

Version



**General Certificate of Education (A-level)
January 2012**

English Literature B

LITB3

(Specification 2745)

Unit 3: Texts and Genres

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 at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' 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 students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 students' 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.

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Marking the scripts – basic principles

1. Examiners should use the band descriptors when marking scripts and employ the ‘best fit’ principle when deciding in which mark band to place an answer. Remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
2. Each of the AOs tested has a number of lines of description, depending upon its weighting. Each line is roughly equivalent to a 7.5% overall weighting within AS or A2. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed. Where candidates are uneven in performance across the required AOs, then they will be achieving within different mark bands. Where this happens, a ‘best fit’ aggregation will allow you to place them appropriately.
3. Examiners should be prepared to use the full mark range and not “bunch” scripts in the middle for safety. Top marks are attainable if candidates could not be expected to do more in the time and under the conditions in which they are working.
4. Examiners should always be prepared to mark POSITIVELY. Although the mark scheme provides some indicators for what candidates are likely to write about, examiners should be willing to reward what is actually there – this mark scheme does not pretend to be all-inclusive. In no circumstances should candidates be penalised for failing to make certain points.
5. Examiners should remember that there are no right answers. Only glaring factual errors or gross misinterpretation may be actually wrong. Candidates’ views which are well-argued and supported by appropriate textual evidence must receive credit whether the examiner agrees with the views or not. It is important to try to remain flexible if a candidate introduces unusual or unorthodox ideas.
6. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin nervously but go on to make relevant points.
7. Examiners should remember that length and quality are not synonymous. Some brief answers may be relevant and concise. Equally, long answers may be diffuse and repetitive.
8. If answers are short or incomplete, examiners can only reward what is there and assess accordingly. Some further credit may be given to answers finished in note form.
9. Examiners must remember that AO1 tests the technical writing abilities of candidates. Although a well-turned argument is always likely to impress, candidates must not be penalised for technical errors beyond the weighting of AO1.
10. Examiners must remember that in this Specification, AO3 is addressed by connections between texts. Direct comparison is not required. Connections do not need to be explicit but are implicit through the consideration of the relevant genre.

Marking the scripts – annotation

11. The marks awarded for each question should be placed on the right hand side at the end of the answer. This mark should then be transferred to the appropriate part(s) of the front cover sheet of the script.

12. In addition to giving a mark, examiners should write a brief comment on how the mark has been arrived at. These comments are likely to mirror the appropriate mark band descriptors. Examiners may also be asked to write comments after each part of a question where the question is sub-divided. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.

13. The following symbols can be used when marking scripts:
 - A tick for a good point/idea/reference etc
 - A tick in brackets for a potentially good point, not fully made
 - Underlining for an error in fact or expression
 - D when a candidate is narrating rather than analysing
 - R for repetition
 - I for irrelevance

Please do not use your own private systems, as these will mean nothing to senior examiners or to candidates. If in doubt about what to use, a single word or short phrase will usually be enough.

GENERIC MARK BAND DESCRIPTORS

Band 1

- AO1** quality of writing hinders meaning/unclear line of argument/not always relevant
- AO2** very limited discussion of how form, structure and language features shape meanings
- AO3** little sense of connections between texts/ little understanding of different interpretations
- AO4** very limited awareness of the significance of contextual factors

Band 2

- AO1** some use of critical vocabulary despite technical weakness/simple attempt at structuring argument/usually relevant with some focus on task
- AO2** some awareness of how form, structure and language shape meanings
- AO3** some connections made between texts/some reference to different interpretations of texts/some textual support
- AO4** some consideration of relevant contextual factors

Band 3

- AO1** use of some critical vocabulary and generally clear expression/some structured argument though not sustained/relevant with focus on task
- AO2** consideration of some features of form, structure and language, and consideration of how these features shape meanings
- AO3** some consideration of connections between texts/some consideration of different interpretations of texts, with general textual support
- AO4** some consideration of a range of contextual factors shown by specific links between context/texts/tasks

Band 4

- AO1** use of accurate critical vocabulary and clear argument expressed accurately/relevant with clear focus on task/informed knowledge and understanding of texts
- AO2** consideration of how specific aspects of form, structure and language shape meanings
- AO3** detailed consideration of connections between texts/clear consideration of different interpretations of texts/apt supportive references

AO4 examination of a range of contextual factors with specific, detailed links
between context/texts/task

