



Rewarding Learning

ADVANCED
General Certificate of Education
2013

English Literature

Assessment Unit A2 2

assessing

The Study of Prose – Theme based

[AL221]

FRIDAY 17 MAY, AFTERNOON

MARK SCHEME

Mark Schemes

Assessment Objectives

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 Subsidiary 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 grid overleaf 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.
- 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 [0]–[60]. Do not use half marks.

Internal Assessment Matrix for A2 2: Section A

| | AO1 <i>Communication</i> | AO2 <i>Methods</i> |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Band 1 (a) 0–13 <i>VERY LITTLE</i> | <ul style="list-style-type: none"> shows very little understanding of the extract or ability to write about it | |
| Band 1 (b) 14–22 <i>GENERAL</i> | <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 <i>SUGGESTION</i> | <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 <i>EMERGENCE</i> | <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 may mention basic aspects of form and structure – but with limited understanding offers a few comments on identified methods [emergence of methods] |
| Band 4 36–41 <i>SOME</i> | <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 <i>COMPETENT</i> | <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 <i>GOOD</i> | <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 <i>EXCELLENT</i> | <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 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 AO1 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

Answer **one** question in this section.

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, characterisation, language (including imagery) and tones – show how effective you think O'Brien has been in presenting the experience of soldiering during the Vietnam war.

The extract begins on p. 225 – 228 (“that’s a bad date”)

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:**
 - O'Brien's retrospective first-person point of view recalling his experience of soldiering on his fourth day in Vietnam – “the lives of the dead”
 - colloquial, direct address to the reader
 - point of view is that of the novice soldier who is the detached, non-judgemental observer, shocked and disgusted by the behaviour of his colleagues towards the dead enemy

- **Structure:**

spatial organisation

- an undefined location in the present moving to a “filthy little village along the Sea”: emphasises that even though the writer’s experience of soldiering is remote from him in terms of time and place, the memories are still immediate and vivid

temporal organisation

- the extract begins in an undefined point in the present and moves back to a specific “afternoon in 1969” and the speaker’s experience of soldiering in Vietnam; the first dead body he sees in Vietnam transports him back in time to the memory of his childhood sweetheart, Linda, who died when she was nine

textual organisation

- opens with general philosophising about “stories” and then moves to close detailed description of one particular experience of soldiering when the speaker had first arrived in Vietnam
- description of the particular incident in 1969 consists largely of character interaction (between speaker and Kiowa and Dave Jensen) and dialogue which gives particular immediacy to the account of soldiering
- contrasts between the speaker’s sensitivity, respectfulness and fear of the dead, and Jensen’s lack of respect, dark humour, and bullying manner
- contrast between Kiowa and the others: Kiowa plays along with the others’ disrespectful actions but regrets doing so, and recognises the speaker’s courage and honesty in not doing so

- **Characterisation**

- speaker defined by his attitude towards the dead man (fear, respect,) interactions with Dave Jensen and Kiowa (his unjudgemental observation of his fellow soldiers; his sensitivity and honesty; his awareness of being on the outside of the group), memories of the past (Linda), and self-reflection (pondering the best way to tell the story of the past)
- Dave Jensen defined by his attitudes and actions towards the dead man (lack of respect, dark humour) and his interactions with the speaker (bullying)
- Kiowa defined by his attitudes towards the dead man (regret at having played along with the others’ disrespectful actions) and interactions with speaker (friendliness, understanding, honesty, admiration, humour)

- **Language (including imagery):**

- short simple sentences giving detailed, precise objective account of events
- black, disrespectful humour in soldier’s treatment of the dead man, contrasting with Kiowa’s more innocent humour at the end: “Man”, he said, “that’s a bad date.”
- use of cruel irony in the soldiers’ references to the dead man, e.g. “Show a little respect for your elders”; “Vitamin C ... a guy’s health, that’s the most important thing”
- mostly dialogue with limited authorial comment to increase the vividness and immediacy of soldiering

- **Tones:**

- the speaker’s self-questioning tone at the beginning where he wonders about the best way to tell his story of soldiering in Vietnam
- speaker’s tone is unjudgemental, matter-of- fact, but at times shows stronger emotions of distaste, revulsion, shock at the disrespect shown to the old dead man
- the tone used by Jensen, Mitchell Sanders, Rat Kiley and Henry Dobbins is disrespectful and darkly comic in the way they speak to the dead old man
- Kiowa’s tone is understanding, appreciative of the speaker’s courage, friendly

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, characterisation, language (including imagery) and tones – show how effective you think Johnston has been in presenting the relationship between a woman and her family.

