



*Rewarding Learning*

**ADVANCED**  
**General Certificate of Education**  
**2012**

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**English Literature**

**Assessment Unit A2 2**

*assessing*

The Study of Prose – Theme based

**[AL221]**

**WEDNESDAY 16 MAY, AFTERNOON**

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**MARK  
SCHEME**

Internal Assessment Matrix for A2 2: Section A

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

Assessment Objectives (A2 papers)

The assessment objectives provide an indication of the skills and abilities which the units are 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.

### 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 A2 2

**(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 of the 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, structure, language (including imagery) and tones – show how effective you think O’Brien has been in presenting a soldier’s struggle to deal with the memories of war

**The extract begins on page 147 with the words “Still there was so much to say”, and ends 3 pages later on page 150 with “. . . all the sanitary conveniences”.**

The following mark scheme should be applied in conjunction with the A2 Section A 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:

- Understanding of the extract informed by a study of prose and by ‘skimming’ the text from which the extract is taken
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology.

#### **AO2: Methods**

Shows understanding of:

- **Narrative point of view:**
  - third-person point of view, but narration approaches closely to the soldier, Norman Bowker’s stream of consciousness
  - tone suggests soldier’s struggle to confront specific experience in the past, his concern to speak clearly and objectively about his memory
  - hypothetical narrative: retrospective narration in conditional tense, in which the soldier imagines how he would tell his story and how it would be received by others (“he would’ve said”, “he would’ve have explained”, “In a soft voice, without flourishes, he would have told

- the exact truth”, “he could not describe what happened next, not ever, but he tried anyway”, “he would’ve talked about this”)
- the soldier’s narrative is an act of self-confrontation and self-justification
- **Structure:**
    - spatial organisation
      - ironic contrast between the site of the memory (field of shit) and the present scene (Norman’s lakeside drive around familiar terrain)
    - temporal organisation
      - ironic contrast between Norman’s memory of the horror of the past and his present circumstances
      - shift between past, present and future as he thinks of how he will try to tell his story in the future
    - textual organisation
      - retrospective, hypothetical
      - contrast between the precise, specific nature of Norman’s memories (“There was a knee. There was an arm and a gold wristwatch and part of a boot.”) and the doubt and uncertainty he feels about how he should tell others of these memories
      - Norman’s thoughts and memories are recorded in short, simple, factual, concrete sentences
  - **Language (including imagery):**
    - language of precise, detailed careful observation and physical sensation
    - short, simple, grammatically lax sentences giving impression of registering details directly as they occur in consciousness
  - **Tones:**
    - the tone suggests soldier’s struggle to confront specific experience in the past, his attempt to speak clearly and objectively about his memory
    - matter-of-fact tone giving impression of attempt to control emotion
    - self-congratulatory tone (“I didn’t flip out . . . I was cool”)
    - regretful tone at lost opportunity for glory (“If things had gone right . . . I could’ve won the Silver Star”)

## 2 Women in Society: *The Illusionist*

By close analysis of extract **2** printed in the accompanying Resource Booklet, taking account of **narrative methods** – narrative point of view, structure, language (including imagery) and to show how effective you think Johnston has been in presenting the relationship between the wife and her husband.

**The extract begins on page 52 with the words “He came into the bathroom as I was washing my feet” and ends on page 55 with “He was loving, cheerful, full of energy, secretive”**

The following mark scheme should be applied in conjunction with the A2 2 Section A 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:

- Understanding of the extract informed by a study of prose and by ‘skimming’ the novel from which the extract is taken
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology

### AO2: Methods

Shows understanding of:

- **Narrative point of view:**
  - Stella’s first-person narrative point of view emphasising the subjective, personal nature
  - husband’s attitudes revealed through frequent use of dialogue which is incorporated into Stella’s retrospective narration
- **Structure:**
  - spatial organisation
    - most of the extract is set in the bathroom; moves to bedroom; then references to Stella leaving the house; closes on Stella situated back in the home without Martyn: the spatial organisation emphasises the separateness and, at the end, separation of husband and wife



- male invasion of personal female space (the bathroom) and body (“He took my shoulder and then ran his fingers up my neck and into my hair. He pulled at the ribbon that held my hair on top of my head.”)
- the female invasion of male space – Stella’s looking for money in her husband’s pockets; Martyn’s reaction to Stella’s intrusiveness is more hostile and aggressive than Stella’s reaction to her husband’s advances

#### temporal organisation

- most of the extract takes place on a specific morning in the past, with Stella returning home the same day, but not seeing Martyn until two days later
- the temporal separation initiated by the male is much more extreme (two days) than that initiated by Stella when she goes to work

#### textual organisation

- extensive use of dialogue interspersed with economical description of movement and actions, e.g. Martyn’s intrusive, presumptuous actions when he appears in the bathroom, “He sat down by the bath and trailed his hands in the water.”; Martyn’s angry action when, “He ran across the room and snatched the trousers from my hand.”