Band 5

AO1 use of appropriate critical vocabulary and well-structured argument expressed
accurately/relevant with sharp focus on task/detailed knowledge and
understanding of texts

AO2 exploration of several aspects of form, structure and language with evaluation
of how they shape meanings

AO3 detailed and evaluative discussion of connections between texts/clear
consideration of different interpretations of texts with evaluation of their
strengths and weaknesses/significant supportive references

AO4 detailed exploration of a range of contextual factors with specific, detailed
links between context/texts/task

Band 6

AO1 use of appropriate critical vocabulary and technically fluent style/well-
structured and coherent argument/always relevant with very sharp focus on
task/confidently ranges around texts

AO2 exploration and analysis of key aspects of form, structure and language with
perceptive evaluation of how they shape meanings

AO3 detailed and perceptive understanding of issues raised through connections
between texts/perceptive consideration of different interpretations of texts with
sharp evaluation of their strengths and weaknesses/excellent selection of
supportive references

AO4 excellent understanding of a range of contextual factors with specific, detailed
links between context/texts/task

Section A

ELEMENTS OF THE GOTHIC

***The Pardoner's Tale* – Geoffrey Chaucer**

0	1	How far do you agree with the view that Chaucer presents Pardoner as more interested in man's over-indulgence in worldly pleasures than spiritual perfection?
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- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

Band 1 (0-5)	<p>AO1 Quality of writing hinders meaning</p> <p>AO1 Unclear line of argument/not always relevant</p> <p>AO2 Very limited discussion of how form and structure shape meanings</p> <p>AO2 Very limited discussion of how aspects of language shape meanings</p> <p>AO3 Little sense of connections between texts through concepts of gothic</p> <p>AO3 Little understanding of different interpretations of texts</p> <p>AO4 Very limited understanding of ways of contextualising gothic</p> <p>AO4 Very limited awareness of other contextual factors</p>
Band 2 (6-12)	<p>AO1 Some use of critical vocabulary despite technical weakness</p> <p>AO1 Simple attempt at structuring argument/usually relevant with some focus on task</p> <p>AO2 Some awareness of how form and structure shape meanings</p> <p>AO2 Some awareness of how aspects of language shape meanings</p> <p>AO3 Some connections made between texts through concept of gothic</p> <p>AO3 Some reference to different interpretations of texts/some textual support</p> <p>AO4 Some consideration of ways of contextualising gothic</p> <p>AO4 Some consideration of other relevant contextual factors</p>
Band 3 (13-19)	<p>AO1 Use of some critical vocabulary and generally clear expression</p> <p>AO1 Some structured argument though not sustained/relevant with focus on task</p> <p>AO2 Consideration of some features of form and structure and how these features shape meanings</p> <p>AO2 Consideration of some aspects of language and how these aspects shape some meanings</p> <p>AO3 Some consideration of connections between texts through concept of gothic</p> <p>AO3 Consideration of different interpretations of texts, with general textual support</p> <p>AO4 Consideration of some ways of contextualising gothic</p> <p>AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks</p>

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT:

- possible view that Chaucer presents the Pardoner as more interested in worldly pleasures – his relish of gluttony, lechery, drunkenness etc
- although he preaches against such sins, he seems very knowledgeable!
- specific engagement with the gothic idea of over-indulgence and excess
- possible alternative view that ultimately he is preaching against such sins and therefore has spiritual concerns
- reference to the Pardoner's own greed
- discussion of the materialistic indulgences of the rioters in the Tale and their subsequent punishment for lack of spiritual and moral awareness

Macbeth – William Shakespeare

0 2 How do you respond to the view that the supernatural elements in *Macbeth* represent Macbeth's own internal struggles?

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Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
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	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT:

- discussion of the implications of the gothic concept of the supernatural
- possible view that the witches represent Macbeth's secret desires and ambitions
- alternative view that they are actually supernatural beings rather than manifestations of Macbeth's psychology
- discussion of Macbeth's attempts to resist their temptations, hence "struggles"
- consideration of the role of Banquo's ghost – only Macbeth sees it so it could be seen as a manifestation of his guilt
- possible discussion of other potential supernatural elements – eg the dagger

Dr Faustus – Christopher Marlowe

0 3 Faustus describes Mephostophilis as a “bewitching fiend”.

To what extent do you agree with this view of him?

