abusiveness
 - the ordinariness and banality of the child's concerns in the context of violent marital breakdown and attempted suicide

4 Childhood: *Paddy Clarke Ha Ha Ha*

By close analysis of extract 4, printed in the accompanying Resource Booklet, take an account of **narrative methods** – narrative point of view, language (including images and tones) – used to create situation and characters, show how effective you think Doyle is in writing about Paddy’s childhood anxieties.

The extract begins on p.187 beginning with “There was a huge brown suitcase under our parents’ bed”, ending on p.192 with “– Good man.”

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Shows understanding of:

- **Narrative point of view:**
 - first person point of view of ten-year-old Dublin boy
 - minimal reflection on events – the abrupt shift of focus from the point where Sinbad is freed to the description of his father (“Da thought he was great ...” p.188)

- **Language and tone:**
 - simple child’s vernacular
 - unsentimental, understated description of locking Sinbad in suitcase, Sinbad released, da hitting ma
 - tonal shift from childish but cruel playfulness to much deeper anxieties occasioned by the father’s treatment of his mother
 - use of short, fragmented blocks of text to indicate indirectly the intensity of the effect which Paddy’s awareness of domestic violence has on him

- **Creation of Situation:**
 - fragmented, episodic, anecdotal
 - mixture of comic and serious
 - use of direct speech to add immediacy and vividness
 - layout used for emphasis, e.g. “Across the face.” appearing as paragraph on its own

- **Creation of Characters:**
 - the speaker’s anxieties as expressed through his actions (the involuntary noises he makes; excessive devotion to homework) and direct speech (his pretence at being carefree by singing – “SON YOU ARE A BACHELOR BOY – quickly followed by panic – “I crept back up.”) rather than through a development of the child’s thoughts
 - other characters (Sinbad; da; ma) as seen by speaker, i.e. seen from the outside in terms of what they do and say
 - ambivalence: refusal or inability to confront the realities of his situation; the need to wear a mask of insouciance which keeps slipping
 - contrast between the lack of empathy with Sinbad’s plight and the imaginative identification with his mother’s situation (“I tried to imagine it.)

Internal Assessment Matrix for A2 2: Section B

	AO1 Communication	AO2 Methods	AO3 Comparison/ Argument	AO4 Context
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the extracts or ability to write about them 			
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the texts writes with very little sense of order and relevance and with limited accuracy 			
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) may refer to tone may mention basic aspects of structure – but with limited understanding [suggestion of methods] occasionally comments on identified methods 	<ul style="list-style-type: none"> makes simple comments on basic similarities and differences between texts [suggestion of comparison/contrast] offers a simple consideration of the question without necessarily coming to a personal conclusion takes a little account of key terms shows a very basic attempt at reasoning in support of her/his opinion [suggestion of relevant argument] 	<ul style="list-style-type: none"> may mention a little external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates basic understanding of the texts conveys ideas with a little sense of order and relevance, using a few appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) identifies tone may have some basic awareness of form and structure makes some comments on identified methods 	<ul style="list-style-type: none"> offers a few comments on similarities and differences between texts [emergence of comparison/contrast] offers a simple consideration of the question and reaches a simplistic personal conclusion takes a limited account of key terms shows a basic attempt at reasoning in support of her/his opinion [emergence of relevant argument] 	<ul style="list-style-type: none"> identifies a little relevant external contextual information [emergence of relevant external context]
Band 4 36–41 SOME	<ul style="list-style-type: none"> communicates understanding of the texts conveys some ideas with some sense of order and relevance, using some appropriate examples writes with some accuracy using some literary terms 	<ul style="list-style-type: none"> identifies some aspects of language (including imagery) identifies some aspects of tone may show some awareness of form and structure makes some comments on identified methods 	<ul style="list-style-type: none"> offers some comments on similarities and difference between texts offers some consideration of the question and reaches a personal conclusion takes some account of key terms makes some attempt at reasoning in support of her/his opinion 	<ul style="list-style-type: none"> offers some relevant external contextual information in answering the question