The extract begins on p. 216 and continues to the end of the novel

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 narrative from Stella’s point of view giving us access to Stella’s thoughts and feelings about her husband Martyn and daughter Robin
- **Structure**
spatial organisation:
 - begins in Stella’s living room; she moves to kitchen followed by Robin; Robin leaves the living room and eventually the house; Stella accompanies her to the front door and then returns alone to her living room: the pattern of movement emphasises restlessness and unease in the relationship between Stella and her family

temporal organisation

- the conversation between Stella and Robin in the present refers to events in the past (e.g. the reading of Martyn's will) showing how the characters' feelings towards each other in the present (e.g. bitterness, tension, hostility) are conditioned by events in the past

textual organisation

- extract consists mostly of dialogue interspersed with Stella's personal commentary (which highlights her concern for the relationship) and economical description of movement and actions (used to reinforce aspects of the relationship)
- contrast between the tensions in the family relationships and the romantic description of the evening when Stella is left on her own
- the contrast between the tensions in the family relationships and Stella's sense of exhilaration and freedom at the end when she is left alone
- contrast between Stella's supportive language and actions, and Robin's abrupt, forceful actions ("I'm going now"; "She leaves the room"; "She slams the car door") emphasising the gulf between mother and daughter

- **Characterisation**

- character interaction based on dialogue which is jerky and discontinuous, highlighting Stella's emollient attitude to Robin, and Robin's recalcitrant and hostile attitude to her mother
- Robin's actions (e.g. "she jumps away", "she slams the car door") emphasising her barely concealed aggression towards Stella
- Stella's commentary ultimately indicating her detachment from the tensions of her relationship with Robin by thinking of the beauty of the evening which she will spend on her own

- **Language (including imagery)**

- Stella recalls Robin's repetition of the phrase "Clear-cut and unequivocal" indicating her awareness of her daughter's uneasy resignation to the terms of her father's will
- use of romantic imagery at the end to suggest a calmer, more pleasant atmosphere once family pressures begin to recede
- allusion to foxes used to indicate the gap between mother and daughter: the foxes are an important memory to Stella but not at all to Robin
- Robin referring to her mother as "Star" indicates her lack of consideration and thought for Stella's wishes and feelings
- Robin's prickly language, e.g. she is quick to correct her mother by saying that Mr Warner was not the only one to have "a bit of sense"
- shift from present and past tenses to future tense at the end when Stella looks forward to a happier time on her own

- **Tones**

- Stella's tone is ameliorative and supportive to Robin in attempting to help her daughter accept what her father has done
- Stella's tone of detached amusement regarding her husband's behaviour and simultaneous regret for entertaining such feelings while Robin is so clearly distressed, "The laughter is still there inside me. That makes me feel rotten."
- Robin's tone is injured, sharp, unbending and self-absorbed

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, characterisation, language (including imagery) and tones, show how effective you think McCabe is in presenting the disturbed mental state of the outsider, Francie Brady.

The extract begins on page 165 with the words “But there was nothing much else I could do.” and continues to the end of the chapter.

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:

- 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 the limited point of view of the young Francie Brady
 - use of unreliable narrator indicating his paranoia, inability to distinguish between internal and external reality, obsessiveness (with the Nugents)
- **Structure:**
 - spatial organisation
 - the scene is set in the dark, empty, rainy street (an image of Francie’s mental state), with Francie on the outside (in the street, outside the Purcells’ house), moving at the end to Francie in the chickenhouse (reflecting his mental degradation and his alienation from human society)

- contrasts between inner and outer: the contrast between the indoor party, light, warmth and conviviality and the bleak conditions of Francie's life as an outsider

temporal organisation

- scene is set around 1.00 a.m. and is extended to the next morning: emphasises Francie's drifting, lost and lonely condition

textual organisation

- mostly dialogue: speech of others is not marked off with speech marks but incorporated as free indirect speech within Francie's monologue, thus suggesting Francie's inability to distinguish between inner and outer reality
- episodic – abrupt shifts from one time or place to another suggesting Francie's restless, deranged state of mind

• **Characterisation**

- character interaction between Francie and Mr Purcell indicates baffled communication on both sides, the grotesque comic disparity between Francie's and Mr Purcell's perceptions of reality
- Francie's actions (e.g. rousing Mr Purcell in the middle of the night) highlight the extent of Francie's derangement

• **Language (including imagery):**

- lack of proper sentence structure suggesting Francie's febrile imagination and lack of control over his flood of memories
- the hallucinatory language which Francie uses to describe Joe's ghostly presence in the street indicates the extent of Francie's mental derangement and alerts the reader to his unreliability as a narrator
- 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 insistent questions and use of repetition indicate threatening mental disturbance
- Francie's vivid, precise descriptions are applied equally to what is real and what exists only in his fevered imagination, e.g. "... the Nugents' car going by skitting water onto the footpath and Mr Nugent leaning over to wipe the windscreen holding the pipe in the other hand."
- image of the chickens' "thousand eyes" comically suggests Francie's constant paranoia
- closing image of the dead flies indicates the violence which underlies Francie's feelings of victimisation and paranoia ("The flies were at me now.")

• **Tone:**

- Francie's tone is paranoid, confused, insistent: then after a break in the text there is a shift in Francie's tone to one of shared understanding (of Mr Purcell), and explicit frustration and hatred (regarding the Nugents); the ending extends the tone of paranoia, aggression and violence in the description of Francie's attitude to the chickens and flies
- throughout the passage the authorial tone is comically ironic in conveying Francie's confusion of fantasy and reality

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, structure, language (including imagery) and to show how effective you think Doyle has been in writing about children at play.

The extract begins on p.146 with the words “our territory was getting smaller.” and ends on p.149 “Woo woo woo woo woo woo woo woo.”

