

GCE AS

English Literature

January 2010

Mark Schemes

Issued: April 2010

MARK SCHEMES (2010)

Foreword

Introduction

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

The Purpose of Mark Schemes

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.

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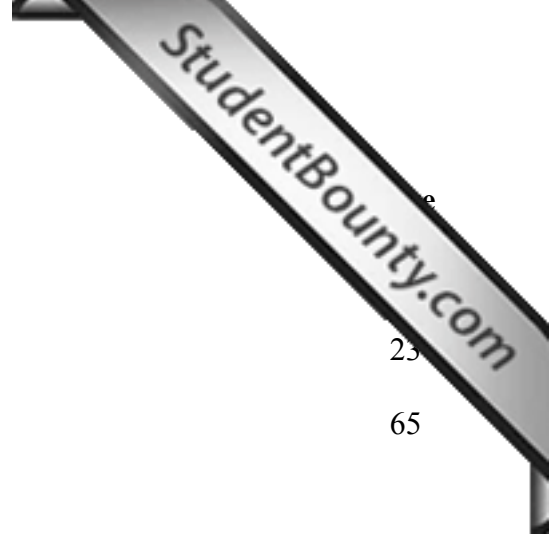
A2 1: Module 4

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Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

English Literature

Assessment Unit A2 1

assessing

Module 4: Response to Unseen Poetry
and
The Study of Poetry Written Before 1770

[A2L11]

MONDAY 18 JANUARY, AFTERNOON

**MARK
SCHEME**

English Literature 2010

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:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

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.

GCE English Literature Assessment Matrix for A2 1 Section A

	AO1 <i>knowledge understanding communication</i>	AO2(ii) <i>type and period/ comparison and contrast</i>	AO3 <i>methods</i>
Band 1(a) 0–6 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the poems or ability to write about it 		
Band 1(b) 7–11 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the poems writes with very little sense of order and relevance and with limited accuracy offers only simplistic comparison/contrast 		
Band 2 12–14 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the poems conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [i.e. suggestions of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> may make a few basic references to genre (i.e. type of poem) and period [i.e. suggestion of type and period] makes simple comments on basic similarities and differences between the poems [i.e. suggestion of comparison/contrast] 	<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 [i.e. suggestion of methods] occasionally comments on identified methods
Band 3 15–17 EMERGENCE	<ul style="list-style-type: none"> communicates basic understanding of the poems conveys ideas with a <i>little</i> sense of order and relevance to the terms of the question, using a few appropriate examples [i.e. emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> refers to genre (i.e. type of poem) and period with limited relevance [i.e. emergence of type and period] offers a few comments on similarities and differences between the poems [i.e. emergence of comparison/contrast] 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) identifies tone(s) may mention basic aspects of form and structure – but with limited understanding makes a little more determined effort to relate comments on methods to the terms of the question [i.e. emergence of methods]
Band 4 18–20 SOME	<ul style="list-style-type: none"> communicates some understanding of the poems 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"> refers to genre (i.e. type of poem) and period with some relevance offers some comments on similarities and differences between the poems 	<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

	AO2ii <i>knowledge and understanding type and period comparison/contrast</i>	AO2(ii) <i>type and period/ comparison and contrast</i>	AO3 <i>methods</i>
Band 5 21–23 <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> communicates mostly adequate understanding of the poems conveys ideas with a mostly adequate sense of order and relevance, using mostly adequate evidence writes with mostly adequate accuracy, using literary terms 	<ul style="list-style-type: none"> shows a mostly adequate grasp of genre (i.e. type of poem) and period in relation to the question offers mostly adequate comments on similarities and differences between the poems 	<ul style="list-style-type: none"> identifies a mostly adequate selection of poetic methods – i.e. language (including imagery) explains in a mostly adequate way how these methods create meaning
Band 6(a) 24–27 <i>ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> communicates adequate understanding of the poems conveys mostly sound, well supported ideas in a logical and orderly and relevant manner writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> shows an adequate group of features of genre (i.e. type of poem) and period in relation to the question comments adequately on similarities and differences between the poems 	<ul style="list-style-type: none"> identifies an adequate srange of aspects of poetic methods – i.e. language (including imagery), tone, form and structure explains in adequate detail how these methods create meaning
Band 6(b) 28–30 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 		

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the analysis required by 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 and to analyse and assess method. 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 the case of the “Unseen”, the key terms are: “compare and contrast”, “themes developed”, “situations and tones of the speakers”, “form”, “structure”, “language (including imagery)”. In Section B, key terms include the focus of the question as stated in the stem of the question – e.g. Chaucer’s presentation of “the theme of double standards” (2a) or the poet’s “presentation of a moral tale” (2b) – and “poetic methods”, which the introductory rubric sheet exemplifies as “form and structure”, “language (including imagery)”, “tone”.

3 Assessment Objectives for A2 1

AO1 This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”) and (ii) the coherent organisation of material in response to the question.

AO2(ii) This objective deals with the degree of literary knowledge and understanding found in the scripts. It requires the candidate to comment on the type and period of the text being discussed **in relation to the terms of the question** but not to offer such comment as an end in itself. The objective also asks for exploration of and comment on “relationships and comparisons between literary texts”: in A2 1, this is only asked for in the “Unseen” (Section A) although candidates must not be penalised for offering comparisons/contrasts in the Section B question.

AO3 This objective is at the heart of A2 1 and requires candidates to **identify, explore** and **illustrate** such poetic methods as form, structure, language - including imagery and tone.

4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of a 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 s/he is citing.

6 Use of Quotation

Obviously, use of quotation will be more secure in “open book” than in “closed book” examinations, although short, apt and mostly accurate quotation will be expected in A2 1. 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 Text-based Questions

In A2 1, the candidate may be

- (a) provided with the text of a specific poem and asked to examine it **and** another poem selected by her/himself in relation to the set question;
- (b) provided with an extract from a long poem and asked to examine it **and** “other appropriately selected parts” of that poem.

In (a) equal marks are offered for treatment of each poem and in (b) for treatment of the given extract and the poem as a whole.

8 Observance of Rubric

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

9 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.

10 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.

11 Uneven Performance

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

12 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.

13 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.

1. Unseen Poetry

- (a) “Ozymandias” was written by Percy Bysshe Shelley (1792 – 1822) and “Cities and thrones and powers” was written by Rudyard Kipling (1865 – 1936). Both poems reflect on human achievement.

Compare and contrast the two poems, taking account of the themes developed, the situations and tones of the speakers, and the form, structure and language (including imagery) of the two poems.

N. B.

Both poems should be given equal treatment in your response.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- shows understanding of the poems informed by a study of poetry
- responds to texts with reference to type of poem
- sustains a comparison/contrast in relation to features specified in the question

AO3

Identifies and explores aspects of theme development, situations and tones of the speakers, form, structure and language – including imagery- in shaping meaning

- **themes developed – “ Ozymandias”**
 - the speaker offers the traveller’s tale and the theme is developed from an actual object – the fallen statue which suggests the transience of worldly power and achievement
- **themes developed – “ Cities and Thrones and Powers”**
 - the speaker presents his argument in an abstract way, using the metaphor of the short-lived flower to introduce the theme of mortality
- **situations and tones of the speakers – “ Ozymandias”**
 - the speaker offers the traveller’s tale without comment; the moral is implicit not explicit – tone of detached irony

- **situations and tones of the speakers – “ Cities and Thrones and Powers”**
 - the speaker wants to identify with the reader, making his moral explicit but recognising humanity’s need to believe in immortality – tone of sympathetic irony
- **form and structure – “ Ozymandias”**
 - sonnet – speaker’s argument is developed and leads to a climax, aided by the pattern of the sonnet; presentation of subject in octave, commentary / modification in sestet
- **form and structure – “ Cities and Thrones and Powers”**
 - simple, lyrical stanzas which employ a pentameter in the penultimate line of each , giving the sense of a climax or conclusion at each stage of the poem, resulting in a smoothly developed argument
- **language and imagery – “ Ozymandias”**
 - precise, descriptive language to depict statue – “trunkless legs”, “shattered visage”, “frown”, “wrinkled lip”
 - deliberate avoidance of imagery or sound devices – effect is to recreate an actual statue in the desert, a concrete expression of the abstract theme of worldly transience
 - repetition of words associated with ruin – “shattered”, “lifeless”, “despair”, “decay”
 - use of alliteration to emphasise the desolation to which all worldly things come - “boundless and bare/...lone and level...”
- **language and imagery – “ Cities and Thrones and Powers”**
 - employs metaphor that will easily be understood by reader - the short-lived flower which represents the transience of human achievement
 - opening paradox surprises and engages reader – “Cities.../Stand.../Almost as long as flowers,/ Which daily die”
 - use of language associated with transience, mortality – “die”, “spent”, “death”, “burial”, “shadow”, set in ironic contrast with allusions to time – “daily”, “This season’s Daffodil”, “last year’s”, “perpetual”, “endure”
 - personification of “Cities...Thrones... Powers” lends dramatic emphasis to their inevitable destruction
 - alliteration “chance...change...chill” helps emphasise the fate of all living things