	AO1 Communication	AO2 Methods	AO3 Comparison/ Argument	
Band 5 42–47 COMPETENT	<ul style="list-style-type: none"> communicates competent understanding of the texts conveys ideas with a competent sense of order and relevance, using competent evidence writes with competent accuracy, using literary terms 	<ul style="list-style-type: none"> identifies a competent selection of methods – ie language (including imagery), tone, form and structure explains in a competent way how these methods create meaning 	<ul style="list-style-type: none"> offers competent comments on similarities and differences between texts offers a competent consideration of the question and reaches a competent personal conclusion addresses key terms in a competent manner offers competent reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes a competent use of relevant external contextual information in answering the question
Band 6(a) 48–54 GOOD	<ul style="list-style-type: none"> communicates a good understanding of the texts conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> identifies a good range of aspects of methods – ie language (including imagery), tone, form and structure explores in good detail how these methods create meaning 	<ul style="list-style-type: none"> comments well on similarities and differences between texts offers balanced treatment of the two extracts offers consideration of the question and reaches a good personal conclusion addresses key terms well offers good reasoning in support of her/his opinion 	<ul style="list-style-type: none"> makes good use of relevant external contextual information in answering the question
Band 6(b) 55–60 EXCELLENT	<ul style="list-style-type: none"> excellent in all aspects 			

Section B

Comparison of two novels on the same theme as that chosen for Section A

1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis and argument required by AO2 and AO3 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question, i.e. to analyse methods, develop an argument, and make comparisons and contrasts. Top Band answers will address methods and key terms in an explicit and sustained way.

2 Key Terms/Issues

In all questions, candidates should take account of key terms and structure their answers accordingly. In Section B, key terms include the focus of the question as stated in the stimulus statement and the stem of the question, e.g. (examples will be provided from the current examination paper).

3 Assessment Objectives for A22

(a) AO1 articulate creative and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression

(b) AO2 demonstrate detailed critical understanding in analysing the ways in which the writer treats themes, uses narrative points of view, creates characters and situations, and uses language (including imagery) and tone to shape meanings.

(c) AO4 show knowledge of the context of the novels by drawing on appropriate information from outside the texts. (Candidates who offer no external contextual information cannot be rewarded beyond a mark of 40. Candidates who offer only limited external contextual material cannot be rewarded beyond a mark of 47.)

(d) AO3 respond to a stimulus statement which expresses a particular reading of the two novels

(e) AO3 sustain a comparison/contrast of the two novels

4 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate's smooth and syntactically appropriate combining of the quotation with their own words.

5 Observance of Rubric

You should always ensure that candidates observe the rubric of the question. This includes, in this unit, that equal attention be given to each play.

6 Length of Answers

In A2 2, even with the reduced writing time available, candidates often write at considerable length. Length does not always mean quality. Some lengthy answers are thorough and interesting but others may be repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

7 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

8 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of the answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

9 Quality of Language

While AO1 is not officially addressed in the assessment of this paper, the cover sheet rubrics remind candidates that the “quality of written communication will be assessed”.

10 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is implicit in the answer is extremely unreliable as what may appear to be **implicit** to one examiner may not appear so to another.

Section B

1 War

War always brings out the worst in human nature.

By **comparing and contrasting** appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your argument should include relevant comments on each writer's **methods** and **relevant external contextual information** on ideas about war and their representation in books and/or films.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Candidates should **identify** and **explore** aspects of characterisation, form and style, and imagery and symbolism in comparing and contrasting the two novels:

Methods used to present human nature in *The Red Badge of Courage*

- **Characterisation:**
 - character development: Henry's achievement of a more mature idea of heroism, manhood and life in general; his tragic resignation to duty, his commitment to a cause larger than himself; also transformation of Wilson into a man of quiet resolve
 - character interactions – Henry and Wilson, Henry and Jim Conklin – to highlight positive notions of manhood
- **Form and structure:**
 - third-person narrative combining Henry Fleming's and the narrator's consciousness giving the limited but intense perceptions of an anonymous foot soldier
 - ironic tone in relation to the presentation of Henry
 - fragmented structure – a discontinuous succession of vivid, photographic images focusing on scenes of battle
- **Imagery and symbolism**
 - vivid images of scenes of battle, carnage, fear, decay and disintegration of all kinds
 - Red badge of courage
 - the dead soldier
 - images of indifferent nature