- **Language (including imagery):**

- imagery relating to the husband – “He appeared through the mist” – a metaphorical suggestion of separation, otherness, and Stella’s feeling that she doesn’t really know this person
- imagery employed to highlight her financial dependence: “My purse was there, flat as poverty in my pocket”
- simile used to describe the husband: “his eyes like grey stones” suggests his hardness and coldness in his reactions to Stella
- the husband associated with active verbs, e.g. “He pulled at the ribbon that held my hair”; “He pulled again”; “He pulled it from my hand . . . and tried to push me down”, “snatched the trousers from my hand”; “He threw the trousers across the room”
- use of the abrupt imperative – “. . . get your priorities right” – signalling Martyn’s self-centred and dismissive attitude to his wife’s work

- **Tones:**

- dialogue given to husband is assertive, aggressive on occasion in contrast to the wife’s efforts to be placatory and to take the tension out of the situation.

### 3 The Outsider: *The Butcher Boy*

By close analysis of extract 3 printed in the accompanying Resource Booklet, taking account of **narrative methods** – narrative point of view, structure, language and tones – show how effective you think McCabe is in presenting the encounter between Dr. Roche and the outsider, Francie Brady.

**The extract begins on page 126 with the words, “There you are again, Francie, Lord bless us . . .” and finishes on page 128 with ‘It didn’t look like that at all.’**

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**

Shows understanding of:

- **Narrative point of view:**
  - retrospective narrative focalised through point of view of the young Francie Brady
  - the adult Francie’s inability to acknowledge the death of his father in his conversation with Dr Roche
  - Dr Roche’s speech is subsumed within Francie’s own speech: Dr Roche is denied autonomy and exists only within Francie’s speech; Francie is unable to distinguish between internal and external reality
- **Structure:**
  - spatial organisation
    - begins with reference to Francie in the butcher’s shop; moves to Francie speaking to Father Dom in the street; most of the extract set on the street with Francie speaking to Dr. Roche

## temporal organisation

- starts with Francie’s unspecified recollections of times when he met local women in a butcher’s shop; moves to a specific point in time when Francie briefly recalls meeting Father Dom on the street; moves to a very specific point in time (“one day”) when he meets Dr Roche in the street
- the contrast between his recollections of encounters with the women and Father Dom, and the protracted and detailed conversation with Dr Roche emphasises the significance in his memory of his encounter with Dr Roche.

## textual organisation

- ironic contrast between Francie’s initial fantasy of carefree, busy employee in his interaction with the women and Father Dom, and the slipping of this mask in his interaction with Dr Roche when Francie’s paranoia becomes evident
  - lack of punctuation, including speech marks (Francie’s use of a blend of reported speech and free indirect speech), conveying his inability to distinguish between internal and external realities
  - Francie’s appropriation of Dr Roche’s speech within his own stream of consciousness, eroding the distinction between the external world and Francie’s fantasy world
  - contrast between Dr. Roche’s cold, suspicious forcing himself on Francie and Francie’s evasiveness
  - ironic contrast between what Francie says to Dr Roche and what he is saying to himself
- **Language(including imagery):**
    - colloquial language, e.g. “the likes of Roche”; “ I says, ‘right so”
    - nicknames: ‘black eyebrows Roche’ highlighting Francie’s disconnection from people
    - italicised statements emphasising how Francie is hiding the truth: “don’t ask Roche, *Don’t ask!*”
    - Francie’s paranoid use of critical, dismissive language to create an image of Dr Roche as spy and enforcer: “just stands there looking at me”,
    - use of expletives, e.g. “talking shite” highlighting Francie’s alienated cynicism
    - reflective statements, e.g. “But I knew by Roche that it didn’t look like there wasn’t a bother on me” conveying Francie’s perceptiveness
    - the language of paranoid anxiety – Francie’s hyper-vigilance (“ . . . he was looking me up and down twice as much now.”); his tendency to wild exaggeration (“ . . . they felt as big as berries”); his adoption of persona of a “busy man” with “things to do” in his effort to avoid Dr Roche
  - **Tones:**
    - Francie’s mixture of dismissive, disrespectful, patronising, casual, insouciant, matter-of-fact tones in his interaction with Dr Roche, which cover his inner feelings of panic

#### 4 Childhood: *Paddy Clarke Ha Ha Ha*

By close analysis of extract 4 printed in the accompanying Resource Booklet, taking account of **narrative methods** – narrative point of view, language (including imagery) and tones – use your own words to create situation and characters - show how effective you think Doyle has been in presenting the story from a child's point of view.