N. B.

1. **Candidates must give equal treatment to both poems. Equal marks (15/30) are available for the treatment of each poem**
2. **The requirement to compare and contrast is central to this question. Candidates who, other things being satisfactory,**
 - I. **offer sustained and systematic comparison can reach the top of Band 6;**
 - II. **offer more loose and less organised comparison/contrast cannot be rewarded beyond Band 5;**
 - III. **offer no comparison/contrast cannot be rewarded beyond Band 4.**

GCE English Literature Assessment Matrix for A2 1 Section B

	AO1 <i>knowledge understanding communication</i>	AO2(ii) <i>type and period/ comparison and contrast</i>	AO3 <i>methods</i>
Band 1(a) 0–6 <i>VERY LITTLE</i>	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about them 		
Band 1(b) 7–11 <i>GENERAL</i>	<ul style="list-style-type: none"> communicates broad or generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 		
Band 2 12–14 <i>SUGGESTION</i>	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas but with little sense of order and relevance to the focus of the questions, using a few appropriate examples [i.e. suggestions of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> may make a few basic references to genre (i.e. type of poem) and period [i.e. suggestion of type and period] 	<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 [i.e. suggestion of methods] occasionally comments on identified methods
Band 3 15–17 <i>EMERGENCE</i>	<ul style="list-style-type: none"> communicates basic knowledge and understanding of the text conveys ideas with a <i>little</i> sense of order and relevance to the focus of the question, using a few appropriate examples [i.e. emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> refers to genre (i.e. type of poem) and period with limited relevance [i.e. emergence of type and period] 	<ul style="list-style-type: none"> identifies a few basic aspects of language (including imagery) identifies tone(s) may mention basic aspects of form and structure – but with limited understanding makes a little more determined effort to relate comments on methods to the terms of the question [i.e. emergence of methods]
Band 4 18–20 <i>SOME</i>	<ul style="list-style-type: none"> communicates knowledge and understanding of the text 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"> refers to genre (i.e. type of poem) and period with some relevance 	<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

	AO2ii <i>knowledge and understanding type and period comparison/contrast</i>	AO2(ii) <i>type and period/ comparison and contrast</i>	AO3 <i>methods</i>
Band 5 21–23 <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> communicates mostly adequate understanding of the text conveys ideas with a mostly adequate sense of order and relevance to the focus of the question, using mostly adequate evidence writes with mostly adequate accuracy, using literary terms 	<ul style="list-style-type: none"> shows a mostly adequate grasp of genre (i.e. type of poem) and period in relation to the question 	<ul style="list-style-type: none"> identifies a mostly adequate selection of poetic methods – i.e. language (including imagery) explains in a mostly adequate way how these methods create meaning
Band 6(a) 24–27 <i>ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> communicates adequate understanding of the poems conveys mostly sound, well-supported ideas in a logical and orderly and relevant manner, relevant to the focus of the question writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> shows an adequate group of features of genre (i.e. type of poem) and period in relation to the question 	<ul style="list-style-type: none"> identifies an adequate range of aspects of poetic methods – i.e. language (including imagery), tone, form and structure explains in adequate detail how these methods create meaning
Band 6(b) 28–30 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 		

2. Chaucer: *The Wife of Bath's Tale Prologue and Tale*

Answer either (a) or (b)

- (a) By referring closely to extract 2(a) printed in the accompanying Resource Booklet, and other appropriately selected parts of the text, examine the poetic methods which Chaucer uses to explore the theme of double standards.

N. B. Both poems should be given equal treatment in your response.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO2 (ii)

- responds to texts with reference to features of genre and period where relevant to the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem

AO3

Identifies and explores aspects of form, structure and language – including imagery - in shaping meaning

- **form** and **structure** to explore the theme of double standards
 - criticism of the “clerkes” is a further digression
 - the Wife breaks off from telling how her scholar husband beat her to explore the hypocrisy of the scholars who lecture against women from within “hire oratories” (extract)
 - clearly developed line of argument against double standards, combining biblical and astrological references with the Wife’s own experiences, e.g. “By God! If wommen hadde writen stories,/As clerkes han .../They wolde han writen of men moore wikkednesse...(extract)
 - the use of the relationship between the prologue and the tale to explore double standards, e.g. her emphasis in the prologue of the double standards of men is continued in the satirical opening to the romance of the tale, and the knight’s shocking behaviour
 - **appropriate comments on other parts of the text**

- **language and tone** – including **imagery** – to explore the theme of double standards
 - the Wife's direct engagement of her audience when challenging the double standards of men who choose to read and write of "wikked wives", e.g. "For trusteth wel..."; "Who pey the leon, tel me who?" (extract)
 - her repeated references to the double standards of men (extract and wider text)
 - her variety of tone when exposing double standards as she identifies it: challenging; satirical; defiant
 - Chaucer's ironic tone, e.g. the Wife's inability to see she embodies the vices traditionally imputed to women
 - throughout the prologue the use of assertion and argument, references and sources to support her viewpoint
 - **appropriate comments on other parts of text**

N. B. All of the above suggestions should be explicitly related to the focus of the question – i.e. the exploration of the theme of double standards.

- (b) By referring closely to extract 2(b) printed in the accompanying Resource Booklet, and other appropriately selected parts of the prologue and tale, examine the poetic methods which Chaucer uses to present a moral tale.

N. B. Equal marks are available for your treatment of the given extract and other relevant parts of the text.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- responds to texts with reference to features of genre and period where relevant to the question
- shows knowledge and understanding of the text in treatment of both the given extract and the wider poem

AO3

Identifies and explores aspects of form, structure and language – including imagery - in shaping meaning

- **form and structure** in Chaucer's presentation of a moral tale
 - the chosen form of the Wife's tale of romance/ folk tale
 - the Wife's manipulation of the above genres, e.g. the knight's shocking behaviour at the opening of the romance tale
 - the relationship between the narrator and her tale, e.g. the ability of the Wife to tell a moral tale
 - the variety of narratives throughout the prologue and tale, e.g. the Wife's personality revealed through her confessional style in Prologue, contrasting with the (overall) impersonal narrative voice of tale
 - **appropriate comments on other parts of the text**

- **language** – including **imagery** – and **tone** in Chaucer's presentation of a moral tale
 - contrast between the vitality of the Wife's accounts of the deception of her husbands and the more impersonal narrative voice of the tale
 - the use of exclamations and interjections, e.g. to conclude the tale with a particular subjective slant (extract)
 - the reasoned arguments of the old woman, the capitulation of the knight to her superior morality (extract)
 - the effect on the listener of the combination of homely language and learned references
 - Chaucer's attitudes towards his narrator, e.g. humorous, ironic
 - **appropriate comments on other parts of the text**

N. B. All of the above suggestions should be explicitly related to the focus of the question - i.e. the presentation of a moral tale.

3. Gardner (editor): *The Metaphysical Poets*

Answer either (a) or (b)

- (a) By referring closely to “Love” by George Herbert, printed in the accompanying Resource Booklet, and one other appropriately selected poem by another set poet, examine the poetic methods used to explore the relationship between God and humankind.

N.B. Equal marks are available for your treatment of each poem.

The mark scheme below should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- responds to texts with references to features of genre and period where appropriate
- shows knowledge and understanding of the text in treatment of both the given and selected poems.

AO3

Identifies and **explores** aspects of form, structure and language – including imagery - in shaping meaning

- **form** and **structure** in exploring the relationship between God and humankind
 - use of allegory, e.g. the creation of a narrative where Love is personified as a character who is willing to make the guilty speaker his guest
 - use of regular rhyme scheme (a,b,a,b,c,c) throughout poem to convey gentleness and harmony
 - use of dialogue in second and third stanzas to create character and scene
 - **appropriate comments on second poem**

- **language** – including **imagery** – and **tone** in exploring the relationship between God and humankind
 - references to religion throughout poem, e.g. “dust and sinne” suggests the creation of humankind and the fall from grace
 - imagery draws on the everyday and familiar – God’s love is the host at a feast
 - language of guilt – “unkinde”, “ungratefull”, “marr’d”, “shame”, “blame” - juxtaposed with language of forgiveness - “bade me welcome”, “Drew nearer to me”, “sweetly questioning”, “took my hand”
 - the use of imperatives in the last stanza, “must sit down”, “taste” followed by the guest’s capitulation “So I did...” demonstrates at a deeper level the speaker’s acceptance of God
 - simplicity of diction belies complexity of theme
 - tone: calm, authoritative, gentle (“Love”); guilty, regretful, accepting (speaker)
 - **appropriate comments on second poem**

4. Herrick: *Selected Poems*

Answer either (a) or (b)

- (a) By referring closely to “To His Sweet Saviour”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses to express religious feelings.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO2 (ii)

- responds to texts with references to features of genre and period (17th century – Cavalier England) where appropriate
- shows knowledge and understanding of the text in treatment of both the given and selected poems

AO3

Identifies and **explores** aspects of form, structure and language (including imagery) and tone in shaping meaning

- **form** and **structure** in expressing religious feelings
 - lyric: personal; intense; devotional; dramatic; visual
 - direct address to God
 - development of thought – longing for the Saviour to grant an end to darkness and death
 - **appropriate comments on another poem**
- **language** – including **imagery** – and **tone** in expressing religious feelings
 - language used to present situation and characterise speaker – speaker’s night-time unease and insomnia
 - language of prayer
 - simple, conventional, vivid images, e.g. time’s chariot, race of life, “vaults of death”
 - direct address and other dramatic qualities e.g. phrasing and rhythm in last four lines
 - tonal shifts – e.g. dejection, pleading, urgency, commitment
 - **appropriate comments on another poem**

N.B.

