



**AQA Level 1/2 Certificate**

**English Literature 87102H**

**Paper 2H Tier**

**June 2012**

**Mark Scheme**

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made during standardisation and is the scheme which was used by them in this examination. Standardisation ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after standardisation, examiners encounter unusual answers which have not been discussed they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

Marking throughout must be on a best-fit principle. Where there are both strengths and weaknesses in a particular answer, examiners should consider carefully which range is the best fit for the performance overall.

The descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical of, work in the range. **They must not be interpreted as hurdle statements.**

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## **Assessment Objectives (AOs)**

### **English Literature Paper 2 Mark scheme**

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes and settings

AO3 Make comparisons or explain links between texts, evaluating writers' different ways of expressing meaning and achieving effects

AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts at different times.

<p>Mark Band 6</p> <p>42-50 marks</p> <p>'insightful' 'impressive'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• insightful, critical, imaginative &amp; evaluative response to texts and task</li> <li>• insightful/impressive engagement with writers' ideas and attitudes</li> <li>• insightful interpretations using imaginatively selected supporting textual detail</li> <li>• impressive analysis of aspects of language and structure; perceptive and imaginative exploration of possible points of linkage or comparison</li> <li>• perceptive and imaginative comment on the significance of contexts</li> </ul>
<p>Mark Band 5</p> <p>33-41 marks</p> <p>'confident' 'assured'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• assured critical/imaginative/evaluative response to texts and task</li> <li>• sustained and developed appreciation of writers' ideas &amp; attitudes and confident, convincing interpretations using precisely selected supporting textual detail</li> <li>• assured analysis of aspects of language and structure in convincing detail.</li> <li>• confident consideration of possible links or comparisons between the texts</li> <li>• assured consideration of the significance of contexts</li> </ul>
<p>Mark Band 4</p> <p>25-32 marks</p> <p>'considered' 'thoughtful'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• considered/thoughtful critical or imaginative or evaluative response to text and/or task</li> <li>• thoughtful consideration of writers' ideas and attitudes and considered interpretations using thoughtfully selected supporting textual detail</li> <li>• thoughtful consideration of aspects of language and structure with thoughtfully selected textual support</li> <li>• thoughtful consideration of possible links or comparisons between the texts</li> <li>• thoughtful consideration of the significance of contexts</li> </ul>
<p>Mark Band 3</p> <p>17-24 marks</p> <p>'clear' 'consistent'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• clear/consistent critical or imaginative or evaluative response to text and/or task</li> <li>• clear/consistent understanding of writers' ideas and consistent interpretations using relevant /appropriate supporting textual detail</li> <li>• clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation</li> <li>• clear/consistent understanding of possible links or some points of comparison between texts</li> <li>• clear/consistent grasp of the significance of some aspects of contexts</li> </ul>
<p>Mark Band 2</p> <p>9-16 marks</p> <p>'explained'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• explained response to text and/or task</li> <li>• explained response to writers' ideas/ attitudes and explained interpretations using relevant textual detail</li> <li>• explained understanding of features of language and structure supported by relevant quotation</li> <li>• explanation of possible links or comparisons between the texts</li> <li>• explanation of the significance of contexts</li> </ul>

<p>Mark Band 1</p> <p>1 -8 marks</p> <p>'some'</p>	<p><b>Candidates demonstrate:</b></p> <ul style="list-style-type: none"> <li>• some response to texts and/or task</li> <li>• some familiarity with writers' ideas supported by a range of textual detail</li> <li>• some familiarity with obvious features of language and structure supported by some relevant textual detail</li> <li>• some relevant comments about possible links between texts</li> <li>• some relevant comments about the significance of contexts</li> </ul>
<p>0 marks</p>	<p>Nothing worthy of credit</p>

## Mark Scheme: Indicative Content

01

In what ways could you respond to the presentation of evil in two texts you have studied?  
(50 marks)

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1: Selection of material relevant to the discussion of evil, e.g. the revenge of the Creature in *Frankenstein*; Hyde and what he represents; Caliban in *The Tempest*; the (ambiguous) portrayal of Geraldine. Some candidates may explore more abstract evils, e.g. the evil of humanity (in, say, *Frankenstein*) or of a repressive society (in *Jekyll and Hyde*).

AO2: Writers' methods in presenting evil, e.g. the significance of the Creature's narrative perspective in *Frankenstein*; gothic settings in both *Frankenstein* and *Jekyll and Hyde*; imagery associated with Hyde; poetic technique in the portrayal of Geraldine and Caliban.

AO3: Links made between texts, e.g. Caliban and the creature as apparently evil but victims; ambiguity in the portrayal of Caliban/Geraldine/the Creature; gothic settings in *Frankenstein* and *Jekyll and Hyde*.