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 ten-year-old Dublin boy adopted by the adult Paddy Clarke looking back on his childhood
 - Paddy’s retrospective narrative incorporates dialogue with his brother Sinbad, Kevin, Liam and Aidan O’Connell, Mister O’Connell
- **Structure**
 - spatial organisation
 - the action moves around different parts of the children’s “territory”, the fields near their homes and the new housing development where they ride their bikes: the spatial organisation emphasises the variety, restlessness and energy of the boys’ play

temporal organisation

- the extract begins with a general, undefined point in time, moves to a specific point in time (Paddy's foot injury), moves back to a general undefined point in time, then to another specific incident (building a wigwam), moving to another general undefined point in time, then to a specific moment (experimenting with the compass point), then on to another general undefined point in time, then, finally, to an image which conflates several times when the boys rode their bikes around the new houses: the constant shifting between specific points in time and general, undefined points in time reminds the reader that the account of the children's play is being organised in terms of an adult retrospective overview

textual organisation

- constant shifting of physical and temporal location creates a fragmented, episodic narrative structure and reflects the associative, fluid thoughts of a child
- predominance of dialogue gives immediacy and vividness to the account of the boys' play
- contrast between the fantasy worlds of the children's play and the adult perceptions of Mister O'Connell, Mister Bradshaw and Da

• Characterisation

- speaker defined through his comments/descriptions, actions and his interactions with others (his brother Sinbad, Kevin, Liam and Aidan O'Connell, Mister O'Connell) which reveal his attention to detail, pride in his injury, enjoyment at being the centre of attention, excitement at riding his bike, and behaving in a wild and lawless manner

• Language (including imagery)

- short, simple sentences – child's vernacular – in presenting children at play
- typical child's concentration on details of immediate sensory experience, "his skin was stuck to the saddle when he was getting off, from the sweat; you could hear the skin clinging to the plastic"
- child's self-conscious use of language in their play, e.g. "a scaffold thing", concern with the difference between "igloo", "wigwam" and tepee", "It wasn't a handbag", repetition of "labyrinth"
- childish sounds, "Woo Wooo Wooo Wooo Wooo Wooo Wooo"; "yeuched"
- repetition of grammatical structures, e.g. "We charged ...", "We galloped ...", "We escaped ...", "We got material ...", "We took off ...", "We threw ...", "We climbed..." to convey children's excitement and enjoyment at play
- language of the Wild West, e.g. Cowboys and Indians", "Ger-on- IMO", "tribe", "headband", "feather", "territory", "forts", "last frontier", horses", "hitched", "graze", "attack"
- repeated "we" emphasises collective nature of the play

• Tones

- Paddy's tone of pride in speaking about his injury
- Paddy's tone of irritation and disdain when Mister O'Connell refers to the wigwam as an "igloo"
- the children's tones of excitement, exhilaration, wildness when riding their bikes and playing Cowboys and Indians
- the tone of unwitting, innocent humour in the description of the boys' actions and speech, e.g. "- D'yis want a biscuit boys? We queued up."

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> |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Band 1 (a) 0–13 <i>VERY LITTLE</i> | <ul style="list-style-type: none"> shows very little understanding of the extracts or ability to write about them | | | |
| Band 1 (b) 14–22 <i>GENERAL</i> | <ul style="list-style-type: none"> communicates broad or generalised understanding of the extracts writes with very little sense of order and relevance and with limited accuracy | | | |
| Band 2 23–29 <i>SUGGESTION</i> | <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 <i>EMERGENCE</i> | <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 <i>SOME</i> | <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 <i>Communication</i> | AO2 <i>Methods</i> | AO3 <i>Comparison/ Argument</i> | |
|-------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| Band 5 42–47 <i>COMPETENT</i> | <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 <i>GOOD</i> | <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 <i>EXCELLENT</i> | <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 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 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 ensuring that equal attention be given to each part of the question.

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

To the modern reader familiar with today's media coverage of wars, the exposure of the realities of war in these novels is no longer shocking.

By **comparing** and **contrasting** appropriately selected parts of the two novels you have studied in this group, 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 today's media coverage of wars.

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 the realities of war in *The Red Badge of Courage*

- **Characterisation** (the following points may form an argument about the novel's shock value to a modern reader):
 - Crane's focus on the individual psychology of a raw recruit in presenting the realities of war
 - Henry's responses to fearful events showing how his illusions, vanity and romantic naivety come up against the hard realities of war
 - distinction between Henry's limited perspective and that of the narrator/Crane in responding to realities of war

- **Form and structure** (the following points may form an argument about the novel's shock value to a modern reader):
 - third-person narrative combining Henry Fleming's and the narrator's consciousness with the limited but intense perceptions of an anonymous foot soldier
 - fragmented structure – a discontinuous succession of vivid, photographic images focusing on the realities of scenes of battle
- **Language, Imagery and Symbolism** (the following points may form an argument about the novel's shock value to a modern reader):
 - vivid images of scenes of battle, carnage, fear, decay and disintegration, e.g. horrific image of dead soldier in the 'chapel of trees'
 - images of indifferent nature, e.g. red sun setting after Jim Conklin's death