**The extract begins on page 92 with the words, “He parked the car facing the sea.” and ends about 3 pages later with “Something had happened; something”.**

The following mark scheme should be applied in conjunction with the A2 Section A 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:

- Understanding of the extract informed by a study of prose and by ‘skimming’ the text from which the extract is taken
- 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 the ten-year-old Paddy Clarke
  - child’s limited or partial understanding of tensions between mother and father: “I could tell by the look on the side of her face, she was waiting for him to answer. But it was more than that, her face.”
- **Structure:**

Spatial organisation:

  - The child’s point of view is structured within the confined space of the car which is taking him and his family on a picnic trip to Dollymount

Temporal organisation:

- Paddy's recollection of the car journey and the picnic, told in the present tense, is created by Paddy's memories of an earlier happier time
- the contrast between the memory of the picnic trip, recollected in present tense, and earlier happier time is sharply indicated, "There were no photographs this day."

Textual organisation:

- extract takes the form of the child's retrospective narration in the present tense
  - Paddy's memories consist of a mixture of recollected dialogue and his own commentary; in latter part of extract, the suppression of dialogue and pre-eminence of narrative commentary indicate an increasingly strong undercurrent of tension in Paddy
  - the single sentence paragraph ("There were no photographs this day") highlights Paddy's perception of the contrast between happier times in the past and present tensions
  - the passage moves towards a decisive, climactic moment in Paddy's narrative ("Ma was getting out of the car") though he simply reports it without understanding, thereby creating suspense
  - the passage ends on a series of short, disjointed sentences reflecting the narrator's attempt to deal with mysterious and disturbing events
- **Language (including imagery):**
    - use of a register that gives a vivid impression of listening to memories of a ten-year-old boy: short, simple sentences; colloquial, childlike vocabulary; abrupt questions; persistent requests
    - ironic contrast between the child's concern with the trivial or insignificant (e.g. contents of the tinfoil) and the reality of what is happening (marriage breakdown)
  - **Tones**
    - narrator: watchful, mischievous but underlying tension and growing apprehension
    - Da: impatient, tense, bad tempered, attempted pleasantness (in memory)
    - Ma: ameliorative

Internal Assessment Matrix for A2 2: Section B

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

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

## 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 A2 2

**(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** no specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue - whether social, cultural, historical, biographical, literary - candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO3 but who provide no external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only limited external contextual information cannot be rewarded beyond a mark of 47. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

**(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.

## 6 Length of Answers

In A2 2, 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

The nature of warfare at the times these novels were written makes it impossible for the writers to have studied to present war as a romantic or thrilling adventure.

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 warfare at the times these novels were written.

The following mark scheme should be applied in conjunction with the AS 2 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 answers. 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, with 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 warfare in *The Red Badge of Courage*:

- **Characterisation:**
  - Crane's focus on the individual psychology of a raw recruit whose illusions, vanity and romantic naivety come up against the hard lessons of warfare
  - ambiguous nature of Henry's development: does he remain as vain and deluded about war as a romantic and thrilling adventure at the end as he was at the beginning?
  - the distinction between Henry's perspective and that of the narrator/Crane in regard to the nature of warfare

- **Form and structure:**
  - narrator's third-person point of view, emphasising Henry's thoughts and feelings about the nature of warfare, but not those of other characters
  - circular structure suggesting lack of progress, senselessness, futility of warfare
- **Language, including imagery and symbolism:**
  - the image of the dead soldier in the "chapel of trees" contradicting the idea of war as a romantic or thrilling adventure
  - image of the red sun setting after Jim Conklin's death (nature's indifference to human existence) contradicting the idea of war as a romantic or thrilling adventure
  - the descriptions of the battles emphasise the horror and fear experienced by the individual soldier, but also Henry's sense of exhilaration and personal achievement

Methods used to present the individual's experience of war in *A Farewell to Arms*:

- **Characterisation:**
  - Frederic Henry's first-person narration which consistently challenges the view of war as a romantic and thrilling adventure, e.g. his rejection of abstractions such as "honour" and "duty"; his existential view of war as an extension of the absurdity of life
  - Frederic Henry's interactions with Rinaldi, the priest, Gino, Catherine, etc. highlighting his views on the nature of warfare: his sense of ennui, futility, chaos, desecration
  - Henry's descriptions of warfare, especially the retreat at Caporetto, emphasises chaos, nightmare horror, random death
  - Henry's actions: his decision to desert during the retreat at Caporetto negates the view of war as a thrilling and romantic adventure
  - Henry's relationship with Catherine, and indeed his view of personal relationships generally, presented as an antidote to the futility of war and life itself
  - the relationship between Henry and Catherine presented in a romantic light as a result of the urgency and pathos it acquires in the context of warfare
- **Form and structure:**
  - interweaving of the war story and the love story to enforce a general sense of the senselessness and futility of war and life
  - Catherine's dying directly associated with the tragic pattern of suffering, doom and defeat which the war more broadly exemplifies
- **Language, including imagery and symbolism:**
  - irony: e.g. juxtaposition of images of fertility and life against those of death and defeat in Chapter 1 and throughout
  - journalistic precision of descriptions of warfare emphasising the realities of suffering and death rather than romantic or thrilling adventure
  - emphasis on facts and sensations, and rejection of abstraction, whether patriotic or political to emphasise the realities of warfare rather than ideas of romantic or thrilling adventure
  - parable of the doomed ants on the log contradicts ideas of war as a thrilling or romantic adventure