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POSSIBLE CONTENT

- possible agreement with this view and consideration of the gothic concept of the power of evil
- candidates may unpick the terms of the question – there is probably little doubt that Mephostophilis is a fiend but there is possible argument around the term “bewitching”
- some candidates may see Faustus as “ravish’d” by magic rather than Mephostophilis himself – he is just an agent
- others may see the power that Mephostophilis’s temptations have over Faustus are like a spell cast over him
- others may argue that Faustus has free will and choice and therefore is not bewitched
- some candidates may not define “bewitching” so literally and see it merely to mean engaging rather than an expression of the irresistible power of evil

The White Devil – John Webster

0	4	“Nothing more than a demonstration of imaginative variations on how to commit murder.”
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How do you respond to this view of the play?

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POSSIBLE CONTENT

- possible agreement with this view of the play, given the number of murders which occur
- discussion of the various gothic ways in which murder is committed – shooting, treading on people, poisoned book, poisoned helmet, “writhing” necks about, etc and comment on their variety!
- response to the idea that the play is “nothing more” than this
- discussion of the possible motives behind the murders and the ultimate social and moral exposure that lies at the heart of the play
- candidates may see the play in many different ways and not just indulgence in gratuitous violence – evils of corruption, power, lust, greed, etc

Paradise Lost, Books 1 & 2 – John Milton

0 5 To what extent do you agree that Milton creates a “terrifying landscape” for Hell?

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POSSIBLE CONTENT

- consideration of the ways in which Milton presents the landscape of Hell
- discussion of the physical ways in which Hell is described eg “penal fire”, “dungeon horrible” etc
- discussion of the suffering experienced in Hell – “lasting pain” etc
- possible view that Hell is not so much a terrifying landscape but loss of heaven and separation from God, which is more terrifying
- consideration of the gothic concept of terror in relation to the landscape of Hell
- possible view that the landscape of Hell is not terrifying – the fallen angels soon make themselves at home, “better to reign in Hell”etc

Frankenstein – Mary Shelley

0 6 In an introduction to the novel Mary Shelley stated that she wished to “curdle the blood and quicken the beatings of the heart.”

To what extent do you think she achieves her aims?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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Band 2 (6-12)	<p>AO1 Some use of critical vocabulary despite technical weakness</p> <p>AO1 Simple attempt at structuring argument/usually relevant with some focus on task</p> <p>AO2 Some awareness of how form and structure shape meanings</p> <p>AO2 Some awareness of how aspects of language shape meanings</p> <p>AO3 Some connections made between texts through concept of gothic</p> <p>AO3 Some reference to different interpretations of texts/some textual support</p> <p>AO4 Some consideration of ways of contextualising gothic</p> <p>AO4 Some consideration of other relevant contextual factors</p>
Band 3 (13-19)	<p>AO1 Use of some critical vocabulary and generally clear expression</p> <p>AO1 Some structured argument though not sustained/relevant with focus on task</p> <p>AO2 Consideration of some features of form and structure and how these features shape meanings</p> <p>AO2 Consideration of some aspects of language and how these aspects shape some meanings</p> <p>AO3 Some consideration of connections between texts through concept of gothic</p> <p>AO3 Consideration of different interpretations of texts, with general textual support</p> <p>AO4 Consideration of some ways of contextualising gothic</p> <p>AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks</p>

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- possible consideration of the implications of the quoted phrase and its effects on the reader, with reference to the gothic concepts of terror and horror
- discussion of the various ways in which Shelley attempts to achieve these effects
- these ways are many and varied and examiners should be prepared to evaluate how the candidates argue them – probable reference to the creation of the monster, the horrific murders, the injustices, gothic settings etc
- some discussion of the extent to which the candidate thinks Shelley achieves her aims – some may feel that she does provoke fear in the reader, others may not agree, possibly seeing the effects as more comic in their absurdity than terrifying

***Wuthering Heights* – Emily Brontë**

0 7 How far do you agree with the view that in *Wuthering Heights* more suffering is inflicted by mental cruelty than physical cruelty?

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	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
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POSSIBLE CONTENT

- the question focuses on the gothic concept of cruelty
- consideration of the various forms in which physical cruelty is manifested in the novel- no shortage of choice here eg beating, slapping, use of knives, etc, often taken to gothic levels of excess
- consideration of the various forms of mental cruelty eg Heathcliff's treatment of Isabella, young Cathy, Hareton, older Cathy's treatment of Heathcliff etc
- some candidates may consider the forms of imprisonment and the desire for revenge as cruelty
- candidates should weigh up examples of different types of cruelty and draw conclusions in response to the question – they may agree or disagree

Dracula – Bram Stoker

0 8 “An obsession with the transgression of boundaries is a key element in the novel.”