Methods used to present realities of war in *Farewell to Arms*

- **Characterisation** (the following points may form an argument about the novel's shock value to a modern reader):
 - Frederic Henry's interactions with Rinaldi, priest, Catherine, Gordini, Manera, Ettore, Bonello, Aymo, military police, etc. to highlight the realities of war, e.g. futility ('nada'), prostitution, boredom, dreariness, emptiness, weariness, loyalty to other soldiers but not to abstract causes, fear, breakdown of army discipline, chaos (especially during the retreat at Caporetto), summary execution, darkness, desertion
 - Henry as 'Code Hero', shaped by his experience of the realities of war – characterised by stoicism, 'grace under pressure', devotion to concrete particulars and suspicion of abstractions such as 'honour' and 'duty' – an alternative to conventional 'war hero'
- **Form and structure** (the following points may form an argument about the novel's shock value to a modern reader):
 - first-person narration creating sense of immediacy and readerly identification with the character
 - interplay of the war story and the love story to convey comprehensive image of defeat and a general sense of the senselessness and futility of life: Catherine's dying directly associated with the tragic pattern of suffering, doom and defeat which the war more broadly exemplifies
 - five-'Book' structure: Book 1 introduction of characters and themes; Book 2 development of love affair; Book 3 the climactic action seen in the retreat from Caporetto; Book 4 sense of an ideal existence; Book 5 tragic final reversal: the structure may dissipate our sense of the realities of war or extend our sense of pessimism and suffering
- **Language, Imagery and Symbolism** (the following points may form an argument about the shock value to a modern reader):
 - simple, straightforward, unembellished style characterised by journalistic precision and vivid images in descriptions of scenes of battle, death, destruction
 - emphasis on facts and sensations, and rejection of abstractions, whether patriotic or political, in presenting realities of war
 - irony: juxtaposition of images of fertility and life against those of death and defeat in Chapter 1 and throughout

Methods used to present realities of war in *Slaughterhouse V*:

- **Characterisation** (the following points may form an argument about the novel's shock value to a modern reader):
 - Billy Pilgrim's interactions with other characters to highlight his perceptions of the realities of war and the struggle of the deeply traumatised Billy to make sense of life after his experience of Dresden
 - Billy's adoption of the Tralfamadorian persona and perspective as a coping strategy to deal with his memory of the realities of war

- **Form and structure** (the following points may form an argument about the novel's shock value to a modern reader):
 - Billy's trauma narrative with its random, fragmented timeline constantly circling back to the bombing of Dresden emphasising the psychological impact of the realities of war
 - Vonnegut adopts form and structure of Tralfamadorian novel discussed in Ch 5: coming in as urgent, discrete messages describing scenes and situations with no obvious relationships among them, no beginning, middle or end, but rather a quick succession of snapshots zigzagging forward and backward through Billy's life – jumps are confusing but give force to experiences of horror
 - sheer volume of random acts of violence and death adds up to an emotional weight like that of the Tralfamadorian novel described in Ch 5
 - novel of mixed means: repeated breaking of narrative frame, Vonnegut's own appearance, use of quotations from factual war reports, drawings, etc. suggest the struggle to make sense of the disorientating memory of the realities of war
- **Language, Imagery and Symbolism** (the following points may form an argument about the novel's shock value to a modern reader):
 - image of the slaughterhouse and other images of the Dresden bombing
 - 'So it goes' – follows every mention of death, equalising all of them
 - novel's culminating message contained in the nonsensical sounds of the bird: 'poo-tee-weet?' suggesting there is nothing intelligent to say about war
 - irony used to highlight senselessness of war, e.g. trained infantry scouts are killed, but not the untrained Billy and Ronald Weary
 - use of language and imagery of science fantasy

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. **"modern reader"**, **"today's media coverage of wars"**, **"realities of war in these novels"**, **"no longer shocking"**
- 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 despite the modern reader's familiarity with today's media coverage of wars these novels still manage to shock**
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Social context on today's coverage of wars**
 - pervasiveness of today's media coverage of wars – '24 Hour News', 'Breaking News'
 - immediacy, accuracy and realism of today's media coverage – use of 'embedded' journalists sometimes on both sides of the conflict
 - popular war films which present the realities of war, e.g. *The Deerhunter*, *Apocalypse Now*, *Jarhead*, *The Hurt Locker*, *In the Valley of Elah*
 - TV documentaries which present the realities of war, e.g. *Ross Kemp in Afghanistan*, *Baker Boys: Inside the Surge*
 - newspaper, magazine and TV reports of realities of war, e.g. Abu Ghraib, news coverage of every dead soldier's repatriation to UK, interviews with serving soldiers, reports of anti-war protests etc.

2 Women in Society

These novels must be considered as key texts of the feminist movement.

By **comparing** and **contrasting** appropriately selected parts of the two novels you have studied in 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 feminist movement.