1. Candidates must give equal treatment to both poems. Equal marks (15/30) are given for the treatment of each poem.
2. Suitable second poems might include ‘The Christian Militant’, ‘Good-Friday’, ‘Good-Friday’, ‘Rex Tragicus’, ‘Going to his Cross’, ‘His Winding-Sheet’.

- (b) By referring closely to “To Daffodils”, printed in the accompanying Resource Booklet, and one other appropriately selected poem, examine the poetic methods which Herrick uses to explore the theme of change and decay.

N.B. Equal marks are available for your treatment of each poem.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- responds to texts with references to features of genre and period (17th century – Cavalier England) where appropriate
- shows knowledge and understanding of the text in treatment of both the given and selected poems.

AO3

Identifies and **explores** aspects of form, structure and language (including imagery) and tone in shaping meaning

- **form** and **structure** in exploring the theme of change and decay
 - pastoral lyric – two 10-line stanzas with regular rhyme
 - irregular line lengths suitable to idea of change and decay
 - direct address to daffodils increasing dramatic effect
 - **appropriate comments on a second poem**
- **language** – including **imagery** – and **tone** in exploring the theme of change and decay
 - tonal range: lamenting; importunate; sad; accepting
 - temporal, diurnal and seasonal references to emphasise passage of time
 - comparison of human life to nature’s evanescence
 - religious references – “evensong”, “pray’d” – set against nature’s processes of change and decay
 - **appropriate comments on another poem**

N. B.

- 1. Candidates must give equal treatment to both poems. Equal marks (15/30) are given for the treatment of each poem.**
- 2. Suitable second poems might include “To the Virgins, to Make Much of Time”, “To a Gentlewoman, Objecting to him his Gray Hairs”.**

5. Pope: *The Rape of the Lock*

- (a) By referring closely to extract **5(a)**, printed in the accompanying Resource Booklet, and to appropriately selected parts of the poem, examine the poetic methods which Pope uses to mock Belinda's reaction to the rape of her lock.

N.B. Equal marks are available for your treatment of the given extract and of other parts of the poem.

The following mark scheme should be applied in conjunction with the A2 mark grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- responds to text with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

AO3

Identifies and explores aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in mocking Belinda's reaction to the rape of her lock
 - the use of the mock-heroic technique e.g. in Belinda's lament to humorously exaggerate her distress
 - the use of satire, hyperbole and inflation of the trivial
 - Clarissa's appeal to common sense and how it falls on deaf ears
 - the battle of the beaux and belles

- **language** – including **imagery** – in mocking Belinda’s reaction to the rape of her lock
 - epic language, e.g. “For ever curs’d be this detested day” to highlight Belinda’s
 - exaggerated reaction (extract)
 - risqué allusions and double entendres, e.g. the closing couplet, showing that outward appearance is all that matters;
 - exaggeration and melodrama, e.g. Belinda’s assertion that she would rather have “unadmir’d remin’d” exposing her self-deception (extract)
 - rhetorical questions, e.g. “What mov’d my mind with youthful lords to roam?” suggesting sensationalism, self-dramatisation and heroics (extract)
 - exclamations, e.g. “See the poor remnants of these slighted hairs!” conveying over-reaction, coquetry and affectation (extract)
 - concluding comic couplet suggesting Belinda’s willingness to sacrifice her virtue for its outward appearance and implying her hollow code of honour (extract)
 - exaggeration of Belinda’s theatrical, attention-seeking pretensions and vanity throughout the poem
- **tone** in mocking Belinda’s reaction to the rape of her lock
 - Belinda’s complaining, self-pitying lament (extract)
 - Pope’s gentle mocking of Belinda as a hypocrite (conclusion of extract) gentle irony and light-hearted mockery – never offensive; ultimately good-natured and forgiving

N. B. All of the above suggestions should be explicitly related to the focus of the question – i.e. “Belinda’s reaction to the rape of the lock”.

- (b) By referring closely to extract **5(b)**, printed in the accompanying Resource Booklet, and other appropriately selected parts of the poem, examine the poetic methods which Pope uses to present the struggle between Belinda and the Baron.

N. B. Equal marks are available for your treatment of the given extract and of other parts of the poem.

The following mark scheme should be applied in conjunction with the A2 mark grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2 (ii)

- responds to text with references to features of genre (satire) and period (18th century high society) where relevant to the terms of the question;
- shows knowledge and understanding of the text in use of both the given extract and other parts of the text.

AO3

Identifies and **explores** aspects of form, structure and language – including imagery – and tone in shaping meaning

- **form** and **structure** in presenting the struggle between Belinda and the Baron
 - parody of epic battles, exaggerating the struggle between Belinda and the Baron (extract)
 - Belinda's vengeful assault on the Baron and his sexual construing of the struggle (extract)
 - game of cards as a metaphor for sexual contest
 - satire of the rituals of courtship – Belinda's arming and the Baron's sacrifice to the gods highlighting the importance of the struggle
 - Clarissa's plea for a common sense approach to the struggle between the sexes: "since she who scorns a man, must die a maid!"
- **language** – including **imagery** – in presenting the struggle between Belinda and the Baron
 - mock-epic presentation of the gender war in terms of Homeric passions and mythological conflicts: e.g. reference to Jove (extract)
 - alliteration to convey ferocity of Belinda's attack: "fierce Belinda on the baron flies" (extract)
 - use of the language of battle and subterfuge, e.g. "th' unequal fight", "his foe", "subdu'd", "A charge of snuff", "wily Virgin" (extract)
 - double entendres to suggest the sexual nature of the encounter, e.g. "Thou by some other shalt be laid as low", "And burn in Cupid's flames – but burn alive" (extract)
 - melodramatic exclamations, e.g. "All that I dread is leaving you behind!" exaggerating the Baron's sense of loss (extract)
 - comic exaggeration to mock combatants in the struggle e.g. tiny bodkin described as "deadly" (extract)"
 - juxtaposition of epic and colloquial style; blend of realism and hyperbole
 - language which suggests rising passion e.g. "burns to encounter", "swells her breast"
- **tone** in presenting the struggle between Belinda and the Baron
 - melodramatic, portentous tone showing Belinda's self-importance: "Now meet thy fate, incens'd Belinda cry'd" (extract)
 - humorous exposure of how the struggle is regarded by the Baron and other men as a titillating sexual game: "But at her smile, the beau reviv'd again"
 - light-hearted mockery and comic deflation of man who is unequal to woman in the battle of the sexes: Belinda's hair outweighs the men's wits in the scales (extract)
 - bawdy, ribald presentation of the Baron's wishes: "who sought no more than on his foe to die" (extract)
 - gentle satire on courtship / mating rituals: over-display and over-response

N. B. All of the above suggestions should be explicitly linked to the focus of the question – i.e. "the struggle between Belinda and the Baron".



Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

English Literature

Assessment Unit A2 2a

assessing

**Module 5: The Study of
Twentieth-Century Prose**

[A2L21]

FRIDAY 22 JANUARY, MORNING

MARK SCHEME

English Literature 2010

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:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression (AO1);
- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (AO2(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (AO3);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (AO4);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (AO5(ii)).

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 [0]–[30]. Do not use half marks.
- 7 Give [0] to answers that are not worth [1]. A totally irrelevant answer should receive [0].

	AO1 <i>knowledge understanding communication</i>	AO4 <i>other readings opinion argument</i>	AO5ii <i>context</i>
Band 1(a) 0–6 VERY LITTLE	<ul style="list-style-type: none"> • very little understanding of the text or ability to write about it 		
Band 1(b) 7–11 GENERAL	<ul style="list-style-type: none"> • communicates broad or generalised understanding of the text • writes with very little sense of order and relevance and with limited accuracy 		
Band 2 12–14 SUGGESTION	<ul style="list-style-type: none"> • communicates basic knowledge and understanding of the text • conveys simple ideas but with little sense of order and relevance to the terms of the question [i.e. suggestions of relevance] • writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> • offers a very simple opinion or judgement in response to given readings(s) of the text. [i.e. suggestions of argument] • takes very little or no account of key terms and shows very little or no attempt at reasoning in support of her/his opinion • makes very little use of the given extract 	<ul style="list-style-type: none"> • may offer only personal assertion as context • provides little or no supporting evidence [i.e. suggestions of context]
Band 3 15–17 EMERGENCE	<ul style="list-style-type: none"> • communicates basic knowledge and understanding of the text • conveys ideas with a <i>little</i> sense of order and relevance to the terms of the question, using basic evidence [i.e. emergence of relevance] • writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> • offers a simple opinion or judgement in response to given reading(s) of the text [i.e. emergence of argument] • takes a limited account of key terms and shows a little attempt at reasoning in support of her/his opinion • makes limited use of the given extract 	<ul style="list-style-type: none"> • offers personal assertion as context with limited supporting evidence [i.e. emergence of relevant external context]
Band 4 18–20 SOME	<ul style="list-style-type: none"> • communicates knowledge and understanding of the text • conveys some ideas with some sense of order and relevance to the terms of the question, using some appropriate evidence • writes with some accuracy, using some literary terms 	<ul style="list-style-type: none"> • offers a fairly relevant, personal response to a given reading(s) of the text • takes some account of key terms and makes some attempt at reasoning in support of her/his opinion argument • makes some use of the given extract 	<ul style="list-style-type: none"> • offers some relevant external contextual information