AO4: Contexts of evil e.g. the gothic genre and scientific advances in *Frankenstein* and *Jekyll and Hyde*; Victorian attitudes to the savage and to primal urges (compared to modern attitudes); Romantic theories of the supernatural; Jacobean vs modern attitudes to the New World and indigenous peoples; any other relevant contexts.

**To achieve a mark in Band 3 or higher, candidates should deal with both texts in the question. To achieve a mark in Band 5, candidates should offer a substantial treatment of both texts.**

**02**

How do writers present power in two texts you have studied, and how might different readers judge the way it is used?

(50 marks)

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1: Selection of material relevant to the discussion of power, e.g. physical power (in *Frankenstein* and *Dr Jekyll and Mr Hyde*), the power of magic (Prospero and Geraldine) but also possibly the power of the 'parent' in all of the texts, or even of society.

AO2: Writers' methods in presenting power, e.g. the use of song, masque and dramatic effects in *The Tempest*; language and imagery to describe Geraldine and her effect on Christabel; narrative perspective and its effect in the prose texts.

AO3: Links made between texts, e.g. the powerful (Frankenstein, Hyde, Prospero, Geraldine) and the powerless (Caliban, the Creature, Jekyll, Geraldine).

AO4: Contexts appropriate to the discussion of power and the different ways readers may judge the behaviour of the powerful, e.g. the view of Prospero as coloniser/oppressor; our modern sympathies for the Creation in *Frankenstein*; modern vs Victorian attitudes to Hyde and his behaviour; the ambiguities of Geraldine; any other relevant contexts.

**To achieve a mark in Band 3 or higher, candidates should deal with both texts in the question. To achieve a mark in Band 5, candidates should offer a substantial treatment of both texts.**

**03**

'Childhood is portrayed as being full of difficulty and fear.' How far is this statement supported by two texts you have studied?

(50 marks)

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1: Selection of relevant material in relation to the quotation, e.g. the significance of the beast in *Lord of the Flies*; Kingshaw's fears and the difficulties of his relationship with Hooper in *I'm the King of the Castle*; the difficulties brought about by the trial for the children and their fear of Boo Radley in *To Kill a Mockingbird*; aspects of fear in *The Prelude* in, for example, the boat-stealing episode (but also much evidence against the quotation); the obvious hardships and difficulties in the poems by Blake.

AO2: Writers' methods in presenting fear/difficulty, e.g. *Lord of the Flies*: imagery of savagery (fire, face paint); key episodes and their presentation in *King of the Castle*, e.g. Hang Wood, the crow; the use of Scout's perspective in *To Kill a Mockingbird*; aspects of poetic form in Wordsworth's/Blake's presentation of fear and difficulty.

AO3: Links made between texts in relation to the quotation, e.g. bullying and conflict in *Lord of the Flies*, *I'm the King of the Castle* and *To Kill a Mockingbird* (Ralph/Jack, Kingshaw/Hooper, Scout/Francis); possible contrasts drawn with *The Prelude* and the poems by Blake.

AO4: Relevant contexts, e.g. the influence of WWII in *Lord of the Flies*; significance of context/history/attitudes in creating fear and difficulty in Blake and *I'm the King of the Castle*; racism and the depression in 1930s America; Romantic ideas about childhood in *The Prelude*; any other relevant contexts.

**To achieve a mark in Band 3 or higher, candidates should deal with both texts in the question. To achieve a mark in Band 5, candidates should offer a substantial treatment of both texts.**



**04**

How do the writers in two texts you have studied show children learning from their experiences? (50 marks)

**Examiners are encouraged to reward any valid interpretations. Answers might, however, include some of the following:**

AO1: Selection of material relevant to the discussion of learning experiences, e.g. Ralph's deeper understanding of human nature in *Lord of the Flies*; Kingshaw's lessons on human interaction and his tragic decision based on his experiences in *I'm the King of the Castle*; Scout and Jem's moral education in *Mockingbird*; nature as teacher in *The Prelude*; possibly also reference to formal education in *Mockingbird*, *I'm the King of the Castle* and *The Schoolboy*.

AO2: Writers' methods in presenting lessons learned, e.g. portrayal of character and narrative perspective in the prose texts, as well as key events and their presentation (the trial, Hang Wood, the death of Piggy); poetic form and language in Blake and Wordsworth.

AO3: Links made between texts, e.g. negative lessons and effects in *Lord of the Flies*/*I'm the King of the Castle*/*Songs of Experience* compared to more beneficial experiences in *The Prelude*. Links made between characters, e.g. Ralph/Kingshaw/Scout.

AO4: Relevant contexts, e.g. Romantic ideas of nature and education; Blake's religious views; the influence of WWII on *Lord of the Flies*; 1930s America (including possibly the education system) in *To Kill A Mockingbird*; boarding school/class in *I'm the King of the Castle*; any other contexts as relevant.

**To achieve a mark in Band 3 or higher, candidates should deal with both texts in the question. To achieve a mark in Band 5, candidates should offer a substantial treatment of both texts.**