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 feminist elements in *Jane Eyre*

- **Characterisation** (the following points may form the basis of an argument about the feminism displayed in the novel):
 - although conforming to the character type of 'the poor relation' in a subservient position, Jane overcomes the difficulties experienced by educated women who were not born into the upper-class: she transcends the stereotype of women as victim of a class society
 - although conforming to the character type of victim of patriarchy, Jane overcomes the social conditions of her time: wish-fulfilment on the part of Bronte?
 - Jane is a type of the new, modern, strong independent woman, a feminist icon: her attitude to Blanche Ingram and her mother, her insistence that she should be accepted as Rochester's equal, her refusal to marry St John Rivers

- Jane is moved out of a social and historical context into the realm of fairytales in order to become the strong, successful woman who might be considered a feminist; a contrived wishful attempt to affirm female power
 - though written by a female author and featuring a female narrator, the novel's female characters tend to be perceived from a male point of view, e.g. demonic Bertha; saintly, submissive Helen. The presentation of Jane is more balanced: she is allowed to have opinions and passions
 - Bronte adopts a critical and disparaging tone when presenting women who rely on their physical attractiveness in order to 'succeed' e.g. Georgiana Reed, Blanche Ingram
 - Bronte attempts a feminist ending by developing the strength and success of Jane's character, but the attempt relies on coincidence, fairytale elements and other contrived methods, e.g. inheritance and Rochester's blinding
- **Form and structure** (the following points may form the basis of an argument about the feminism displayed in the novel):
 - Jane's first-person narration shifting between mature Jane and younger Jane indicates a controlling feminist perspective, i.e. perspective of Jane as mature individual who has achieved success and looks back on her life from a position of independence
 - improbable and highly patterned plot which makes Jane's achievement of success less convincing: her success depends not just on her intrinsic qualities of character but on the manipulation of external forces
 - Happy' ending may be perceived as inappropriate, as it does not reflect the social conditions regarding women at the time.
 - Bertha, as a woman, has no happy ending, i.e. the feminism in the novel is partial and is concentrated on one character, Jane: Bronte does not show a revolutionized society
 - **Language** – including **imagery** – and **symbolism** (the following points may form the basis of an argument about the feminism displayed in the novel):
 - symbolism of fire: Bertha consumed by fire of unreasoning passion, Rochester burned by it
 - patriarchal view of dangerous and demonic femininity
 - symbolism of the Red Room: Jane is the victimised orphan, suffering at the hands of a male relative who taunts her with her dependency on males
 - symbolism of the locked attic – patriarchal view of female sexuality as dangerous and having to be repressed and locked away
 - symbolism of storms/use of pathetic fallacy: lightning which destroys the oak tree on the eve of Jane's wedding represents the danger of defying social convention
 - pervasive patriarchal language which sees women as dangerous temptresses, e.g. Brocklehurst's attitude to long hair; St John Rivers' hypocritical language which uses biblical justification for suppressing female freedom

Methods used to present feminist elements in *Wide Sargasso Sea*

- **Characterisation** (the following points may form the basis of an argument about feminism displayed in the novel):
 - Antoinette's interaction with 'the man'/'husband'/Rochester, Christophine, Annette, Mr Mason etc. to show her vulnerability, brittleness, insecurity, dependency, gradual decline
 - Rochester's role as patriarchal master: his responsibility for driving Antoinette mad, his lack of love, hypocrisy and selfish motivation based on material considerations
 - Annette's interactions with Mr Mason are used to show her inability to transcend the character type of victim of patriarchal society
 - Antoinette is unable to transcend the character type of victim of patriarchal society, although Rhys adopts a sympathetic tone in presenting her isolation and fragility: she is female, motherless, a 'white cockroach'
 - Christophine's interactions with Antoinette are used to demonstrate Christophine's native female independence, which involves rejecting the conventions of marriage and relying on the superstitious power of obeah

- Amelie represents the character type of the treacherous seductress in her interactions with Rochester: she undermines Antoinette's marriage, thus militating against the idea of sisterhood such as is evident in *The Color Purple*; contrast with the maternal role played by Christophine in her interactions with Antoinette
- **Form and structure** (the following points may form the basis of an argument about feminism displayed in the novel):
 - structural relationship to *Jane Eyre*: Rhys' prequel to *Jane Eyre* presents the story of Antoinette/Bertha from a mostly female point of view, i.e. giving voice to repressed femininity
 - three-part structure moving from colourful, exotic Coulibri estate to second part in honeymoon-house at Granbois to the third part set in the cold, dark attic of Thornfield: the structure charts Antoinette's progressive defeat at the hands of patriarchy
 - mostly first-person narrative from Antoinette's point of view, giving voice to repressed femininity (though the narrative shifts briefly in Part 2 to Rochester's point of view)
 - Bronte's ending allows for the success of one woman (Jane) at the expense of another (Bertha), while Rhys's ending, though it includes Antoinette's recognition of her position at the hands of patriarchy, points towards conflagration that may be interpreted as either liberating or self-destructive
- **Language** – including **imagery** – and **symbolism** (the following points may form the basis of an argument about feminism displayed in the novel):
 - the language employed by Rochester and Richard Mason and by Rochester in his letters to his father, present marriage as a financial transaction and women as a commodity in the marriage market
 - Rochester's language describes feelings of oppressiveness in the Caribbean world of heat, fecundity and vibrant colour, highlighting his feelings of male anxiety at the threat posed by oppressive female sexuality which he associates with the tropical landscape
 - violent and aggressive imagery associated with women's vulnerable position in society, e.g. the burning of the parrot representative of Annette's social position