	AO2ii <i>knowledge and understanding type and period comparison/contrast</i>	AO4 <i>other readings opinion argument</i>	AO5ii <i>context</i>
Band 5 21–23 <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> communicates mostly adequate knowledge and understanding of the text conveys ideas with a mostly adequate sense of order and relevance to the terms of the question, using mostly adequate evidence writes with mostly adequate accuracy, using literary terms 	<ul style="list-style-type: none"> offers a mostly adequate informed, personal response to a given reading(s) of the text takes a mostly adequate account of key terms in offering reasons for her/his opinion makes mostly adequate use of the given extract 	<ul style="list-style-type: none"> makes a mostly adequate use of relevant external contextual information
Band 6 24–27 <i>ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> communicates adequate knowledge and understanding of the text conveys mostly sound, well supported ideas in a logical and orderly manner, relevant to the terms of the question writes accurately and clearly, using an appropriate literary register 	<ul style="list-style-type: none"> offers an adequately well-informed, personal response to a given reading(s) of the text develops a generally sound argument, taking account of most key terms in support of her/his opinion argument makes adequate use of the given extract 	<ul style="list-style-type: none"> makes adequate use of relevant external contextual information
Band 6 28–30 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 		

Advice to Examiners

1 Description v Analysis/Argument

Answers which consist of simple narration or description as opposed to the discursiveness required by AO4 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 develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and the directives in the question itself.

3 Assessment Objectives for A2 1

- AO1** This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions") and (ii) the coherent organisation of material in response to the question.
- AO4** The emphasis for this objective should be on the candidate's ability to respond to a given reading of the text and to develop an argument conveying her/his opinion. Candidates can obtain full marks without referring to other critics' opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.
- AO5(ii)** 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 provide only limited external contextual information cannot be rewarded beyond the top of Band 5. Those who provide no external context information cannot be rewarded beyond the top of Band 4. In the case of questions with a literary focus – e.g. satire, the historical novel, the hero/heroine – candidates must supply appropriate criteria.

4 Derived Material

As A2 2 is an “Open Book” unit there is always the possibility of derivative work although a directive in the *Specification* limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions.

Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material *relevantly* into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

5 Unsubstantiated Assertions

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

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 Text-based Questions

In A2 2a the candidates will be referred to an extract from the text which s/he has studied to be used as a **starting-point** in an argument which will go on to address the novel as a whole. One quarter of the marks must be reserved for the candidate’s use of this extract. In the case of questions on the short story (7 and 9) distinguish between questions requiring equal treatment of each story (with equal marks available for each story) and those asking for **reference** to a second story (with one quarter of the marks available for the second story).

8 Observance of Rubric

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

9 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.

10 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.

11 Uneven Performance

Be prepared for uneven performances. **Mark what is before you.** 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.

12 Quality of Language

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

13 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.

Mark Scheme

You must answer on **one** of these synoptic options in this unit.

1. Conrad: *The Secret Agent*

Answer either (a) or (b)

- (a) This gloomy and despairing novel fails as satire because, unlike the satirist, Conrad sees no possibility of a better world.

Using the final chapter, Chapter 13, as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

N. B.

- You must include in your answer contextual material on the nature of satire that is relevant to the question.**
- One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
Takes account of and examines the relationship between key terms – e.g. “**gloomy and despairing novel**”, “**fails**”, “**satire**”, “**sees no possibility of a better world**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that despite the gloominess and despair, the novel never entirely loses faith in the possibility of a better world.**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

1. literary context

- the nature of satire – its implied norms of appropriate behaviour and values; its ridicule of those who depart from those norms

N. B.

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of satire.**

- (b) The terrorist theme makes *The Secret Agent* as relevant to today's reader as it was to Conrad's contemporary readership in 1907, the date of the novel's first publication.

Using the given extract* as a starting point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

The extract begins about twelve pages into Chapter 2 with the words,

This was then the famous and trusty secret agent, so secret that he was never designated otherwise but by the symbol

It ends about seven or eight pages later with,

'...Nothing better, and nothing easier, I should think.'

N. B.

- 1. You must include in your answer contextual material from outside the text that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between key terms – e.g. “terrorist theme”, “as relevant to”, “today’s reader”, “Conrad’s contemporary readership”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that terrorism today is very different from that which Conrad depicts**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

- **historical, political and social context**
 - methods and objectives of terrorists in Conrad’s novel and in today’s world
 - examples of terrorism today – 9/11, Iraq, Middle East
 - examples of terrorism in late nineteenth/early twentieth century (novel, is set in 1886): Greenwich Bomb Outrage (1894); Fenian insurgency in Ireland; Bakuninism; the siege of Sidney Street (1910)

N. B.

4. The primary requirement is for the candidate to address the view expressed in the given reading.
5. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.
6. Candidates must supply suitable contextual information from outside the text on the period in which the novel was written.

2. **Gibbons: *Cold Comfort Farm***

- (a) *Cold Comfort Farm* fails as satire because the characters and events are so comical that the reader loses sight of the underlying serious purpose of the novel.

N. B.

- You must include in your answer external contextual material on the nature of satire that is relevant to the question.**
- One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between key terms – e.g. “**fails as satire**”, “**characters and events so comical**”, “**reader loses sight**”, “**underlying serious purpose of novel**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that some of the humour employed, though black, is successful as a vehicle of social criticism, and therefore it succeeds as satire**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

1. literary context

- “laughter with knives”: Gibbons’s satire is quite sharp at some points in the novel e.g. in her approach to Meriam’s unwanted pregnancies, her jibes at pseudo intellectuals in the form of Mybug

N. B.

- The primary requirement is for the candidate to address the view expressed in the given reading.**
- Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- Candidates must supply suitable external contextual information on the nature of satire.**

3. Hemingway: *A Farewell to Arms*

Answer either (a) or (b)

- (a) As an example of what has become known as the “Hemingway Hero”, Fredric Henry – a deserter who abandons duty and honour – is an odd kind of hero by any standards.

Using the given extract* as a starting point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

The extract begins about eight pages into Chapter 30 with the words,

That was a very strange night.

It goes on to the end of the chapter.

N. B.

- You must include in your answer contextual material on the nature of satire that is relevant to the question.**
- One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between key terms – e.g. “Hemingway Hero”, “deserter who abandons honour and duty”, “odd kind of hero”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given extract as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the “Hemingway Hero” has many points of similarity with more conventional heroes (courage, stoicism, stiff-upper lip, etc.)**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

- **literary and philosophical context**
 - conventional concepts of the hero e.g. classical heroes (Ulysses, Achilles), patriotic/war heroes (Henry V, Michael Collins), Romantic heroes (Romeo, Great Gatsby)
 - the existentialist hero (Sartre, Camus)
 - the anti-hero
 - the Hemingway Code Hero

N. B.

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information on the nature of satire.**

- (b)** *A Farewell to Arms* is not so much an Anti-war Novel, as a Protest Novel written against the very conditions of human existence.

Using the given extract* as a starting point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

The extract begins about eight or nine pages into Chapter 41 with the words,

We had gone to the hospital about three o'clock in the morning.

It ends about ten pages later with,

I think the cup of water on the burning log only steamed the ants.

N. B.

- 1. You must include in your answer contextual material on the nature of the Anti-war Novel and the Protest Novel that is relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text.
- takes account of and examines the relationship between key terms – e.g. “not so much”, “Anti-war Novel”, “Protest Novel”, “written against”, “the very conditions of human existence”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given extract as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that *A Farewell to Arms* is primarily an Anti-war novel, or that war is used as an example of the futility of human existence**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

- **literary context**
 - Protest Novel – usually against social conditions, e.g. *Animal Farm*; *Nineteen Eighty-Four*
 - Anti-war Novel – usually focusing primarily or exclusively on the futility, senselessness, suffering, etc. of war, e.g. *Catch-22*
 - the Existential Protest Novel – its metaphysical rather than merely social concerns

N. B.

1. **The primary requirement is for the candidate to address the reading expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of the Protest Novel and the Anti-war Novel.**

4. Ishiguro: *The Remains of the Day*

Answer either (a) or (b)

- (a) The novel accurately reflects the decline of Britain as a major world influence in the second half of the twentieth century.

Using the given extract*as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

*The extract begins about ten or eleven pages before the end of “Day Two – Morning” with the words,

There was a ripple of applause, and I saw his lordship exchange a look with Sir David.

It ends about three pages later with,

This was met by the loudest burst of approval yet, followed by warm and sustained applause.

N. B.

1. You must include in your answer contextual material from outside the text and relevant to the question
2. One quarter of the marks for this question are available for your use of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text.
- Takes account of and examines the relationship between key terms – e.g. **“the novel accurately reflects”, “the decline of Britain”, “major world influence”, second half of the twentieth century”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given extract as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel does not accurately reflect the decline of Britain as a major world influence in the twentieth century**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question** (i.e. the novel accurately reflects the decline of Britain as a major world influence)

- **historical context**
 - Britain’s role at the start of and during the Second World War
 - America’s growing post-war influence
 - Suez Crisis as a reflection of the decline of Britain as a world power

N. B.

1. **The primary requirement is for the candidate to address the reading expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a stating-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable contextual material from outside the text on the decline of Britain in the twenty-first century.**

(b) The novel is a bitter satire on the British upper class throughout the twentieth century.