Methods used to present warfare in *Slaughterhouse V*:

- **Characterisation:**
  - first-person narration representing the struggle of the deeply traumatised Billy Pilgrim to make sense of life after his experience of war
  - Billy's wild and elaborate theory which he uses to help him make sense of an absurd world: does Billy possess true sight gained from the aliens of Tralfamadore, or has the war rendered him insane?
  - Billy's interactions with other characters, such as Roland Weary, Paul Lazzaro and Kilgore Trout, used to highlight feelings of alienation, disorientation and absurdity

- **Form and structure:**
  - Billy's trauma narrative, with its random, fragmented timeline, constantly circling the horror of Dresden, takes the form of disjointed collage, mirroring the loss of rationality and order in life and in the world
  - repeated breaking of the narrative frame
  - random acts of violence and random climax
  - use of science fiction fantasy
- **Language, including imagery and symbolism**
  - "So it goes" – follows every mention of death, equalising all of them: war is not a romantic or thrilling adventure but pointless and indiscriminate death
  - the novel's culminating message contained in the nonsensical sounds of the bird: 'pooo-tee-weet?' suggesting there is nothing intelligent to say about warfare
  - irony used to highlight senselessness and futility of warfare, e.g. trained infantry scouts are killed, but not the untrained Billy and Ronald Weary
  - symbol of the slaughterhouse used to indicate the nature of warfare in the modern world

### AO3: Comparison and response to other readings

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the relationship between key terms e.g. **"The nature of warfare at the times these novels were written", "makes it impossible", "writers you have studied", "romantic or thrilling adventure"**
- 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 statement: e.g. **that war of any kind, or at any time in history, is not something that can be regarded as a romantic or thrilling adventure; or, that despite reflecting the realities of warfare, these novels still contain elements of romantic or thrilling adventure**
- Explores connections and comparisons between the novels as appropriate.

### AO4: Context

- **Historical and social context on the nature of warfare at the times these novels were written**

#### *The Red Badge of Courage*

- the conditions of warfare during the American Civil War, especially the Battle of Chancellorsville (1863) to which Crane is probably alluding
- American Civil War one of the earliest industrial wars – using railroads, the telegraph, steamships, and mass-produced weapons
- "total war" developed by Gen. Sherman in Georgia
- trench warfare foreshadowed WWI
- the deadliest war in American history resulting in the deaths of 620,000 soldiers and an undetermined number of civilian casualties.; 10% of all Northern males 20–45 years of age died, as did 30% of all Southern white males aged 18–40
- divided families and friends

#### *Farewell to Arms*

- the conditions of warfare during WWI, especially those on the Italian front, which Hemingway describes
- massive casualties
- use of poison gas on Italian front
- bad leadership; using men as "cannon fodder"
- comradeship amongst soldiers
- conditions on battlefields: trenches, rain, mud, rats, noise, deaths from disease and infection, boredom, wound-dressing, etc.

*Slaughterhouse V*

- the conditions of warfare during WWII, especially those concerning the bombing of Dresden in February 1945, around which Vonnegut's novel is constantly circling
- Dresden bombing caused about 23,000 civilian fatalities and the ruination of a beautiful city and cultural landmark
- deliberate bombing of civilians on such a scale condemned as both an 'immoral act' and a 'war crime' (some, like the Holocaust denier David Irving, attempted to establish a moral equivalence between the Holocaust and bombing of Dresden)
- some argued it served no military purpose and exceeded military necessity

## 2 Women in Society

In these novels, the difficulties which women experience in their sexual and marital relationships are never simply due to the clash of individual personalities but rather the situation of women in society.

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 situation of women.

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:

Methods used to present sexual and marital relationships in *Jane Eyre*:

- **Characterisation:**
  - Jane's role as a governess: used to highlight her subservient position in society and limits to her marital prospects (difficulties caused by external social forces)
  - the difficulties experienced by educated women who were not born into the upper class
  - Jane's interaction with Rochester used to highlight her determined, independent mind, which insists that she should be accepted as an equal
  - Jane presented as a kind of fairytale character (a Cinderella) who overcomes all personal and social difficulties to achieve her marriage to Rochester
  - Jane's relationship with Rochester determined by two important social considerations – her Christian morality and her inherited wealth