Methods used to present feminist elements in *The Color Purple*

- **Characterisation** (the following points may form the basis of an argument about feminism displayed in the novel):
 - Celie, although conforming to the character type of female victim of patriarchy, develops to become a strong, independent woman
 - Shug and Squeak, in their interactions with others, show themselves to be strong, independent, creative, resourceful women
 - interactions which demonstrate aspects of strong femininity, e.g. Celie and Nettie, Sofia and her sisters, Shug's redemptive influence on Celie
 - use of titles to emphasise the mystique of male authority, e.g. Mr __, the Mayor
- **Form and structure** (the following points may form the basis of an argument about feminism displayed in the novel):
 - the epistolary novel: Walker indicates how women who had no voice in society could nevertheless express themselves through letters, such as Celie's and Nettie's letters to each other
 - general movement towards triumph and affirmation of women's lives (e.g. Celie and Mr __ reconcile, Celie achieves independence of both Mr__ and Shug, Celie and Nettie reunite), the working out of which may nevertheless be seen as wishful, contrived and lacking in plausibility
 - contrast between American and African settings: the "African section" as a feminist worst case scenario where the pressures from the older women prove to be just as oppressive as those emanating from patriarchy

- **Language** – including **imagery** – and **symbolism** (the following points may be used as evidence in an argument about feminism displayed in the novel):
 - colour imagery – ‘the color purple’ – associated with “womanism”
 - sewing and quilting symbolise 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
 - language of resistance associated with strong characters such as Shug and Squeak who speak out against patriarchy

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. **“these novels”, “must be considered”, “key texts”, “feminist movement”**
- 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 these novels do not present feminism in a convincing way and would not normally be considered as influential in the feminist movement as, say, Germaine Greer’s *The Female Eunuch*, or Gilbert and Gubar’s *The Mad Woman in the Attic***
- Takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Social and cultural context on the feminist movement**
Characteristics of the feminist movement:
 - opposition to patriarchy
 - demand for wider participation and greater influence in politics, media and the workplace
 - agitation for social change, e.g. women’s suffrage, end of discrimination in all aspects of public and private life, change in laws regarding reproductive rights, domestic violence, family, inheritance, employment opportunities, sexual harassment
 - evolution of ethnically specific and multiculturalist forms of feminism (of particular relevance to the position of the Creole in *Wide Sargasso Sea* and the position of black women in *The Color Purple*)
 - feminist analysis of the relationship between patriarchy and class (as in *Jane Eyre* and *Wide Sargasso Sea*), between patriarchy and colonialism (in *Wide Sargasso Sea*), and between patriarchy and traditional elements in ethnic subcultures (in *The Color Purple*) in demonstrating the combination of forces acting to oppress women in society
 - feminist novel designed to give voice specifically to women’s view of the world

3 The Outsider

In the novels you have studied, the outsider is presented as a hero.

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 hero.

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 the outsider in *The Scarlet Letter*:

- **Characterisation** (the following points may be used to form an argument about Hester Prynne as a hero):
 - Hester's interactions with the Puritan fathers demonstrate her defiance, independence, dignified stoicism; her combination of courageous acceptance and rebelliousness; and remind us of the fact she is an adulteress, withholder of information, betrayer, cheat, a woman of unbending pride
 - Hester's interactions with Dimmesdale demonstrate her capacity for love and loyalty, e.g. the scene in the forest; her refusal to name Dimmesdale as the father of Pearl
 - Hester's interactions with Pearl demonstrate her motherly care and love in the face of the hostility of the community

- Hester’s character development moves her towards a subversive, revolutionary as the prophetic of the “new society”,
 - symbolic action: Hester’s embroidery of the scarlet letter indicating her creative determination to take responsibility for her own identity
 - symbolic location: Hester’s positioning herself between the town and the wilderness to show both her courage in staying where she committed her sin, and also her courage acknowledging her own wilderness
 - Hester’s interaction with the other women in the community who eventually came to see her as a kind of hero and seek her out for womanly help and advice
 - central contrast between the Hester at the beginning who is the victim and sinner, and the later Hester who has become “Able” and “Angel”
 - the presentation of Chillingworth and the Puritan society tends towards the grotesque, which mitigates her sin and makes it easier to see Hester’s heroic qualities
- **Form and structure** (the following points may be used to form an argument about Hester Prynne as a hero):
 - third-person narrator who interposes to conduct us through a variety of perspectives on Hester, sometimes encouraging us to view her heroically, at other times more critically
 - use of ambiguous symbols which include the town, wilderness, meteor, stigma, letter A, Pearl, but most importantly Hester, who is both hero and transgressor depending on whether she is viewed from the point of view of natural law or civil law
 - the series of transformations of the symbolic letter A indicating different ways of viewing Hester — “Adulteress”, “Able”, “Angel”
 - **Language** – including **imagery** – and **symbolism** (the following points may be used to form an argument about Hester Prynne as a hero):
 - early images used in the description of Hester’s first appearance suggest her affinity with nature (the rosebush) and her resistance to patriarchal authority (her physical resistance to the town beadle when she is being freed from prison)
 - symbolism of the “Flood of Sunshine” makes it seem that the relationship between Hester and Dimmesdale has nature’s blessing and endows Hester with heroic qualities of spiritual transcendence
 - imagery used to describe Hester wandering in the “dark labyrinths of mind” suggests Hawthorne’s distrust of free thought and may thus indicate his refusal to present her as a heroine