Using the given extract* as a starting- point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

*The extract begins about thirty pages from the end of “Day Two – Morning” with the words,

It was in the midst of these preliminary discussions that his lordship entrusted me with a mission ...

It ends about four pages further on with,

“Well, I think I’ll go and take a little fresh air. Thanks for your help, Stevens.”

N. B.

1. **You must include in your answer contextual material from outside the text that is relevant to the question.**
2. **One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text.
- Takes account of and examines the relationship between key terms – e.g. **“bitter satire”, “British upper class”, “twentieth century”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given extract as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel may be satirical in approach at some points, but on occasion does not condemn the British upper class unreservedly**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question** (i.e. the novel accurately reflects the decline of Britain as a major world influence)

- **literary context**

N. B.

1. **The primary requirement is for the candidate to address the reading expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual material on the nature of satire.**

5. McGahern: *That They May Face the Rising Sun*

Answer either (a) or (b)

- (a) Set in a rural backwater, the novel offers only a very narrow, unrepresentative view of Irish life in the late twentieth century.

Using the given extract as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

The extract begins on page 106 of the hardback edition or page 111 of the paperback edition with the words,

‘I’m hurrying,’ Rutledge said as he had tea and a sandwich in the house.

It ends about eight pages later, on page 114 of the hardback edition or page 120 of the paperback edition with,

Nobody wanted to sit at the table.

N. B.

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between key terms – e.g. “rural backwater”, “only a very narrow, unrepresentative view”, “Irish life in the late twentieth century”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that McGahern manages to universalise his concerns, characters, setting, etc.**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

- **historical and cultural context**
 - Irish life at the end of the 20th century – increasing urbanisation, travel, population shifts, emigration and immigration; slackening influence of Catholic Church; breakdown of traditional certainties, values and beliefs influence of TV and popular culture; multiculturalism and globalisation

N. B.

1. **The primary requirement is for the candidate to address the reading expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the reality of Irish life in the late twentieth century.**

- (b) *That They May Face the Rising Sun* offers a deeply satisfying vision of “home” – an alternative existence to the pressures of modern urban life.

Using the given extract as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

The extract begins on page 14 of the hardback edition or page 15 of the paperback edition with the words,

They walked together between the steep banks of the lane.

It ends about six pages later, on page 20 of the hardback edition or page 21 of the paperback edition with,

.... added to the chill of that wet hillside.’

N. B.

1. **You must include in your answer contextual material from outside the text and relevant to the question.**
2. **One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the relationship between key terms – e.g. “**deeply satisfying vision**”, “**home**”, “**alternative existence**”, “**pressures of modern urban life**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the struggles and hardships of existence are also present in the lakeside world of the novel**

AO5(ii)

Comments on relations between text and context **in relation to the terms of the question:**

- **historical and social context**
 - pressures of modern urban life e.g. the rat-race, inner city problems of street violence, pollution, drug and alcohol abuse, anonymity, alienation, etc.

N. B.

1. **The primary requirement is for the candidate to address the reading expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the pressures of modern urban life.**

6. **Madden: *Authenticity***

Answer either (a) or (b)

- (a) Since all of its male characters are portrayed in a negative light, *Authenticity* may be described as a Feminist Novel.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to this view.

*The extract begins about 6 pages into Chapter 29 with the words,

‘Do you remember,’ he said to her now, ‘do you remember when you were a little girl?’

It ends about 4 pages later with,

As he descended in the lift, however, he still felt weary and unrefreshed, in no way ready for what was ahead.

N. B.

- You must include in your answer external contextual material from on the nature of the Feminist Novel that is relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- 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. “**all of its male characters**”, “**portrayed in a negative light**”, “**Feminist Novel**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g. - ***Authenticity* is that the Feminist Novel need not be one in which all male characters are portrayed in a negative light and, anyway, not all of the male characters are portrayed negatively.**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **literary context:** characteristics of the Feminist Novel
 - women’s perspectives
 - relationships between the sexes
 - issues of significance to women

N. B.

1. **The primary requirement is for the candidate to address the opinion expressed in the given reading.**
2. **Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on the nature of the Feminist Novel.**

- (b) *Authenticity* is less concerned with conveying an accurate picture of twenty-first-century urban life than it is with exploring personal relationships.

Using the given extract* as a starting point, and with reference to other appropriately selected parts of the novel, give your response to this view.

*The extract begins at the opening of the novel with the words,

‘A strange thing happened to me yesterday.’

It ends about four pages later with,

‘Don’t mention it.’ Julia said, embarrassed, and now it was she who turned to stare out of the window.

N. B.

1. You must include in your answer contextual material from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your treatment of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- 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. “less concerned”, “accurate picture”, “twenty-first-century urban life”, “personal relationships”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g. - **Authenticity conveys an accurate picture of twenty-first-century urban life while exploring personal relationships; the novel’s themes (e.g. damaged personal relationships and individuals’ lack of fulfilment) accurately reflect contemporary urban life**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **social context**
 - diversity of contemporary urban life in Ireland in the twenty-first century
 - conflict between personal life and family
 - breakdown of traditional values and beliefs; increasing materialism and secularism
 - financial pressures
 - isolation
 - lack of fulfilment
 - damaged personal relationships
 - addictions such as alcoholism
 - opportunities offered by urban life – travel and culture

N. B.

- 1. The primary requirement is for the candidate to address the opinion expressed in the given reading**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable contextual information from outside the text on contemporary urban life.**

7. O'Connor: *Classic Irish Short Stories*

- (a) The Irish short story has little appeal to an audience outside Ireland.

By close examination of “Going into Exile” by Liam O’Flaherty, give your response to the above view.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of and examines the link between key terms – e.g. “**little appeal**”, “**audience**”, “**outside Ireland**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing in support his/her opinion
- Makes use of the given story
- Shows awareness of other readings than that expressed in the stimulus statement – e.g. **that the Irish short story has appeal for an audience outside Ireland**

AO5(ii)

Comments on the relation between text and context **in relation to the terms of the question:**

- **social and historical context**
 - Irish emigration to the USA in the nineteenth and twentieth centuries
 - the hardships of life in rural Ireland
 - the impact of the above on the traditional Irish family
- **literary context**
 - considerations of the themes particular to the Irish short story, e.g. emigration
 - considerations of the themes that have universal appeal, e.g. family, love, loss
 - evocation of feelings of pity, empathy

N. B.

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates must supply suitable external contextual information on the nature of the Irish short story's appeal to a universal audience**

(b) The short stories in this collection give a view of Irish life that is entertaining, but not accurate.

By close examination of "The Jury Case" by Eric Cross, and with reference to one other appropriately selected story, give your response to the above view.

N. B.

- 1. You must include in your answer contextual material from outside the text and relevant to the question.**
- 2. One quarter of the marks for this question are available for your use of the story which you select for reference**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of all key terms – e.g. "view of Irish life", "entertaining", "not accurate"
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings than that expressed in the stimulus statement – e.g. **that the short stories in this collection can be both entertaining and accurate**

AO5(ii)

Comments on the relation between text and context **in relation to the terms of the question:**

- **literary context**
 - exploration of features of short story – economy, suggestiveness, symbolic detailing
- **social and historical context**
 - fallacy of stage Irishism

N. B.

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **One quarter of the marks for this question are available for use of the story which has been selected for reference.**
3. **Candidates must supply suitable external contextual information on the short sort as either/ both entertaining and/or accurate**

8. Salinger: *The Catcher in the Rye*

Answer either (a) or (b)

- (a) Although Salinger was writing about American society in the 1940s, *The Catcher in the Rye* is as relevant today as it was at the time of its publication. (The novel was published in 1951.)

Using the given extract as a starting point, and with reference to other appropriately selected parts of the novel, give your response to the above statement.

* The extract begins about a page into Chapter 22 with the words,
‘Then all of a sudden, she said, ‘Oh why did you do it?’
It finishes just over three pages later with,
‘They didn’t even go to jail’

N. B.

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your treatment of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the link/relationship between key terms – e. g. “society in the 1940s”, “as relevant today”, “date of publication”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g.
 - **the novel’s observations about 1950s America society are irrelevant today**
 - **only some of the observations about society are relevant today**
 - **the observations about society in the 1940s are as relevant today as they were at the time of the novel’s publication**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **social context**
 - materialism
 - consumerism and shallowness of American post-war society
 - values of schools for the rich and privileged
 - manipulative / false/ idealised images of the mass media, film industry and advertising
 - peer pressures and the expectation to “conform”
 - the corruption, falsity and selfishness of urban New York in the 1940s
 - beginnings of teenage rebellious voices

N. B.

- 1. The primary requirement is for the candidate to address the opinion expressed in the given reading**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual information about twenty-first-century society.**

- (b) *The Catcher in the Rye* fails as an Historical Novel because it presents such an exaggerated view of American society in the 1940s.

Using the given extract as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above statement.

