



**AQA Level 1/2 Certificate in  
English Literature**

**Paper 2H Tier**

**January 2013**

**Mark Scheme  
Final**

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

'Some characters in these texts commit terrible acts, but the reader may still have sympathy for them.' Choose **one** character from each of the two texts you have studied and explore how far you agree with this view. (50 marks)

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

AO1: Relevant choice of characters, e.g. Jekyll and/or Hyde; the Creature (but also Frankenstein himself); Caliban (but maybe also Prospero); Geraldine; and discussion of different responses to their presentation, e.g. the fact that Jekyll/Hyde/Frankenstein/the Creature could be seen as victims despite their crimes; the ambiguity of Geraldine's portrayal – demon or angel?

AO2: Writers' methods in presenting the characters, e.g. the significance of the Creature's narrative perspective in altering our view in *Frankenstein*; the significant placing of Jekyll's narrative at the end of the novella; Caliban's different types of language representing his different qualities; poetic technique in the portrayal of Geraldine.

AO3: Links made between texts, e.g. Caliban and the Creature as apparently evil but with positive qualities; ambiguity in the portrayal of Caliban/Geraldine/the Creature; narrative voice in *Frankenstein* and *Jekyll and Hyde*; Hyde and the Creature as rejects from society.

AO4: Contexts as relevant, e.g. the significance of the repressive societies of *Frankenstein* and *Jekyll and Hyde*; possible issues of gender in 'Christabel'; 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 the writers of two texts you have studied present characters in conflict with the society around them?

(50 marks)

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

AO1: Relevant choice of characters in conflict with society, e.g. both Jekyll and Frankenstein are ostracised by the scientific community for their experiments and both Hyde and the Creature offend the society of the time in differing ways (through acts and appearance). In *The Tempest* Prospero is taking revenge against the people who usurped him in the original society of Milan, but has also created his own 'society' on the island which Caliban rebels against; Geraldine and Christabel as women in a patriarchal society, and the conflict between Geraldine and her attackers.

AO2: Writers' methods in presenting the characters and key moments in their conflict, e.g. the rejection of the Creature by the De Lacy family in *Frankenstein*; the murder of Sir Danvers Carew and reactions to Hyde in *Jekyll and Hyde*; the portrayal of Caliban's rebellion and his plan to overthrow Prospero; the poetic description of Geraldine's plight at the start of *Christabel*.

AO3: Links made between texts, e.g. Jekyll and Frankenstein as experimental scientists who break taboos; Hyde, the Creature and Caliban as 'monsters' who experience hatred and rejection; Prospero and Geraldine as supernatural beings.

AO4: Contexts as relevant, e.g. the different societies which create conflict with characters, such as the highly religious worlds of *Jekyll and Hyde* and *Frankenstein*; different attitudes to Geraldine and possible issues of gender in 'Christabel'; Jacobean attitudes to magic and the supernatural as well as attitudes to the New World; Shakespeare's portrayal of kingship and rulers in other plays.

**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**

What is the significance of the writers' use of settings 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: Discussion of the different settings and their effects, e.g. the island in *Lord of the Flies*; Maycomb in *To Kill a Mockingbird*; Warings and Hang Wood in *I'm the King of the Castle*; the rural and city settings in Wordsworth and Blake, with responses as appropriate e.g. the sense of wonder giving way to fear in *Lord of the Flies*; the sense of oppression and fear in Warings; both positive and negative reactions to different aspects of Maycomb (e.g. contrasting the neighbourliness of Miss Maudie with the town's racism); mixed reactions to nature in Wordsworth (beauty and fear) and the negative reaction to the portrayal of cities in Blake.

AO2: Writers' methods in presenting the settings to us, e.g. the description of different parts of the island and the use of symbolism in *Lord of the Flies*; the use of language describing key scenes in *I'm the King of the Castle*; the way the structure of *To Kill A Mockingbird* gradually reveals the truth about Maycomb; poetic language such as similes in the description of nature in *The Prelude* and cities in Blake's poems.

AO3: Links made between texts, e.g. the sense of fear created in *Lord of the Flies* and *I'm the King of the Castle*; towns/cities in *To Kill a Mockingbird* and Blake; rural description in *The Prelude* and *Lord of the Flies*; contrasting effects in the different texts (positive vs negative, fear vs wonder).

AO4: Contexts as relevant, e.g. links to *The Coral Island* in the setting of *Lord of the Flies*; small-town America in the 1930s; the effect of the Industrial Revolution on cities in Blake; ideas about the sublime in nature in *The Prelude*; issues of class and prejudice in *I'm the King of the Castle*.

**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**

Explain how the writers of two texts you have studied present children losing their innocence. (50 marks)

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

AO1: Discussion of different types of innocence and the way they are lost, e.g. the gradual breakdown of moral order on the island in *Lord of the Flies*; the way that Jem's view of the world is changed by the trial in *To Kill a Mockingbird*; the darkening of Kingshaw's outlook and his final, tragic choice; the mistreatment of children and the effects of poverty in Blake; the lessons the narrator learns in *The Prelude*.

AO2: Writers' methods, e.g. the significance of the 'littluns' and the imagery of face-paint in *Lord of the Flies*; Harper Lee's narrative methods and use of irony in presenting the trial and Jem's reaction to it; narrative perspective in showing Kingshaw's attitude in *I'm the King of the Castle*; the use of rhythm and structure to create specific effects in Wordsworth and Blake.

AO3: Links made between texts, e.g. Ralph and Jack compared to Kingshaw and Hooper; Jem's, Ralph's and Kingshaw's epiphanies; loss of innocence as potentially positive in *To Kill a Mockingbird* and *The Prelude* (it could be argued that both Jem and Wordsworth end the better for it).

AO4: Contexts as relevant, e.g. Golding's war experiences and their effect on his view of humanity; the racism of the Deep South; childhood in England in the mid-to-late twentieth century; childhood in England in the late eighteenth century; differing attitudes to the sanctity of innocence in childhood.

**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.**