



AQA Level 1/2 Certificate in English Literature

Specimen Mark Scheme

Paper 2 F Tier

Specimen

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)

All specifications in English Literature must require candidates to demonstrate their ability to:

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 and at different times

Mark Band 6 42-50 marks 'confident' 'assured'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • assured critical/imaginative/evaluative response to texts and task • sustained and developed appreciation of writers' ideas & attitudes and confident, convincing interpretations using precisely selected supporting textual detail • analysis of aspects of language and structure in convincing detail. • confident consideration of possible links or comparisons between the texts • assured consideration of the significance of contexts
Mark Band 5 33-41 marks 'considered' 'thoughtful'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • considered/thoughtful critical or imaginative or evaluative response to text and/or task • thoughtful consideration of writers' ideas and attitudes and considered interpretations using thoughtfully selected supporting textual detail • thoughtful consideration of aspects of language and structure with thoughtfully selected textual support • thoughtful consideration of possible links or comparisons between the texts • thoughtful consideration of the significance of contexts
Mark Band 4 25-32 marks 'clear' 'consistent'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • clear/consistent critical or imaginative or evaluative response to text and/or task • clear/consistent understanding of writers' ideas and consistent interpretations using relevant /appropriate supporting textual detail • clear/consistent understanding of features of language and structure supported by relevant and appropriate quotation • clear/consistent understanding of possible links or some points of comparison between texts • clear/consistent grasp of the significance of some aspects of contexts
Mark Band 3 17-24 marks 'explained'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • explained response to text and/or task • explained response to writers' ideas/ attitudes and explained interpretations using relevant textual detail • explained understanding of features of language and structure supported by relevant quotation • explanation of possible links or comparisons between the texts • explanation of the significance of contexts
Mark Band 2 9 -16 marks 'some'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • some response to texts and/or task • some familiarity with writers' ideas supported by a range of textual detail • some familiarity with obvious features of language and structure supported by some relevant textual detail • some relevant comments about possible links between texts • some relevant comments about the significance of contexts
Mark Band 1 1-8 marks 'limited'	<p>Candidates demonstrate:</p> <ul style="list-style-type: none"> • limited response to texts or task • limited awareness of writers' ideas using a limited range of textual detail • limited awareness of obvious features of language and structure • limited awareness of possible links between texts • limited awareness of contexts or their significance
0 marks	Nothing worthy of credit

Mark Scheme: Indicative Content

01

Part A

What do you learn about the 'monsters' in the **two** texts you have studied, and how do the writers present them?

Part B

Explain how different readers might respond to the 'monsters'. (50 marks)

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

AO1: Material about Frankenstein's monster/Mr Hyde/Caliban/Geraldine e.g. their origins; what they do; how other characters react to them; what happens to them, their character traits.

AO2: Writers' methods in presenting 'monsters' e.g. use of language/ imagery to describe physical appearance; use of contrasts e.g. Christabel vs. Geraldine; Dr Jekyll vs. Mr Hyde; use of symbolism e.g. snakes in Christabel; how they speak e.g. Caliban, through drama, poetry, prose, letter sequences, etc.

AO3: Links between texts e.g. 'monsters' as possible victims (Frankenstein's monster and Caliban); Sympathy for monsters being outsiders, interest in their supernatural status, fear for the terror they excite, etc.

AO4: Moral context as set up in question, context of reader reception; other contexts might be brought into the argument: scientific, psychological, gender, colonialism, etc.

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

Part A

What do you learn about one central character in each of the two texts you have studied and how do the writers present them?

Part B

Explain how different readers might respond to those characters. (50 marks)

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

AO1: Material about Frankenstein, the monster, Dr Jekyll, Mr Hyde, Prospero, Caliban, Miranda, Ferdinand, Geraldine, Christabel – Character traits, actions, feelings, behaviour, contribution to plot and themes, etc.

AO2: Writers' methods in presenting characters e.g. use of language/ imagery to describe physical appearance; use of contrasts/ symbolism, use of narrators, use of dramatic poetic, prose form.

AO3: Because they are outsiders because they are in torment, because of their need for love, because of their victim status, because they suffer, etc.

AO4: Contexts e.g. scientific context of Dr Jekyll and Frankenstein – both modern and contemporary readers might mistrust science; Dr Jekyll – post-Freudian readers might see transformation as psychological rather than merely literal; 18th century view of women might lead reader from time poem was written to see Christabel and Geraldine in different ways than modern readers; modern ideas about identity/ culture vs. Elizabethan ideas about indigenous peoples. Context of reader reception and moral context as set up in the question; other contexts might be built into the argument: Scientific, psychological, gender, colonialism, social, etc.

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

Part A

Using the two texts you have studied, write about what you learn of childhood and how it is presented.

Part B

How might different readers respond to the view that 'childhood is always happy and innocent'?

(50 marks)

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

AO1: Material about experiences and feelings of children in texts e.g. boys' experiences on island; bullying/being bullied in *I'm the King of the Castle*; growing up in 1930s America; Wordsworth's connections with nature – nature as moral guide; unhappiness and suffering of children in Blake/comment might focus on happiness and pain.

AO2: Writers' methods in showing experiences/feelings of children in texts e.g. changing physical descriptions in *Lord of the Flies* to show deterioration; Ralph's thoughts; distancing effect at end to remind reader that they are children; Kingshaw's thoughts in *I'm the King of the Castle*; description of Warings; animal imagery e.g. moths, crow; description of natural environment in *Prelude*; use of pathetic fallacy to link nature/feelings; use of first person narrative in *To Kill a Mockingbird*, use of poetic, prose form, etc.

AO3: Can expect examples of happiness, sadness, bullying, relevance of nature as part of the debate.

AO4: Context of reader reception, social context as set up in the question; other contexts might be built into the debate- gender, war, romanticism, pastoral, etc.

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

Part A

Using the two texts you have studied, write about the conflicts children experience and how these conflicts are presented.

Part B

How might different readers respond to the view that conflict brings out the worst in characters?

(50 marks)

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

AO1: Material relevant to conflict e.g. war in adult world and conflicts between boys in Lord of the Flies; conflict between Hooper and Kingshaw in I'm the King of the Castle; inner conflict/guilt in The Prelude; conflict between black and white and legal conflict in To Kill a Mockingbird; conflict between adults and children in Blake.

AO2: Writers' methods in presenting conflicts e.g. Lord of the Flies – island as microcosm/ use of symbols such as conch/ fire/face paint. I'm the King of the Castle – how Kingshaw's feelings are shown, use of animals, e.g. moths/crow. To Kill a Mockingbird – importance of court case; description of characters; narrative viewpoint. Prelude – imagery / darkness to show nature punishing Wordsworth for stealing boat, use of poetic, prose form.

AO3: Links between texts e.g. conflict between Ralph and Jack/ Hooper and Kingshaw; destruction of natural world in Lord of Flies, characters behaving badly, immorally/can expect some challenge here that conflict might bring out goodness.

AO4: Context of reader reception and morality as set up in the question. Other relevant contexts might be included, gender, war, social, etc.

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.