* The extract begins about seven pages into Chapter 17 with the words,
 ‘Did you ever get fed up?’ I said.
 It ends about four pages later with,
 ‘... You don’t see what I mean at all.’

N. B.

1. **You must include in your answer external contextual information on the nature of the Historical Novel that is relevant to the question.**
2. **One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the link/relationship between key terms – e.g. “historical novel”, “exaggerated view”, “American society” “1940s”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement,
 e.g. - **the novel succeeds as an historical novel - its portrayal of 1940s American society is based on realistic social criticism; it fails as an historical novel because its perspective is that of a disillusioned adolescent who ignores the positives of society; the novel is too narrow to present an accurate historical picture: it is located within a very limited – and elite – social world**

AO5

Comments on the relations between text and context **in relation to the terms of the question:**

- **social context**
 - novel's view of American society in 1940s is very limited: it reflects only the privileged upper and middle class American culture (WASPs)
 - conformist, anti-individualistic, status-fixated society
 - materialism, consumerism and shallowness of American post-war society
 - focuses on the negative values of schools for the rich and privileged and of society, ignoring the positives of both
 - social reality included a much more corrupt underworld of gangsters, exploiters, predators, prostitution and intimidation than that discussed by Holden

N. B.

1. **The primary requirement is for the candidate to address the opinion expressed in the given reading.**
2. **Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable external contextual information on American society in the 1940s.**

9. Trevor: *Collected Stories of William Trevor*

- (a) The problems encountered by some of the characters in Trevor's stories are so different from those encountered in twenty-first century life that it is difficult for the modern reader to find them of any interest.

By close examination of "Sunday Drinks", and with reference to one another appropriately selected story, give your response to this view.

N. B.

- You must include in your answer contextual material from outside the text and relevant to the question.**
- One quarter of the marks for this question are available for your use of the story which you select for reference.**

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the link/relationship between key terms – e.g. **“problems encountered by some of the characters”, “Trevor’s stories”, “so different from those encountered in twenty-first century life”, “difficult for modern reader to find them of interest”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g. **that often the stories depict characters and situations which are still of relevance to the modern reader.**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **Cultural and social context**
 - Middle class attitudes regarding domestic/family problems
 - ‘generation gap’
 - problems created by drug dependency.

- (b) The short story deals with little people and little events in their lives – this has no serious message to offer a reader.

By close examination of “Mr Macnamara” and with reference to one another appropriately selected story, give your response to this view.

1. **You must include in your answer external contextual material on the nature of the story which you select for reference**
2. **One quarter of the marks for this question are available for your use of the story which you select for reference.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- 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. “short story”, “deals with little people and little events”, “no serious message to offer a reader”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g. **that the story tells of events in people’s lives which have deep significance for them.**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **literary context**
 - constituents of the short story e.g. epiphany; significant moments in lives which will have universal relevance.

10. Walker: *The Color Purple*

Answer either (a) or (b)

- (a) *The Color Purple* is more a Symbolic than a Realist Novel: its themes and ideas are more important than its characters.

Using all of Letter 76 as a starting-point and with reference to other appropriately selected parts of the novel, give your reaction to the above view.

* The letter is about three quarters of the way through the novel and begins with,

Dear Nettie,
So what is it like in Memphis? Shug's house is big and pink and look sort of like a barn.

N. B.

1. You must include in your answer external contextual material on the nature of the Symbolic and the Realist Novel that is relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the link/relationship between key terms – e.g. “Symbolic”, “Realist Novel”, “themes and ideas”, “characters”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g.
 - ***The Color Purple* is a Realist novel: it contains some symbolism but it is primarily Celie’s story; the novel’s themes and ideas are presented mainly through the central characters rather than the symbolism; the novel is Realistic but it contains coincidences and a contrived, sentimental ending**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **literary context**
 - characteristics of realist novels: truth to observed facts; focus on everyday life; authentic characterisation and settings
 - characteristics of symbolic novels: suggestion and evocation take precedence over direct description

N. B.

- 1. The primary requirement is for the candidate to address the opinion expressed in the given reading.**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual material on the Symbolic and the Realist Novel.**

- (b) Walker's positive portrayal of female relationships and her negative portrayal of male relationships compel us to see *The Colour Purple* as a Feminist Novel.

Using all of letter 47 as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

1. You must in your answer external contextual material on the nature of the Feminist Novel that is relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- Offers opinion or judgement in response to the given reading of the text
- Takes account of and examines the link/relationship between key terms – e.g. “positive portrayal of female relationships”, “negative portrayal of male relationships”, “Feminist Novel”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Makes use of the given passage as a starting point in answering the question
- Shows awareness of other readings than that expressed in the stimulus statement, e.g. **the novel has feminist aspects but it is primarily Celie's story; not all the female relationships are portrayed positively (e.g. Sofia's conflict with Eleanor Jane) and some relationships between men and women (e.g. Celie and Mr -) move on from being negative and destructive; the novel goes much beyond promoting feminism or lesbianism and deals with other issues e.g. Racism**

AO5(ii)

Comments on the relations between text and context **in relation to the terms of the question:**

- **literary context** – characteristics of the Feminist Novel:
 - women's perspectives
 - relations of power and dominance between the sexes
 - issues of significance to women

N. B.

- 1. The primary requirement is for the candidate to address the opinion expressed in the given reading.**
- 2. Candidates who do not make effective use of the given passage as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable external contextual material on the Symbolic and the Realist Novel.**

11. Wharton: *The Age of Innocence*

Answer either (a) or (b)

- (a) Newland Archer cannot be described as a hero because he is too willing to conform to the values and expectations of his society.

Using the given extract as a starting-point*, and with reference to other appropriately selected parts of the novel, give your response to the above view.

*The extract begins at the start of Chapter 31.

It ends about five or six pages into the chapter with the words,

“ ‘She’ll come!’ he said to himself, almost contemptuously.”

N. B.

- You must include in your answer external contextual material on the nature of the Symbolic and the Realist Novel that is relevant to the question.**
- One quarter of the marks for this question are available for your use of the extract.**

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of the key terms, e.g. **“cannot be called a hero”, “too willing to conform”, “the values and expectations”, “his society”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing in support of his/her opinion
- Makes use of the given passage as a starting-point in answering the question
- Shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the Newton Archer can be described as a hero because he is unwilling to conform to the values and expectations of his society**

AO5(ii)

Comments on the relation between text and context **in relation to the terms of the question** i.e. New York’s moral code:

- **historical and social** context
 - the dual standards of the society Wharton explores
 - retrospective historical novel that targets both “old” and “new” society, the former, for its outmoded values and the latter for its disregard for tradition, family, etc.

N. B.

- 1. The primary requirement is for the candidate to address the view expressed in the given reading.**
- 2. Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
- 3. Candidates must supply suitable contextual information from outside the novel on the social mores of late nineteenth-century New York society.**

- (b) *The Age of Innocence* is an accurate reflection of upper class New York society in the nineteenth century.

Using the given extract* as a starting-point, and with reference to other appropriately selected parts of the novel, give your response to the above view.

*The extract begins at the start of Chapter 31.

It ends about five or six pages into the chapter with the words,

“ ‘She’ll come!’ he said to himself, almost contemptuously.”

N. B.

1. You must include in your answer contextual material from outside the text and relevant to the question.
2. One quarter of the marks for this question are available for your use of the extract.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the following table:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO4

- offers opinion or judgment in response to the given reading of the text
- takes account of the key terms, e.g. “**accurate reflection**”, “**New York society**”
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing in support of his/her opinion
- makes use of the given passage as a starting-point in answering the question
- shows awareness of other readings from that expressed in the stimulus statement – e.g. **that the novel is only a partial reflection of New York society**

AO5(ii)

Comments on the relation between text and context **in relation to the terms of the question** i.e. New York's moral code:

- **historical and social** context
 - the dual standards of the society Wharton explores
 - Retrospective historical novel that targets both “old” and “new” society, the former, for its outmoded values and the latter for its disregard for tradition, family, etc.

N. B.

1. **The primary requirement is for the candidate to address the view expressed in the given reading.**
2. **Candidates who do not make effective use of the given extract as a starting-point are not to be awarded more than 23 marks.**
3. **Candidates must supply suitable contextual information on the late nineteenth-century New York society.**



Rewarding Learning

ADVANCED
General Certificate of Education
January 2010

English Literature

Assessment Unit A2 3

assessing

Module 6: Drama

[A2L31]

MONDAY 25 JANUARY, MORNING

MARK SCHEME

English Literature 2010

Assessment Objectives (A2 3)

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 this module, candidates will be assessed on their ability to:

- respond with knowledge and understanding to literary texts of different types and periods, exploring and commenting on relationships and comparisons between literary texts (A02(ii));
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings (A03);
- articulate independent opinions and judgements, informed by different interpretations of literary texts by different readers (A04);
- evaluate the significance of cultural, historical and other contextual influences on literary texts and study (A05(ii)).

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 of 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 [0]–[30]. Do not use half marks.