- **Form and structure:**
  - Jane's first-person narration takes us into her individual personality so that we see her difficulties in her relationship with Rochester through her eyes
  - happy ending concludes a basic Christian pattern of redemption in which the individual overcomes both social and personal difficulties
- **Language – including imagery – and symbolism:**
  - the symbolism of fire representing the destructive effects of individual passion and social forces
  - the imprisonment of Bertha in the locked attic symbolises repressive social forces acting against unruly wives
  - storms as a symbol of the consequences of defying social convention, e.g. the destruction of the oak tree on the eve of Jane's wedding
  - language which reinforces social values in relation to marriage, e.g. ideas of Christian duty in the Rivers' household: "Rosamond a sufferer, a labourer, a female apostle? Rosamond a missionary's wife? No!" (St John Rivers)
  - language of defiance which directly addresses the reader, e.g. "Reader, I married him.", when she declares her decision to defy social conventions by marrying Rochester

Methods used to present sexual and marital relationships in *Wide Sargasso Sea*:

- **Characterisation:**
  - Rochester's relationship with Antoinette used to highlight external social forces affecting marriage, e.g. the arranged nature of the marriage, the difficulties caused by racism in Jamaica, aftermath of the Emancipation Act, patriarchy, Obeah, Rochester's role as metropolitan outsider
  - Rochester's relationship with Antoinette used to highlight clash of personalities, e.g. his lack of love, hypocrisy and selfish motivation based on material considerations; her sexual availability, her psychological instability, her insecurity, her fragile sense of her own identity ("white cockroach"); the differences in their views of the Jamaican landscape, marriage, etc.
  - Antoinette's relationship with Christophine used to introduce indigenous social forces (obeah) which further contribute to the destruction rather than the salvation of the marriage between Antoinette and Rochester (ironically leading to Rochester's bedding Amelie)
  - tensions in the relationship between Mason and Annette exacerbated by social forces (the resentment of the native people) leading to the destruction of the marriage
- **Form and structure:**
  - a series of first-person narratives which are used to reveal both clash of individuals and problems caused by external social forces
  - the setting moves from Coulibri to Granbois highlighting clash of individual personalities and the range of social forces that affect the relationship between Rochester and Antoinette
  - structural relationship to *Jane Eyre*: a reviewing of the social forces and the individual personalities involved in the retelling of Bertha's / Antoinette's story
  - the ending of the novel (the collapse of an old privileged plantation social order in the destruction of Coulibri) highlights the destructive power of social forces on Rochester and Antoinette's marriage
- **Language – including imagery – and symbolism:**
  - images of fire relating to both external social forces and individual passions in sexual and marital relationships
  - different languages (Creole) as symptom of larger cultural divisions threatening sexual and marital relationships
  - language of commerce used by Rochester and Mason highlighting social forces affecting marriage arrangements
  - use of letters (from Rochester to his father and from Daniel Cosway to Rochester) indicating the social forces affecting the marriage

Methods used to present sexual and marital relationships in *The Color Purple*:

- **Characterisation:**
  - the interaction between Celie and Mr\_\_\_ used to highlight the force of patriarchy as Celie has no power at all as she is seen on the same level as the cow which forms part of her marriage settlement
  - the interaction between Sofia and Harpo used to highlight, not so much the effects of patriarchy, as the clash of individual personalities
  - Shug’s interaction with Celie used to encourage Celie to resist the social forces of patriarchy in her marriage and to cultivate solidarity with other women
  - the interaction between Celie and Shug represents the triumph of “womanism” over sexual and marital difficulties caused by patriarchy
  - the difficulties of sexual and marital relationships in an African context, e.g. female circumcision
  
- **Form and structure:**
  - movement towards overcoming the difficulties in sexual and marital relationships, e.g. Celie and Mr\_\_\_ reconcile, Celie’s achievement of independence of both Mr\_\_\_ and Shug
  - the epistolary novel, which presents a range of points of view and personality types, used to highlight both the pressure of external social forces and the clash of individual personalities in sexual and marital relationships
  - the African section providing comparison and contrast regarding social forces that impinge on sexual and marital relationships, e.g. the force of tradition in obliterating the individual in sexual and marital relationships
  
- **Language – including imagery – and symbolism:**
  - colour imagery, e.g. ‘the color purple’ associated with the overcoming of social and individual difficulties
  - sewing and quilts symbolising diverse people coming together in unity – a counterbalance to the difficulties experienced in sexual and marital relationships

**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. “**difficulties which women experience**”, “**sexual and marital relationships**”, “**never**”, “**simply**”, “**clash of individual personalities**”, “**situation of women in society**”
- 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 difficulties women experience in their sexual and marital relationships can be caused as much by a clash of individual personalities as by the situation of women in society**
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

**AO4: Context**

- **Social conditions relating to sexual and marital relationships:**

*Jane Eyre*

- patriarchy
- class
- sexual double standards
- the situation of educated women who have no wealth or social standing
- Christian views of sex and marriage



*Wide Sargasso Sea*

- patriarchy
- class
- racism, e.g. the position of the Creole
- colonialism, e.g. effect of Emancipation Act of 1833 on Annette and Antoinette
- sexism – influence of the Women's Movement

*The Color Purple*

- Conditions in the rural Deep South:
  - patriarchy
  - racism
  - repressive black Christianity
  - poverty
  - lack of opportunity
  - illiteracy
  - entertainment business as escape route for black women: Shug and Bessie Smith
- African tradition, religion and culture

### 3 The Outsider

The twenty-first century reader is always on the side of the outsider.