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

- **Characterisation** (the following points may be used to form an argument about Holden Caulfield as a hero):
 - Holden’s interactions with staff and fellow students at Pencey Prep. indicate his assumption of the role of hero who denounces the phoniness of the adult world
 - Holden’s interactions with Phoebe demonstrate his genuine heroic desire to care and protect the innocent
 - Holden’s interactions with the prostitute demonstrate his childish innocence: he lacks the maturity usually associated with heroism
 - Holden’s interactions with other characters are a succession of failures which make him an unlikely candidate for hero
 - ironic gap between Holden’s presentation of himself and the writer’s presentation of Holden, which emphasises his contradictoriness, lying, exaggeration, aimlessness, passivity
 - character development: Holden finally comes to a mature understanding that he cannot always be a “catcher”

- **Form and structure** (the following points may be used to form an argument about Holden Caulfield as a hero):
 - First-person narration from the point of view of a disturbed adolescent who is an unreliable narrator and unlikely to be considered a hero
 - Holden's opening declaration that the form of his narration will be different from other forms of bildungsroman, such as *David Copperfield*, indication that he therefore sees himself as a different kind of hero
 - the novel plays with the "rites of passage" structure, departing from the conventional denouement by denying the protagonist development and resolution; and instead reveals that he is in a psychiatric hospital
 - ironical structure: reader sees more than Holden and therefore remains at a distance from his self-conceived heroic role
- **Language** – including **imagery** – and **symbolism** (the following points may be used to form an argument about Holden Caulfield as a hero):
 - Holden's phrases used to reinforce his sincerity and honesty ('it really is', 'it really did') which really only highlight his unreliability
 - Holden's use of hyperbole suggests his tendency to see the world in black and white terms and therefore indicates his lack of mature perception
 - Holden wears a red hunting hat the wrong way round which for him symbolises sense of difference and superiority and self-conceived role of hero, but which Salinger uses to show Holden's ridiculousness
 - symbolism of Allie's baseball mitt indicates Holden's self-conceived role as saviour and also his morbid fascination with Allie's death, and thus his mental fragility which debars him from a heroic role

Methods used to present the outsider in *The Outsider*:

- **Characterisation** (the following points may be used to form an argument about Meursault as a hero):
 - Meursault's interactions with the judge used to highlight choices facing Meursault regarding issues of conformism, truth, compromise
 - Meursault's interactions with Marie, demonstrating cold indifference, etc. are not those normally associated with the hero
 - Meursault's interactions with the old man and his dog used to highlight Meursault's cold indifference to suffering and desolation
 - Meursault's interactions with all of the characters demonstrate authenticity, but also his emotional deadness and inability to relate to others, and lack of social responsibility
 - contrast between conventional literary characters such as the judge and the priest, and Meursault's character which is defined by physical sensations and appetites, not by social relationships, ideas and abstractions, and who must therefore be judged in the light of an existentialist notion of heroism
- **Form and structure** (the following points may be used to form an argument about Meursault as a hero):
 - terse, flat, often disjointed first-person narration from Meursault's point of view indicating the speaker's emotional deadness and lack of social relationship
 - Camus uses a two-part structure but without showing any character development: this stasis makes it difficult to see Meursault as a conventional literary hero
- **Language** – including **imagery** – and **symbolism** (the following points may be used to form an argument about Meursault as a hero):
 - detached, neutral, laconic, precise style which may imply either a bleak world or a lack of feeling, or a refusal to go beyond what can be truly known and felt
 - repeated natural images of a blinding sun and harsh wind indicate the elemental realities which are all that Meursault recognises as determinants of his actions

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. “in the novels we have studied”, “**the outsider**”, “**presented**”, “**hero**”
- 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 outsiders in these novels are not always presented as heroes – both Holden Caulfield and Meursault can be seen as anti-heroes**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Literary context: the hero**

Candidates may offer consideration of some of the following in dealing with the term “hero”

1. awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality
2. awareness of different kinds of hero: absurdist hero (Meursault); feminist hero (Hester Prynne, Fanny Price); action hero (Achilles, James Bond); moral hero (Thomas Becket, Thomas More); tragic hero (Lear, Oedipus); romantic hero (Heathcliff, Gatsby); political hero (Thomas More); intellectual hero (Hamlet); a character who is representative of the best values of the culture (Fanny Price), or an exceptional person (Gatsby)
3. the candidate’s statement of a working definition based on some consideration of the above

4 Childhood

The novels you have studied deal with childhood concerns which are of little interest to adult readers.

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 childhood.