A2 3

	AO2ii <i>knowledge and understanding type and period comparison/contrast</i>	AO3 <i>methods</i>	AO4 <i>other readings opinion argument</i>	AO5ir <i>context</i>
Band 1(a) 0–6 VERY LITTLE	<ul style="list-style-type: none"> very little understanding of the texts or ability to write about them 			
Band 1(b) 7–11 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the texts writes with very little sense of order and relevance and with limited accuracy offers only simplistic comparison/contrast 			
Band 2 12–14 SUGGESTION	<ul style="list-style-type: none"> may make a few basic references to genre (i.e. type of drama) and period [i.e. suggestion of type and period] makes simple comments on basic similarities and differences between the plays [i.e. suggestion of comparison/contrast] 	<ul style="list-style-type: none"> identifies a few aspects of character and language may mention staging occasionally makes a few basic remarks about the identified methods [i.e. suggestion of methods] 	<ul style="list-style-type: none"> offers a very simple opinion or judgement in response to given reading(s) of the texts takes very little account of key terms shows very little attempt at reasoning in support of her/his opinion provides very little textual evidence in support of her/his remarks [i.e. suggestion of argument and supporting evidence] 	<ul style="list-style-type: none"> may mention a little external contextual information [i.e. suggestion of context]
Band 3 15–17 EMERGENCE	<ul style="list-style-type: none"> refers to genre (i.e. type of drama) and period with limited relevance [i.e. emergence of type and period] offers a few comments on similarities and differences between the plays [i.e. emergence of comparison/contrast] 	<ul style="list-style-type: none"> identifies a few aspects of characterisation and language may make basic comments on staging occasionally comments on identified methods in relation to the key terms of the question [i.e. emergence of method and relevance] 	<ul style="list-style-type: none"> offers a simple opinion or judgement in response to given reading(s) of the texts takes a limited account of key terms and shows a little attempt at reasoning in support of her/his opinion provides limited textual evidence in support of her/his remarks [i.e. emergence of argument and supporting evidence] 	<ul style="list-style-type: none"> identifies a little external contextual information [i.e. emergence of relevant external context]
Band 4 18–20 SOME	<ul style="list-style-type: none"> refers to genre (i.e. type of drama) and period with some relevance offers some comments on similarities and differences between the plays 	<ul style="list-style-type: none"> identifies some aspects of characterisation and language may show some awareness of aspects of staging makes some comments on the identified methods in relation to the key terms of the question 		<ul style="list-style-type: none"> offers some relevant external contextual information

	AO2ii <i>knowledge and understanding type and period comparison/contrast</i>	AO3 <i>methods</i>	AO4 <i>other readings opinion argument</i>	
Band 5 21–23 <i>MOSTLY ADEQUATE</i>	<ul style="list-style-type: none"> shows a mostly adequate grasp of genre (i.e. type of drama) and period in relation to the question offers mostly adequate comments on similarities and differences between the plays 	<ul style="list-style-type: none"> identifies a mostly adequate selection of aspects of characterisation, language and staging explains in a mostly adequate way how these methods create meaning in relation to the terms of the question 	<ul style="list-style-type: none"> offers a mostly adequate informed, personal response to a given reading(s) of the texts takes a mostly adequate account of key terms in offering reasons for her/his opinion provides mostly adequate textual evidence in support of her/his remarks 	<ul style="list-style-type: none"> makes a mostly adequate use of relevant external contextual information
Band 6 (a) 24–27 <i>ADEQUATE TO VERY GOOD</i>	<ul style="list-style-type: none"> shows an adequate grasp of features of genre (i.e. type of drama) and period in relation to the question comments adequately on similarities and differences between the plays 	<ul style="list-style-type: none"> identifies an adequate range of relevant aspects of characterisation, language and staging explores in adequate detail how these aspects create meaning in relation to the terms of the question 	<ul style="list-style-type: none"> offers an adequately well-informed, personal response to a given reading(s) of the texts develops a generally sound argument, taking adequate account of key terms in support of her/his opinion argument provides adequate evidence in support of her/his remarks 	<ul style="list-style-type: none"> makes adequate use of relevant external contextual information
Band 6 (b) 28–30 <i>EXCELLENT</i>	<ul style="list-style-type: none"> excellent in all respects 			

Advice to Examiners

1 Description v Analysis/Argument

Examiners should be aware of the difference between answers which are basically descriptive/narrative and those which offer the higher skills of analysis and argument. Guidance on placing answers in the appropriate band is provided in the grid on pages 3 and 4. For example, answers with a suggestion of AO3 (methods) and AO4 (argument) will be placed in Band 2. Top Band answers will address key terms in an explicit and sustained way and engage cogently with the question's stimulus statement.

2 Key Terms/Issues

Candidates must take account of key terms and structure their answers accordingly if they are to be relevant and properly focused. Key terms and the relationship amongst them, are of two distinct kinds: those which are **directives** (e.g. "comparing and contrasting", "show how far you would agree with") and those which are included in the question's stimulus statement – e.g. "relevant kind of hero", (A), "Comedy of Manners", "entertainment and amusement" (B), "remote from modern life" (B), "true heroine", "audiences sympathy or respect" (C).

3 Stimulus Statements

A2 3 questions employ stimulus statements or given readings of the plays. Candidates are expected to show an awareness of the relationship of the quotation/stimulus to the question and to focus on the nuances of the quotation's/statement's wording. **In general, the ability to "unpack" the question and to address all the issues which it raises is the sign of a good candidate.**

4 Assessment Objectives

- (a) **AO2(ii)** This objective deals with the quality of the candidates' response and also requires them to take account of the type and period of the texts being discussed and to draw comparisons/contrasts between two plays.
- (b) **AO3** This objective is concerned with the writers' methods used to achieve certain effects, requiring candidates to consider language, tone, character interaction, staging in responding to the given stimulus statement.
- (c) **AO4** The emphasis of this objective should be on the candidate's ability to respond to a given reading or readings of the plays and develop an argument conveying his/her opinion. Where candidates refer to other critic's opinions, they should integrate these into their own arguments and acknowledge their source. Candidates can still reach the top of Band 6 without reference to named critical opinion(s) other than that/those of the stimulus statement. Examiners should not, therefore, comment adversely on the absence of such references.
- (d) **AO5(ii)** For A2 3, no specific sources for context information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that AO5(ii) must be addressed and appropriate contextual information **from outside the text** provided and integrated into the candidate's overall response to the question – i.e. context should be used to **illuminate** the text in answering the question set. There is no value in contextual information that is introduced merely for its own sake and not related to the key terms of the question.

5 Derived Material

As A2 3 is an “Open Book” unit, there is always the possibility of derivative work although a directive in the *Specification* limits considerably the possibility of candidates using texts which have been heavily annotated. Derivative work is work which shows signs of being substantially derived from editors’ “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aims may include (a) the repetition of the same ideas or phrases and the use of the same critical comments from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material *relevantly* into his/her argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

6 Unsubstantiated Assertions

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

7 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.

8 Observance of Rubric

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

9 Length of Answers

In A2 3, 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.

10 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.

11 Uneven Performance

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

12 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”.

13 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.

Mark Scheme

You must answer on **one** of these synoptic options in this unit.

Option A

Sophocles: *Oedipus Tyrannus*

Miller: *Death of a Salesman*

The tragic hero is a courageous individual who confronts powerful forces within or outside himself with a dignity that reveals the breadth and depth of the human spirit in the face of failure, defeat, and even death. Oedipus and Willy may be equally described as two such individuals.

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **contextual material** on the nature of the tragic hero.

N. B. The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the texts. A04 is, therefore, a key objective while comments on methods (A03) and external context (A05ii) must be a part of the argument and offered only in relation to the terms of the question.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(ii)

Responds:

- to *Oedipus* as classical tragedy and *Death of a Salesman* as a modern American drama
- by taking account of the key terms in the stimulus material
- by drawing comparisons and contrasts between the plays as appropriate

AO3

Shows understanding of the methods used to present the way Oedipus confronts powerful forces:

- interactions with other characters – Tiresias, Creon, Jocasta, Chorus, Shepherd - to show his dignity, courage, stubbornness, determination, anger, breadth and depth of human spirit, etc.
- language, e.g. hero's elevated and imperious language
- staging methods, e.g. plot coincidence, inevitability of tragic fall, dramatic irony, self-mutilation, catharsis, Chorus

Shows understanding of the methods used to present the way Willy Loman confronts/avoids powerful forces:

- interactions with other characters – Biff, Howard, Ben, Charlie, Linda to show stubbornness, illusion, courage, despair, defeat, disintegration, susceptibility to fantasy and dream, internal contradictions, “breadth and depth of human spirit”
- language e.g. American vernacular
- staging: flashbacks and dream sequences to dramatise Willy's confrontation/evasion of powerful forces; off-stage suicide; use of Requiem – spectrum of views on Willy's suicide

AO4

- 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. **“tragic hero”**, **“courageous individual”**, **“confronts”**, **“powerful forces within or outside himself”**, **“dignity”**, **“breadth and depth of the human spirit”**, **“failure”**, **“defeat”**, **“even death”**
- In this question candidates must
 - demonstrate their understanding of tragedy as a genre, showing an awareness of reasons why Oedipus and Willy may be placed in or excluded from this category
 - show the nature of the external and internal forces acting upon Oedipus and Willy
 - explore the ways in which each of these characters deals with these forces
 - show the dangers which the external and internal forces pose to each of these characters
 - explore the ways in which each of these characters demonstrates the “breadth and depth of the human spirit” – or fails to do so
 - contrast the situations and protagonists presented in the two plays
 - include analysis of dramatic methods and relevant context in their argument
- 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 Willy does not confront external or internal forces and that, in dying a deluded man, is unable to demonstrate “breadth and depth of the human spirit”**

AO5(ii)

Comments on relations between text and context

- **social, historical, literary and cultural context in relation to tragedy**
 - classical Greek - the world of classical tragedy e.g. relationship between man and gods, between a king and his people, religious function of tragedy in classical world
 - Miller's 20th century expectations of Tragedy and the Common Man; the modern anti-hero

Option B

Farquhar: *The Beaux' Stratagem*
 Wilde: *An Ideal Husband*

Even though Farquhar was writing almost two centuries before Wilde, a modern audience can relate much more easily to Aimwell and Archer, the central characters in *The Beaux's Stratagem* than they can to the central characters in *An Ideal Husband*, Lord Goring and Sir Robert Chiltern, who seem too remote from modern life.