To what extent do you agree with this view of *Dracula*?

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POSSIBLE CONTENT

- the question asks candidates to consider the key gothic concept of transgression
- many candidates may agree that this is a key concept in the novel
- some may see this as not central and see elements such as fear, the battle between good and evil, horror etc as more important, but the idea of transgression of boundaries must be addressed to a certain extent
- candidates may consider a wide variety of boundaries which are transgressed eg life and death, gender boundaries, moral boundaries, boundaries of social convention, the natural and the supernatural etc
- examiners should be open-minded about which candidates choose to discuss and not expect them all to be covered

The Bloody Chamber – Angela Carter

0 9 “Carter explores base instincts rather than subconscious desires.”

Consider at least **two** of the stories in *The Bloody Chamber* in the light of this comment.

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POSSIBLE CONTENT

- candidates are asked to consider at least 2 stories here but may discuss more
- discussion of the ways in which Carter explores base instincts in the stories with probable focus on sexual instincts, but there may be others – greed, sensual indulgence etc
- the word “base” is negative and some candidates may argue that instincts are not necessarily presented as such
- discussion of the ways in which the stories may be seen to explore gothic subconscious desires eg incest, necrophilia, rape or just the acceptance of the need for physical satisfaction
- candidates may either agree or disagree with the critical idea in the question but should argue their case coherently

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300 - 1800 - Various

1	0	“In pastoral poetry how individuals respond to the countryside is dependent on their social class.”
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Consider some of the poems in this selection in the light of this comment.

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POSSIBLE CONTENT

- consideration of the different ways in which the countryside is viewed by members of different social classes in some of the poems from the selection
- possible view that those from the working classes may see the countryside as a place of labour, working to maintain subsistence levels
- possible view that some writers seem to present a romanticised view of pastoral life – the mower might be interesting here
- possible view that those not of the labouring classes may see the beauties of the countryside but not its realities eg “Tintern Abbey”
- possible consideration of the conflict between the classes evident in some pastoral poetry, eg Goldsmith’s man of wealth who “takes up the space that many poor supplied”
- some candidates may consider how the writer’s social class may affect the view – the question is deliberately ambiguous

As You Like It – William Shakespeare

1 1 “Orlando undergoes a pastoral education in the forest to become a young hero for the new generation.”

To what extent do you agree with this view of Orlando’s role in the play?

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POSSIBLE CONTENT

- consideration of Orlando's role in the play and the idea that the pastoral setting of the Forest provides a stimulus for his education in the broadest sense
- discussion of the ways in which Orlando may be seen to be educated – eg educated in the ways of love by Rosalind, morally educated by Adam etc
- engagement with the idea of Orlando's being a hero – the heroic qualities he develops during the course of the play – bravery, endurance, humility, tolerance, kindness etc
- response to the concept of the "new generation" – Orlando's heroic qualities in comparison with those of Duke Senior, for example, who could be seen as more autocratic, traditional, harking back to a self-conscious hierarchical style of leadership, wanting to reinvent the Golden Age rather than move on

***Songs of Innocence and Experience* – William Blake**

1	2	To what extent do you agree with the view that in <i>Songs of Innocence and Experience</i> Blake presents innocence as dangerous rather than desirable?
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	AO3	Detailed consideration of connections between texts through concept of pastoral
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	AO4	Examination of ways of contextualising pastoral
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising pastoral
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of pastoral
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising pastoral
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- consideration of a selection of poems where the pastoral concept of innocence is presented
- possible view that innocence may be seen as dangerous because the innocent are vulnerable and need protection from caring adults eg the nurses
- possible view that innocence may be dangerous because of its gullibility and the fact that it may be prey to exploitation eg the chimney sweepers
- possible alternative view that innocence may be more obviously seen as desirable because of its purity, its child-like sense of joy etc
- some candidates may discuss Blake's concepts of re-innocence and see that as desirable but a child's innocence as dangerous

***She Stoops to Conquer* – Oliver Goldsmith**

1 3 In *She Stoops to Conquer* “country living is shown to be the solution to dysfunctional family life”.

How far do you agree with this view of the play?