By **comparing and contrasting** appropriately selected parts of the two novels you have studied, in response to 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 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
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:

Methods used to present Hester Prynne as an outsider in *The Scarlet Letter*:

- **Characterisation:**
  - presentation of Hester as a solitary figure elicits sympathy
  - Hester's presentation as an ambiguous figure who is both independent, passionate, unrepentant, rebellious and the good Puritan who shows guilt and penitence: this tension in the character may also elicit reader sympathy
  - Hester's relationship with Dimmesdale, evoking mixed responses: some readers may feel her adultery cannot be condoned; others will sympathise and side with Hester as a victim of such harsh public censure

- **Form and structure:**
  - third-person, unreliable narrator who both manipulates us into siding with Hester and criticises aspects of her behaviour, e.g. her free thinking
  - Hawthorne's use of a symbolic method which allows for multiple interpretations as opposed to the fixed meanings which Puritans favour: this encourages a more flexible reading of Hester's sin, and tends to place the reader on her side
- **Imagery and symbolism:**
  - the shifting meaning of the scarlet letter: (from symbol of shame, to a sign of Hester's abilities, to becoming ultimately indeterminate): encourages twenty-first-century readers to support and even admire Hester as a strong, intelligent, capable woman
  - Hester's situation between forest and town symbolising mental and spiritual estrangement and eliciting a sympathetic response to her from 21st readers

Methods used to present Meursault as an outsider in *The Outsider*:

- **Characterisation:**
  - Meursault's interactions with the lawyer and magistrate highlight his refusal to express regret for either his mother's death or his crime: this attitude may alienate him from the reader
  - Meursault's interaction with the chaplain highlighting his lack of remorse for his crime: may alienate him from the reader
  - Meursault's interactions with other characters, highlighting his detached attitude to others (alienating the reader), his disarming honesty (putting the reader on his side), his refusal to play society's games and conform to what he sees as society's illusions, lies and hypocrisies (which may also put the reader on his side); the reader's variable responses to his attitudes to death – his mother's, the Arab's, his own
- **Form and structure:**
  - terse, flat often disjointed first person narration from Meursault's point of view which tends to disorientate – or even distance - twenty-first-century readers
  - novel structured around the idiosyncratic nature of the narrator's consciousness, exposing Meursault's strengths and weaknesses to the reader's judgment and therefore evoking sympathy/disapprobation
  - novel is in two parts: Part One ends with Meursault committing murder and is likely to evoke, at best, ambivalent responses to Meursault, whereas throughout Part Two where he is so much more obviously an outsider, twenty-first-century readers are likely to increasingly side with him
- **Language and imagery:**
  - detached, neutral, laconic, precise style, describing what happens on the surface: twenty-first-century readers may respond negatively to the impartiality and objectivity of Meursault's style, viewing him as a cold, unsympathetic character
  - Meursault's plain syntax, simple vocabulary, brief sentences, aphorism, description and musings expressing his personal vision of the absurdity of life – which will evoke varied responses from twenty-first-century readers
  - Meursault's use of more complex, vivid, poetic language and repeated natural images (e.g. the sun, sea and wind) when he is experiencing stress or intense emotion, encouraging the twenty-first-century reader to empathise or side with him

Methods used to present Holden as an outsider in *The Catcher in the Rye*:

- **Characterisation:**
  - first-person narration of Holden, isolated, alienated, angry, confused, resentful, disillusioned, judgemental: arouses mixed reactions in the reader
  - the effects of Allie's death on Holden: traumatized consciousness, desire to protect innocence, disillusionment with adult life, anguish leading to mental breakdown – aspects of character evoking reader sympathy