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **contextual material** about the nature of the Comedy of Manners.

N. B. The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the text. AO4 is, therefore, a key objective while comments on methods (AO3) and external context (AO5ii) must be part of the argument and offered only in relation to the terms of the question.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

[0–6]	<i>VERY LITTLE</i>
[7–11]	<i>GENERAL</i>
[12–14]	<i>SUGGESTION</i>
[15–17]	<i>EMERGENCE</i>
[18–20]	<i>SOME</i>
[21–23]	<i>MOSTLY ADEQUATE</i>
[24–27]	<i>FROM ADEQUATE TO VERY GOOD</i>
[28–30]	<i>EXCELLENT</i>

AO2(ii)

Responds:

- to both plays as examples of the Comedy of Manners – to *The Beaux' Stratagem* as a late Restoration comedy and *An Ideal Husband* as a *fin de siecle* drawing room social satire
- by taking account of the key terms in the stimulus material and the question
- by drawing comparisons and contrasts between the plays as appropriate

AO3

Shows understanding of the methods used in *The Beaux' Stratagem* to present the central characters Aimwell and Archer:

- **language** in relation to the presentation of Aimwell and Archer
 - Archer's flirtatious dialogue with both Cherry and Mrs Sullen
 - Aimwell and Archer's satirical comments on London life and the necessity of money
 - Archer's inability to speak as a servant might be expected to
- **character interaction** in relation to the presentation of Aimwell and Archer
 - both characters relate well to other characters of different classes who are presented in the play e.g. Archer's interaction with Cherry, Mrs Sullen, and Scrub
 - genuine romantic relationship of Aimwell and Dorinda engages audience
 - Aimwell's moral decision to tell Dorinda the truth and her acceptance of him wins the sympathy of the audience
- **tone** – in relation to presentation of Aimwell and Archer
 - lighthearted and frivolous tone used in presentation of both characters
 - change in Archer's tone when he realises Aimwell is genuinely in love with Dorinda, and therefore likely to jeopardise their whole scheme
 - differing tones employed as a result of the presentation of characters drawn from a number of social backgrounds
- **staging of significant episodes** in relation to the presentation of Aimwell and Archer
 - the scene of the first encounter between Aimwell and Dorinda when both Aimwell and Archer are presented as “amusing, lovable rogues”
 - the robbery scene in the final Act with its potential for farce
 - the scene when Foigard is unmasked as a fraud

Shows understanding of the methods used in *An Ideal Husband* to present the central characters of Sir Robert Chiltern and Lord Goring:

- **language** in relation to the presentation of Sir Robert Chiltern and Lord Goring
 - Lord Goring given brittle and witty epigrams to appeal to a more sophisticated audience
 - the much more serious dialogue given to Sir Robert Chiltern where there is little (if any) humour
 - references employed by both characters demand a knowledge of the habits and attitudes of the *beau monde*
- **character interaction** in relation to the presentation of Sir Robert Chiltern and Lord Goring
 - scenes between Mrs Cheveley and Lord Goring – each recognising the true nature of the other.
 - the final Act, when Sir Robert is rewarded despite his wrongdoing
 - Mrs Cheveley's first scene alone with Sir Robert Chiltern “let us call things by their proper names”

AO4

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms e.g. **“even though Farquhar was writing two centuries earlier than Wilde”, “a modern audience can relate much more easily”, “Aimwell and Archer” “Sir Robert Chiltern and Lord Goring” “too remote from modern life and experience”**
- 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 a modern audience finds it easy to relate to Lord Goring in particular**

AO5(ii)

Comments on the relation between text and context where relevant:

- **the significance of the social, literary and cultural context** of *The Beaux' Stratagem* in relation to the terms of the question
 - early 18th Century attitudes towards social class
 - attitudes towards wealth and morality
 - the conventions of the Comedy of Manners in relation to the terms of the question
- **the significance of the social, literary and cultural context** of *An Ideal Husband* in relation to the terms of the question
 - attitudes towards power and politics
 - attitudes towards social class – the play only presents the elite of London society

Option C

Webster: *The Duchess of Malfi*

Albee: *Who's Afraid of Virginia Woolf*

Martha may be foul-mouthed, vulgar and cruel, and therefore completely unlike the noble and dignified Duchess, yet she succeeds in arousing in the audience the tragic feelings of pity and fear, and so is just as deserving of the description “tragic heroine” as the Duchess.

By comparing and contrasting appropriately selected parts of the two plays, show how far you would agree with the view expressed above. Your **argument** should include relevant comments on each writer's **dramatic methods** and **contextual material** about the presentation of the Duchess and Martha.

N. B. The synoptic paper tests candidates primarily on their ability to construct an argument in response to the stimulus statement which expresses a particular reading of the text. AO4 is, therefore, a key objective while comments on methods (AO3) and external context (AO5ii) must be part of the argument and offered only in relation to the terms of the question.

The following mark scheme should be applied in conjunction with the A2 mark band grid and the table below:

<i>[0–6]</i>	<i>VERY LITTLE</i>
<i>[7–11]</i>	<i>GENERAL</i>
<i>[12–14]</i>	<i>SUGGESTION</i>
<i>[15–17]</i>	<i>EMERGENCE</i>
<i>[18–20]</i>	<i>SOME</i>
<i>[21–23]</i>	<i>MOSTLY ADEQUATE</i>
<i>[24–27]</i>	<i>FROM ADEQUATE TO VERY GOOD</i>
<i>[28–30]</i>	<i>EXCELLENT</i>

AO2(ii)

Responds:

- to period and type in relation to both plays (English Jacobean revenge tragedy and the modern American domestic play) where appropriate
- by taking account of the key terms of the question in the stimulus statement and the question
- by drawing comparisons and contrasts between the plays in relation to each play as appropriate

AO3

Shows understanding of the methods used in *The Duchess of Malfi* to present the Duchess:

- **language** in relation to the presentation of the Duchess
 - dialogue given to Duchess conveys her womanly nature in scenes with Antonio where she is presented as spirited and vital
 - Antonio in Act I Sc ii says of her: “she stains the time past: lights the time to come”
 - her presentation in the approach to her death raises her to tragic heroine status; her fortitude in the face of mental torture
- **character interaction** in relation to the presentation of the Duchess
 - with her brothers
 - with Antonio
- **tone** in relation to the presentation of the Duchess
 - contrast between the Duchess’s nobility of spirit and her brothers.
 - Intimacy of the domestic scenes with Antonio
- **staging of significant episodes** in relation to the presentation of the Duchess
 - “wild consort of madmen” sent by Ferdinand to torment the Duchess
 - Bosola’s disguise as the Old Man and her reaction to this
 - Contrast with this and her domestic instructions to Cariola regarding her son’s cough and her daughter’s prayers

Shows understanding of the methods used in *Who’s Afraid of Virginia Woolf?* to present Martha as “foul-mouthed, vulgar and cruel” “completely unlike the Duchess”

- **language** in relation to the presentation of Martha
 - witty but crude and often offensive; deliberately provocative towards George; cruel in her desire to exploit his vulnerabilities
- **tone** in relation to the presentation of Martha
 - range of tone in dialogue: insulting, crude, blackly humorous, witty, sexually explicit
- **character interaction** in relation to the presentation of Martha
 - George and Martha
 - Martha and Nick
- **staging of significant episodes** in relation to the presentation of Martha
 - Martha’s entrance
 - the final scenes of the play, where it may be argued that she deserves the audience’s pity

AO4

- Offers opinion or judgment in response to the given reading of the text.
- Takes account of key terms: e.g. **“foul-mouthed, vulgar and cruel”**, **“completely unlike the and dignified Duchess”** **“succeeds in arousing in the audience tragic feelings of pity and fear”** **“just as deserving of the description tragic heroine”**, **“as the Duchess”**
- 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 audience finds it difficult to experience feelings of pity and fear for Martha, and that she in no way can be considered to have the same tragic status as the Duchess**

AO5(ii)

Comments on the relation between text and context where relevant (*The Duchess of Malfi*):

- **literary context**
 - the nature of the tragic heroine
 - criteria for the notion of the tragic heroine, Revenge Tragedy, etc.
- **social, cultural and historical context**
 - factors concerning different perceptions of the tragic heroine

Comments on the relation between text and context where relevant (*Who’s Afraid of Virginia Woolf?*):

- **literary context**
 - the nature of the tragic heroine
- **social and cultural context**
 - twentieth-century American university campus life
 - changing role of women