Methods used to present human nature in *Farewell to Arms*

- **Characterisation:**
 - interaction with other characters to highlight Frederic Henry's qualities of character, e.g. his stoical acceptance of life's futility, his valuing life above duty, his capacity for friendship, loyalty and love
 - Henry's emphasis on concrete particulars and suspicion of abstractions such as "honour" and "duty"; his devotion to Catherine and to his men
- **Form and structure:**
 - first-person narration creating sense of immediacy and readerly identification with the character
 - interplay of the war story and the love story – pun on "arms" – to emphasise comprehensive image of death and defeat against which Henry struggles
 - pivotal action – Henry's desertion

- **Imagery and symbolism**

- determinist view of indifferent nature e.g. symbolism of constant rain conveys the inexorable processes of nature against which the individual struggle takes place
- vivid images of scenes of battle, death and destruction

Methods used to present human nature in *Slaughterhouse V*

- **Characterisation:**

- “There are almost no characters in this story, and almost no dramatic confrontations”
- Billy Pilgrim’s retreat from the horror of war into his science fiction fantasy of Tralfamadore
- his interactions with other characters to highlight his qualities of character – his struggle to make sense of an absurd world

- **Form and structure:**

- repeated breaking of narrative frame
- random acts of violence and random climax
- Vonnegut’s own appearance
- use of quotations from factual war reports
- restrained narrative voice implying inadequacy to deal with horror

- **Imagery and symbolism**

- slaughterhouse
- remembered images of Dresden bombing

AO3: Comparison and Response to other Readers

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between the key terms e.g. “**War**”, “**always brings out**”, “**the worst**”, “**human nature**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that war does not always bring out the worst in human nature but also provides opportunities for displays of bravery, heroism, love, significant insight and self-awareness, etc.**
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Cultural context on ideas about war and their representation in books and films**

Ideas:

- debates on whether war is ever morally justified
- biblical injunctions against killing
- war as source of “crimes against humanity”
- “conscientious objection” to war
- war as a necessary evil or last resort to restore civilized values or human rights
- war providing opportunities for heroism

Representations:

- jingoistic representations, e.g. Rupert Brooke, *The Dam Busters*
- realistic representations, e.g. Wilfred Owen, Tim O’Brien, *The Deer Hunter*
- anti-war representations, e.g. the absurdity of war represented in *Catch 22* and *Apocalypse Now*

2 Women in Society

Any strength and success associated with the women in these novels is always to be true to the spirit of the Realist Novel.

By **comparing and contrasting** appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your argument should include relevant comments on each writer's **methods** and **relevant external contextual information** on the nature of the Realist Novel.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
30 – 35	EMERGENCE
36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

Responses should demonstrate the following:

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Candidates should **identify** and **explore** aspects of characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

- **Characterisation: *Jane Eyre***
 - Jane’s redemptive role vis-à-vis Rochester, the nurturing “angel of the household”
 - Jane’s ability to break through class barriers: Realistic?
 - Jane as a symbol of a new, modern type of strong independent womanhood, a feminist icon: Realistic?
 - combination of fairytale and Realistic characterisation in the presentation of Jane
 - female characters in the novel generally presented as either black or white?
 - presentation of Jane may be seen as more balanced?

- **Characterisation: *Wide Sargasso Sea***
 - Antoinette’s interaction with “the man”/“husband”/Rochester, Christophine, Annette, Mr Mason etc. to show her vulnerability, brittleness, insecurity, dependency, gradual decline: Realistic?
 - Rochester’s part in driving Antoinette mad, his lack of love, hypocrisy and selfish motivation: Realistic?
 - presentation of Annette as victim of a patriarchal society: Realistic?