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 the concerns in *The Adventures of Huckleberry Finn*

- **Characterisation** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - Huck's interactions with Jim, Tom, Pap, Widow Douglas, Miss Watson, Buck Grangerford, King and Duke, Jane Phelps, etc. to explore children's play and adventure, escape from the adult world and return to nature, discovery of value of friendship, child's exposure to vicious adult world, all of which may be considered as of interest to adult readers
 - counterpoint of Huck's essential innocence against representatives of an adult world who are abusive, corrupt, venal, racist, violent, scheming, etc. which may be considered as of interest to adult readers

- **Form and structure** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - Huck's first-person 'child's eye' narrative point of view – the voice of authenticity, spontaneous, potentially subversive, at times resistant to cultural influence, but lacking intellectual grasp of larger ideological issues, e.g. slavery (he helps Jim escape because Jim is his friend but feels guilty for doing so, i.e. Huck is so indoctrinated by his society that he cannot see it is the institution of slavery that is wrong): this may deepen the adult reader's interest in the presentation of the novel's concerns
 - Huck's narration providing a humorous but unwitting critique of the world around him, indicating its hypocrisy, absurdity, injustice, etc. always matters of general interest to the adult reader
 - ironic gap between Huck's perceptions of the world and those of the author, especially in Twain's treatment of race may deepen the adult reader's interest in the presentation of the novel's concerns
- **Language, Imagery and symbolism** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - central image of Huck and Jim on the raft, momentarily escaping the pressures of the adult world and experiencing genuine friendship and a sense of closeness to nature
 - Huck's direct, factual, natural, literal-minded, judgment-free language used as satirical vehicle to highlight aspects of the adult world, e.g. the greed and exploitativeness of the King and Duke, the absurdity of the southern code of honour (feud between the Grangerfords and Shepherdsons), the abusiveness of Pap, the hypocrisy of Puritan America which still sponsors the institution of slavery

Methods used to present the concerns of the novel of childhood in *The Bluest Eye*.

- **Characterisation** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - Pecola's interaction with her parents Cholly and Pauline Breedlove, the MacTeers, Geraldine and Junior, Soaphead Church, Mr Yakobowski, etc. to explore themes of obsession with white standards of beauty which black children internalise from the adult world (both black and white), parental abuse and neglect, pervasive racism
 - contrasts between the black children (Pecola, Claudia, Frieda, Junior) to show how their attitudes, behaviour and relationships have been shaped by the adult society (black and white) in which they live, particularly the contrast between Pecola and Claudia who recognises need to demystify white ideology and constructions of black femininity: child as source of insight (more commonly associated with adults) necessary for social change
 - Pecola as vehicle for Morrison's social criticism of adult world
- **Form and Structure** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - use of untitled prelude to establish idealised white world which contrasts with the realities of Pecola's family life
 - use of Claudia as narrator – her perspective of a nine-year-old child combining with her adult retrospective view of events
- **Language, Imagery and Symbolism** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - white baby dolls and Shirley Temple films as models for young black American girls: influence of popular culture on children
 - imagery of 'unyielding earth' and the seeds that 'shriveled and died; her baby too' indicating, with bitter irony, the barren conditions in which black children grow up in America

Methods used to present the concerns of the novel of childhood in *Empire of the Sun*

- **Characterisation** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - Jim’s interactions with Basie, parents, Dr Ransome, etc. to highlight concerns of the nature of childhood, e.g. struggle for survival in the adult world; violence and chaos of the adult world of the 20th century as perceived by a child; child’s sense of freedom from strictures of adult world when Jim is separated from parents
 - Jim’s development – his progression from innocence to maturity from as he comes to understand the realities of war, the apparent randomness and irrationality of human existence, the nature of bravery, and his own capacity for ingenuity and courage
- **Form and structure** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - use of third-person narration focalised through the eyes of the 11-year-old Jim’s observant, detached, ironic perspective, giving the reader close and immediate access to childhood concerns
 - novel charts development of central character from innocence to experience but no sense of closure at the end
- **Language, Imagery and Symbolism** (the following points may form the basis of an argument about the interest of childhood concerns to an adult reader):
 - Jim’s matter-of-fact reporting of surreal experience suggesting the meeting of his limited childhood perception and the enormities of the adult world of civil disturbance, war, death, etc.
 - cinematic, hallucinatory, nightmare landscapes of fancy dress parties, debris, abandoned cars, rusting hulks of aircraft, empty swimming pools, curious alien figures, floating coffins to represent the adult world in which Jim struggles for survival
 - newsreels: Jim’s awareness of the way media representations distance us from the realities of war which he has actually experienced

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 novels you have studied”, “childhood concerns”, “of little interest to adult readers”**
- 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 child’s perspective acts as a defamiliarising device which enables the writer to present adult concerns in a more striking and engaging way than they might otherwise have been presented**
- takes account of the key terms in the stimulus material by exploring connections and comparisons between the novels as appropriate

AO4: Context

- **Thematic context on the nature of childhood:**
 - anthropological proto-concept of childhood as economic unit
 - Biblical view of childhood: the child as innocent (“Suffer the little children to come unto me”)
 - seventeenth-century Puritan view of the child: child as embodiment of original sin
 - eighteenth-century and nineteenth-century Romantic view of the child: the child as embodiment of natural goodness, truth, innocence; the child as “father of the man” (Wordsworth, Rousseau)
 - Victorian view of childhood: reassertion of Puritan idea of original sin as imp of Satan (“should be seen and not heard”)
 - twentieth-century view of childhood: child as representative of unruly and atavistic modes of thought; the ambivalent view of child as both in need of protection and as having been accorded dangerous and destructive powers over adult lives