- Holden’s interactions with others, showing a range of characteristics from immaturity to offensiveness and extreme perceptiveness: these interactions evoke mixed responses from twenty-first-century readers
  - Holden’s use of teenage vernacular: increasing the twenty-first-century reader’s sympathy for his alienation and suffering – or turning the reader against him?
  - his use of hyperbole, suggesting his lack of proportion and likely to evoke a range of responses from the twenty-first-century reader
  - the ambiguity of the presentation of Holden: is he victim of trauma, misunderstood by others (eliciting reader sympathy?) or is he responsible for his own fate (and therefore undeserving of our sympathy?)
- **Form and structure:**
    - first-person narration, direct address of the reader, digression and other spoken language features have the effect of making Holden’s voice sound believable and evoking the reader’s sympathy for him
    - the novel as episodic, subjective narrative: Holden as narrator of his experiences and memories lays open both his strengths and weaknesses to the twenty-first-century reader’s judgment and therefore evokes sympathy and/or disapprobation
- **Language, imagery and symbolism:**
    - Holden’s use of teenage vernacular, vague expression, habitual phrases and swear words is likely to increase the twenty-first-century reader’s sympathy for his alienation and suffering, though some readers may react negatively to Holden’s “voice”
    - the humour and exaggeration in Holden’s use of language – particularly when he doesn’t like someone or something – is likely to appeal to the twenty-first-century reader and cause him or her to side with Holden
    - the ducks in Central Park; Allie’s fielder’s mitt; Holden’s red hunting hat as symbols of his suffering and alienation, encouraging the twenty-first-century reader to side with him
    - the idealism of the ‘catcher in the rye’ symbolism eliciting a sympathetic response to Holden from the twenty-first-century reader
    - the symbolism of the carousel’s gold ring (Holden’s ‘epiphany’ about letting children grow up) as evidence of Holden’s emotional development: this, together with Holden’s subsequent physical and emotional collapse encourage readers’ sympathy for Holden

### 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. **“the twenty-first century reader”, “always”, “on the side of the outsider”**
- 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 twenty-first-century reader is not always on the side of the outsider; the twenty-first century reader’s response to outsiders is ambivalent or uncertain**
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

### AO4: Context

- **Context relating to the twenty-first-century reader:**
  - the twenty-first-century reader lives in a pluralist society which is generally more tolerant of outsiders, eccentrics and idiosyncratic characters, though may also, in difficult times, unite against the outsider who threatens jobs, state security, etc.
  - the twenty-first-century reader also lives in a society which is more uniform and leaves less room for the expression of eccentricity or idiosyncrasy
  - twenty-first-century cultural expression reflects the complex multiculturalism of the modern world and thus familiarises the reader with experiences of alienation, exile and displacement

- twenty-first-century cultural expression is more open than before and provides a platform for the exploration of hitherto taboo subjects associated with the outsider (e.g. Brady's experiences of sexual abuse, paedophilia and social ostracism, as well as his psychotic derangement)
- twenty-first-century reader lives in an age of scepticism and uncertainty resulting in a greater understanding of and sympathy with those who do not conform to traditional norms

## 4 Childhood

The novels you have studied offer a serious challenge to traditional ideas about childhood.

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 information** on traditional ideas of childhood.

The following mark scheme should be applied in conjunction with the AS2 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 answers. 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, with 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 childhood in *The Adventures of Huckleberry Finn*:

- **Characterisation:**
  - the presentation of Huck as virtual orphan challenges traditional ideas of the child in the context of a loving and supportive family
  - Huck provides the novel with a child's first-person narrative point of view, which offers immediate, direct, unmediated apprehension of the world – a traditional childhood innocence, spontaneity, and an untutored and unintellectual view of the world
  - contrast between Huck and adult world used to highlight traditional views of childhood innocence
  - character interaction between Huck and Nigger Jim used to show childhood innocence deformed by corrupt society (Huck thinks it is sinful to help a slave to freedom)

- Huck's use of disguises, lies and tall tales, used to highlight traditional ideas of childhood adaptability and resourcefulness
  - Huck's presentation in terms of flight highlight traditional ideas of the child as a survivor of a violent adult world which he cannot deal with
  - image of the child having to survive without the benefits of parents and family: an alternative view to traditional idea of childhood
  - character interaction between Huck and Nigger Jim used to reflect the strength of childhood friendships, even across the racial divide, but only possible on the raft, i.e. detached from prevailing social pressures and expectations
  - other traditional characterisations of childhood: Tom's childish romanticism, Emmeline's childish pretentiousness, Buck's unquestioning involvement in the family feud
- **Form and structure:**
    - picaresque narrative of the voyage down the river is used to present the child's widening experience of the corruptions and violence of the adult world
    - cyclical structure used to suggest lack of progression, i.e. there is no development in Huck's moral education (he doesn't question the morality of slavery as an institution): supports traditional idea of children as being shaped by and unable to escape from society's values
    - an ironic novel in that Huck thinks he is going to go to hell for doing what author and reader know to be the right thing to do – highlighting not only traditional views of childhood innocence and naivety, but also the way children's attitudes are shaped by society
  - **Language, including imagery and symbolism:**
    - Huck's language is direct, factual, natural, spontaneous, literal-minded, judgment-free, empirical, naive: reflects traditional view of childhood with comic effect
    - image of interracial harmony represented by the two boys on the raft challenges traditional ideas of nineteenth-century American childhood
    - the contrast between Huck's unaffected, genuine expression and the bogus languages of those around him, e.g. Tom's inflated romanticism, Miss Watson's hypocritical Calvinism, the King and the Duke's role-playing language, the Grangerfords' language of honour and chivalry used to legitimise their feuding