- **Characterisation: *The Color Purple***
 - use of Celie as narrator and protagonist lends Realism to story
 - presentation of strong women and their relationships with men, e.g. Sofia, Shug sometimes considered as unrealistic
 - presentation of abusive males, e.g. Alphonso, Harpo, Mr____: Realistic?
 - disruption of traditional gender roles, e.g. Harpo’s insecurity about his masculinity leading to his abusive behaviour to Sofia, Sofia’s strength and defiance, Shug’s assertiveness, sexual ambiguity in relationship between Celie and Shug: Realistic?
 - presentation of strong female relationships as refuge, source of courage, means of resisting oppression and victimisation e.g. Celie and Nettie, Sofia and her sisters, Shug’s redemptive influence on Celie: Realistic?
 - Nettie’s letters present a Realistic view of the treatment of women in another culture

- **Form and structure: *Jane Eyre***
 - Jane’s first-person narration shifting between mature Jane and younger Jane: Realistic?
 - improbable and highly patterned plot countering strict Realism
 - happy ending can be viewed as too sentimental and unrealistic

- **Form and structure: *Wide Sargasso Sea***
 - three-part structure moving from colourful, exotic Coulibri estate to second honeymoon house at Granbois presented from Rochester's point of view, third part featuring the cold, dark attic of Thornfield: creating Realistic sense of place
 - climax: the fire; Rhys' 'open' alternative to Bronte's ending: Realistic?
- **Form and structure: *The Color Purple***
 - movement towards triumph and affirmation of women's lives, e.g. Celie and Mr.: Realistic?
 - Celie's achievement of independence of both Mr – and Shug, reunion of Celie and Nettie: Realistic?
 - use of letters, e.g. Celie's letters to God show importance of having a voice: Realistic?
- **Language – including **imagery** – and **symbolism**: *Jane Eyre***
 - Gothic symbolism: Bertha consumed by fire of unreasoning passion; Rochester burned by it; the Red Room as place of punishment; the locked attic storms; (use of pathetic fallacy may be seen as unrealistic)
- **Language – including **imagery** – and **symbolism**: *Wide Sargasso Sea***
 - strong emphasis on exotic, foreign nature of landscape: Realistic?
 - Coulibri presented as a former Garden of Eden taken over by corruption: Realistic?
- **Language – including **imagery** – and **symbolism**: *The Color Purple***
 - colour imagery, e.g. meanings attached to "the color purple": Realistic?
 - sewing and quilts symbolising diverse people coming together in unity; sewing no longer an unimportant women's pastime at the end, but an empowering source of economic independence for Celie: Realistic?

AO3: Comparison and Response to other Readers

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between the key terms, e.g. **“strength and success,” “associated with women,” “always too good to be true,” “spirit of the Realist Novel”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that, the novels provide a realistic reflection of the strength and success associated with women**
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Literary context on the nature of the Realist Novel**

Aspects of Realist Novel:

- Realistic characters
- Realistic plot and situations
- Realistic dialogue
- Realistic setting
- Realistic reflection of social conditions
- Setting of Realist Novel in a specific historical period

3 The Outsider

The experience of an outsider, as presented in these novels, has no relevance to a twenty-first-century reader.

By **comparing and contrasting** appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your argument should include relevant comments on each writer's **methods** and **relevant external contextual information** on the twenty-first-century reader.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
23 – 29	SUGGESTION
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36 – 41	SOME
42 – 47	COMPETENT
48 – 54	GOOD
55 – 60	EXCELLENT

Responses should demonstrate the following:

New Mark Scheme required

AO1: Communication

Answers should contain:

- knowledge and understanding of the texts in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology

AO2: Methods

Shows understanding of:

Methods used to present the character of Hester Prynne in *The Scarlet Letter*

- **Characterisation:**

- Hester's solitary status in the new world and her public shaming for her adulterous love affair with Dimmesdale
- her reckless, independent, passionate and unrepentant nature
- her social detachment and her reactions to her treatment by society, e.g. dignified stoicism; not asking for sympathy or help; contemplation and free-thinking
- interactions with other characters (e.g. Mrs Hibbins) showing Hester's independence and rebelliousness, and her refusal to acknowledge the community's right to punish adultery
- Hester as victim of an intolerant, repressive and judgmental Puritan patriarchy
- Hawthorne's mostly sympathetic tone in regard to Hester

