



AQA Level 1/2 Certificate in English Literature

Specimen Mark Scheme

Paper 2 H Tier

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>Candidates demonstrate:</p> <ul style="list-style-type: none"> • Insightful', critical, imaginative & evaluative response to texts and task • Insightful/impressive engagement with writers' ideas and attitudes • Insightful' interpretations using imaginatively selected supporting textual detail • impressive analysis of aspects of language and structure; perceptive and imaginative exploration of possible points of linkage or comparison • perceptive and imaginative comment on the significance of contexts
<p>Mark Band 5</p> <p>33-41 marks</p> <p>'confident' 'assured'</p>	<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 • assured 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
<p>Mark Band 4</p> <p>25-32 marks</p> <p>'considered' 'thoughtful'</p>	<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
<p>Mark Band 3</p> <p>17-24 marks</p> <p>'clear' 'consistent'</p>	<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
<p>Mark Band 2</p> <p>9-16 marks</p> <p>'explained'</p>	<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
<p>Mark Band 1</p> <p>1 -8 marks</p> <p>'some'</p>	<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
<p>0 marks</p>	<p>Nothing worthy of credit</p>

Mark Scheme: Indicative Content

01

In what ways could different readers respond to the ways 'monsters' are presented 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: 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.

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.

AO3: Links between texts e.g. 'monsters' as possible victims (Frankenstein's monster and Caliban); ideas about science (Frankenstein and Dr Jekyll); supernatural (Geraldine and Caliban).

AO4: Contexts e.g. differing views about science in Frankenstein; Victorian interest in identity/psychology in Dr Jekyll; women in Christabel; post-colonialism in The Tempest.

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

Choose one central character from **each** of the **two** texts you have read and write about how they may be judged by different readers. (50 marks)

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

AO1: Material about how Frankenstein might be judged for creating the monster/ his subsequent actions/ how others in the novel may be judged for their reactions to the monster. How Dr Jekyll might be judged for taking the potion/ how far he is responsible for the actions of Mr Hyde and might therefore be judged for Hyde's actions. How Prospero might be judged for treatment of Caliban. How Geraldine might be judged.

AO2: Writers' methods in presenting characters e.g. use of language/ imagery to describe physical appearance; use of contrasts/ symbolism.

AO3: Links between characters e.g. Caliban/Geraldine as outsiders; Frankenstein and Dr Jekyll as scientists.

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.

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

In what ways could different readers respond to children's experiences and feelings 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: 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.

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 Warnings; 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*.

AO3: Links between texts e.g. bullies/victims in *Lord of the Flies* and *I'm the King of the Castle*; importance of nature to children in *Prelude* and *I'm the King of the Castle*; children learning in *Prelude* and *To Kill a Mockingbird*.

AO4: Contexts e.g. Romantic ideas about nature; ideas about social class in *I'm the King of the Castle*; racism/poverty in 1930s America; influence of WW2 on Golding.

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

In what ways could different readers respond to the ways in which conflict is presented in **two** of the texts you have studied? (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*, conflicts 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 narrators, 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* vs. learning not to be in conflict with natural world in *Prelude*

AO4: Contexts e.g. Romantic views of nature; ideas about social class in *I'm the King of the Castle*; racism/class in 1930s America/ influence of WW2 on Golding.

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.