Methods used to present childhood in *The Bluest Eye*:

- **Characterisation:**
  - Pecola's interactions with other characters, such as Soaphead and Dr Yakobowski reveal her self-loathing and obsession with white standards, i.e. the traditional view that children absorb and are shaped by the dominant values of society
  - Claudia's interaction with Pecola reveals Claudia's equally deeply strong recognition of the need to demystify white ideology and constructions of black femininity, i.e. the traditional view of children as rebellious, and resistant to the dominant values in society
  - character interactions involving Geraldine, Mr and Mrs Breedlove and Pecola used to highlight traditional ideas of children as victims of adult neglect and abuse
  - character interactions between Pecola and the schoolboys used to highlight traditional ideas of children as victims of bullying
- **Form and structure:**
  - untitled prelude used to highlight traditional ideas about how children are shaped by the values and attitudes of the dominant society, in this case white middle-class America
  - Claudia MacTeer as narrator (her perspective as a nine-year-old child combining with her adult retrospective view of events) used to highlight traditional view of children as rebellious and resistant to dominant values in society
- **Language, including imagery and symbolism:**
  - Pecola's language of self-loathing, e.g. her repeated use of the image of "a bluest eye" highlighting traditional ideas about how children are shaped by the dominant values in society

- Claudia's language of demystification, e.g. her contemptuous reference to dolls and Shirley Temple films highlighting traditional view of childhood resistance against dominant values in society
- opening images of barren land and the ironic symbolism of the seeds referring to still-born child used to highlight traditional ideas about the need for nurture and love in childhood

Methods used to present the child's experience in *The Empire of the Sun*:

- **Characterisation:**
  - the presentation of Jim as virtual orphan challenges traditional ideas of the child in the context of a loving and supportive family
  - Jim's actions (his Boy Scouts' semaphore in response to the Japanese lead to him thinking he has started WWII) highlighting traditional ideas of innocence and naivety in childhood
  - Jim's character interaction with Basie and the other adult inmates in the camps used to highlight idea of childhood resourcefulness, inventiveness, resilience, pragmatism, willingness to co-operate and help others, survival instinct, self-reliance
  - the contrasts between Jim's childhood perspectives and those of the adult world used to highlight traditional ideas of childhood innocence, naivety and partial understanding of events in the public world, unease at the discovery of the moral compromises of the adult world
  - Jim's character interaction with the Japanese boy used to highlight traditional ideas of children's freedom from the prejudices and divisions of the adult social world
  - development of Jim's character from child to man during WWI used to develop traditional ideas of the child's gradual loss of innocence and maturation
  - Jim's observations of the Japanese soldiers highlighting traditional ideas of children's hero-worshipping, fantasizing, fascination with the exotic
- **Form and structure:**
  - use of third-person narration focalised through the eyes of the 11-year old boy used to highlight traditional ideas about children's sharp observations, partial understandings
  - circular structure: novel begins in the ordered, privileged world of an expatriate family, moves to the chaos in the streets following attack and invasion, then to the surrogate family of the camp, and closes on the image of the garlanded coffin: showing Jim's progression from childhood innocence to the world of adult experience
  - contrasts between ordered, privileged middle-class life and the poverty in the streets, between orderly suburban life and the chaos following invasion, between the undignified struggle for survival in the camp and the disciplined, ritualised lives of the Japanese pilots: showing the traditional idea of childhood progression from innocence to experience
- **Language, including imagery and symbolism:**
  - images of aeroplanes used to highlight traditional ideas about a young boy's tendency towards fantasizing and love of excitement, adventure and militarism
  - the concluding image of Jim contemplating the child's coffin floating in the stream used to highlight his incipient awareness of the futility and waste of war

### AO3: Comparison and response to other readings:

- Offers opinion or judgement in response to the given reading of the text;
- Takes account of and examines the relationship between key terms e.g. **“the novels you have studied”, “seriously challenge”, “traditional ideas about childhood”**
- 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 statement: e.g. that **the novels reflect, or even reinforce, rather than challenge traditional ideas about childhood**
- Explores connections and comparisons between the novels as appropriate.



#### AO4: Context

- **Social and historical context on nature of childhood**

Traditional ideas about childhood

- Biblical view of childhood as time of sweetness and innocence (“Suffer the little children come onto me”)
- Puritan view (Calvin) based on notions of original sin, which viewed the child as essentially sinful and in need of correction and guidance
- Romantic view (Rousseau, Wordsworth, Blake) which idealises the child as natural and uncorrupted
- Victorian view which adopts an authoritarian attitude, emphasising the need to civilise, guide and discipline the child
- modern view which sees the child as both victim to be protected, and unruly threat