- **Form and structure:**

- the participating narrator, manipulating us into interpreting the story accurately
- structure of novel around three scaffold scenes
- Hester's decision to protect Dimmesdale's good name by her silence
- Hawthorne's symbolic/allegorical method emphasising theme over action
- tracing the emergence of a more compassionate mode of social regulation

- **Imagery and symbolism:**

- the scarlet letter
- the meteor
- Hester's situation between forest and town symbolising mental and spiritual estrangement

Methods used to present the character of Meursault in *The Outsider*

- **Characterisation:**

- Meursault's killing of the Arab
- complexity of Meursault's characterisation; his psychological unconventionality; his rejection of conventional authority; his refusal to pay lip service to the clichés of the culture; his disarming honesty; his detached attitude to others; his refusal to play society's games and conform to what he sees as society's illusions, lies and hypocrisies; his acceptance of death for the sake of the truth; his refusal to lie about his feelings in order to make his ordeal easier or save himself
- interaction with other characters, e.g. the lawyer and magistrate (and Meursault's refusal to express regret for either his mother's death or his crime); the chaplain (and Meursault's lack of remorse); Meursault's sardonic contempt for society
- Meursault as victim of a society which cannot bear the truths he demonstrates

- **Form and structure:**

- novel is in two parts: Part One ends with Meursault committing the murder; Part Two shows how the judicial system will result in a sentence of death; Part Two shows how far the judicial culture is out of phase with Meursault and stresses society's inability to accept idiosyncratic reactions to death
- terse, flat, often disjointed first-person narration from Meursault's point of view
- novel structured around the idiosyncratic nature of the narrator's consciousness

- **Language and imagery**

- detached, neutral, laconic, precise style
- plain syntax, simple vocabulary, brief sentences, aphorism, description and musings
- repeated natural images, e.g. the sun, sea and wind

Methods used to present the character of Holden Caulfield in *The Catcher in the Rye*

- **Characterisation:**

- Holden as isolated, alienated, angry, confused, reluctant to take advice, resentful, disillusioned, critical of others, suffering to the extent of mental breakdown, difficult to sympathise with
- Holden's interactions with others, showing a range of characteristics from neediness and immaturity to offensiveness and extreme perceptiveness
- Holden as victim of trauma and misunderstood by others
- Holden's use of teenage vernacular to increase the reader's sympathy for his alienation and suffering
- Holden's use of hyperbole, suggesting his lack of proportion

- **Form and structure:**

- tragic-comic frame narrative of adolescent alienation and suffering
- the novel as episodic, subjective, first-person narrative: Holden as narrator of his experiences and memories

- **Imagery and symbolism:**

- the ducks in Central Park; Allie's fielder's mitt; Holden's red hunting hat as symbols of his suffering and alienation

AO3: Comparison and response to other readers

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between the key terms e.g. “**experience of an outsider**”, “**presented in these novels**”, “**no relevance**”, “**two first-century reader**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **the experiences of the outsiders presented in these novels have some relevance to a twenty-first-century reader.**
- Takes account of the key terms in the stimulus statement by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Twenty-first-century reader**

The Scarlet Letter

- 21st-century attitudes to sex, adultery, illegitimacy, religion generally. Very different from that in 17th-century northern England
- Situation of women in the 21st-century society very different from that on 17th-century New England (rise of feminism, women’s liberation)
- 21st-century society less authoritarian, hierarchical, puritanical
- 21st-century society militant secularism
- Alienation a much more prominent feature of 21st-century society than in 17th-century northern English society

The Outsider

- influence of Church and State (greater in *The Outsider*, 1950, than in today’s society?)
- society’s demand for conformity (greater in *The Outsider* than in today’s society?)
- levels of tolerance of outsiders (lesser in *The Outsider* than in today’s society?)
- levels of social prejudice (greater in *The Outsider* than in today’s society?)

The Catcher in the Rye

- society’s demand for conformity (greater in *The Catcher in the Rye* than in today’s society?)
- position of adolescents in society (same in *The Catcher in the Rye* and in today’s society?)
- criticism of society’s phonies, superficiality, materialism, hypocrisy, callousness, conformism etc (as valid for today’s reader as for Holden?)

4 Childhood

Regardless of when or where the novels of childhood happen to be set, the experiences of children which they convey are essentially no different from those of children in our society today.

By **comparing and contrasting** appropriately selected parts of the two novels you have studied for this question, show how far you would agree with the view expressed above. Your argument should include relevant comments on each writer's **methods** and **relevant external contextual material** on the nature of children's experiences in our society today.

The following mark scheme should be applied in conjunction with the A2 1 Section B Mark Band grid and the following table:

0 – 13	VERY LITTLE
14 – 22	GENERAL
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Responses should demonstrate the following:

AO1: Communication

Answers should contain:

- Knowledge and understanding of the texts in appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

AO2: Methods

Candidates should **identify** and **explore** aspects of characterisation, form and structure, imagery and symbolism in comparing and contrasting the two novels:

Methods used to present the experiences of children in *The Adventures of Huckleberry Finn*

- **Characterisation:**
 - character interaction, especially that between Huck and Jim, Huck and Tom, Huck and Pap, Huck and Widow Douglas and Miss Watson, Huck and the Grangerfords, Huck and the Duke and King, Huck and Jane Wilkes: essentially no different?
 - Huck’s characteristic modes of action in a corrupt and violent adult world – disguise or flight: essentially no different?
 - conflict between Huck’s “good heart” and his “deformed conscience” which has been shaped by the racist society in which he lives: essentially no different?
- **Form and structure:**
 - Huck’s first-person “child’s eye” narrative point of view
 - central irony: Huck does the right thing but feels guilty for doing so : essentially no different?
 - fluid, meandering, episodic, cyclical structure: at the end Huck “lights out for the territory” again – no place for him in society?
- **Imagery and symbolism**
 - central image of raft floating through the American heartland – larger social and cultural resonances of Huck’s personal adventures: different from experiences of children in our own society today?

Methods used to present the experiences of children in *The Bluest Eye*

- **Characterisation:**
 - presentation of Pecola as victimised adolescent black girl who is obsessed by beauty culture and driven to self-loathing: essentially no different?
 - Interaction with other characters, e.g. the MacTeers, Cholly Breedlove, Soaphead Church, Yacobowski: essentially no different?
 - development of Claudia MacTeer who comes to recognise the need to demystify white ideology and constructions of black femininity
 - contrast between Pecola and Claudia
- **Form and structure:**
 - use of untitled prelude to establish contrast between an ideal life and the child’s reality: essentially no different?
 - use of Claudia MacTeer as narrator – her adult perspective combines with her innocent child’s point of view: essentially no different?

- **Imagery and symbolism**

- white baby dolls and Shirley Temple films as models for young African-American girls: essentially no different from the prevalence of today's popular images of idealised beauty
- “the bluest eye” – Pecola's obsession with mainstream standards of beauty and worth: essentially no different?

Methods used to present the experiences of children in *The Empire of the Sun*

- **Characterisation:**

- interaction with other characters, e.g. Basie, Frank, parents, Dr Ransome: essentially no different?
- development of Jim's character – his loss of innocence and maturation from child to man during World War II; realisation of his capacity for ingenuity, courage and resilience in face of separation, imprisonment, violence: essentially no different?
- representative nature of Jim's presentation – Jim's struggle amid horrors of war and cruelty of concentration camps in China as representative of the resilience of the human spirit: essentially no different?

- **Form and structure:**

- use of third-person narration focalised through the eyes of the 11-year-old boy

- **Imagery and symbolism**

- novel's cinematic, hallucinatory, nightmare reality of debris, abandoned cars, rusting hulks of aircraft, empty swimming pools, curious alien figures, floating coffins: essentially no different?

AO4 Context

- **Social context relating to the nature of children's experiences in our society today**

- government attempts to legislate for children's rights
- perceived increase in child abuse
- tendency to demonise children in light of media sensation such as the “Bulger” case
- the tension between society trying to protect children as children and pushing them into the adult world prematurely
- the premature sexualisation of children
- the increasing centralising of children, and the place of children as a marketing demographic
- peer-pressure