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Band 2 (6-12)	<p>AO1 Some use of critical vocabulary despite technical weakness</p> <p>AO1 Simple attempt at structuring argument/usually relevant with some focus on task</p> <p>AO2 Some awareness of how form and structure shape meanings</p> <p>AO2 Some awareness of how aspects of language shape meanings</p> <p>AO3 Some connections made between texts through concept of pastoral</p> <p>AO3 Some reference to different interpretations of texts/some textual support</p> <p>AO4 Some consideration of ways of contextualising pastoral</p> <p>AO4 Some consideration of other relevant contextual factors</p>
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Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of pastoral
	AO3	Clear consideration of different interpretations of texts with apt supportive references
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Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
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POSSIBLE CONTENT

- consideration of the ways in which country life is shown within the pastoral setting of the play
- possible view that family life in the country is ultimately harmonious and pleasant in spite of some drawbacks! – Kate’s relationship with her father for example, Mr. Hardcastle’s fondness for his wife in spite of her faults etc
- possible view that any discord and disagreements within the family are ultimately resolved
- some candidates may consider the relationship between Marlow and his father as an example of family relationships from the urban environment and note their lack of ease and knowledge of each other
- possible alternative view that family life in the country could also be seen as dysfunctional – Tony’s manipulation of his mother, his deceit and mistreatment of her, for example

***Huckleberry Finn* – Mark Twain**

1 4 “Huck represents the purity of natural instinct in the face of worldly corruption.”

Consider Huck’s role in the novel in the light of this comment.

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POSSIBLE CONTENT:

- the question focuses on the pastoral concept of natural instinct and candidates should consider how this relates to Huck's character
- response to the view that natural instinct is "pure" – some may see instincts as base and animalistic – the fight for survival
- some candidates may see Huck's behaviour as naturally and instinctively kind and fair eg his treatment of Jim
- discussion of the ways in which worldly corruption is presented in the novel and how Huck encounters corrupt characters – eg the Duke and the King
- worldly corruption may be seen in terms of social or moral contexts rather than characters

***Tess of the D'Urbervilles* – Thomas Hardy**

1 5 To what extent do you agree with the view that, in the novel, rural life is presented as full of ignorance and superstition?

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Possible content

- an exploration of pastoral life in response to the view in the question
- possible agreement with the view – some may see Tess as a victim of ignorance, the ignorance of her parents, for example, in sending her to the D'Urbervilles, her father's inability to make adequate provision for his family
- possible view that Tess herself is ignorant - of the ways of the world for example
- possible examination of the ignorance of the rural characters – reflected in their language – lack of education
- consideration of the role of superstition in the novel – Dairyman Crick and Jack Dollop, for example, Joan Durbeyfield and “The Compleat Fortune-Teller”, Tess's beliefs in ill-omens etc
- possible alternative view of rural life – some candidates may discuss the positive aspects eg companionship, a close sense of community, traditional celebrations etc

Brideshead Revisited - Evelyn Waugh

1	6	How do you respond to the view that, in the novel, Waugh presents the decline of the English landed gentry as sad but inevitable?
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Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of pastoral AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising pastoral AO4 Some consideration of other relevant contextual factors
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POSSIBLE CONTENT

- consideration of the ways in which the upper class English pastoral life as shown in the novel seems to be in decline
- possible consideration of how Brideshead and its owners have decayed and been destroyed by the time of the Second World War
- response to the idea that this is somehow sad – the destruction of beauty, tradition, social order, art etc may be seen as sad, as may the tragic fates of the Flyte family
- some candidates may see this change as natural progression and advancement into a more equal modern world and therefore not sad – Hooper as the future
- response to the idea that the decline was inevitable – a drastically out-dated leftover of the feudal system – a hierarchical structure which could not survive the onslaught of modern warfare – the inability of the gentry to cope with the demands and expectations of modern life – their lack of a sense of purpose
- some may disagree that it was inevitable – caused by individual choices and misconstructions

Pastoral Poetry after 1945 - Various

1 7 “In pastoral poetry a sense of the past often informs the present.”

Consider the significance of a sense of history to some of the poems in this selection.

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POSSIBLE CONTENT

- candidates are asked to consider the significance of a sense of history to modern pastoral poetry and may see history in whichever way they choose
- response to the quotation in the question
- some may discuss the sense of personal history which informs a number of the poems – eg “Fern Hill”, “A Kumquat for John Keats”
- most candidates are likely to discuss the significance of a broader sense of a collective history - perhaps the ways in which things from the past survive and endure and continue to influence the present eg “Canal: 1977”, “Stanton Drew”
- possible view that a sense of history is embodied in the continuation of customs and traditions eg “ Horticultural Show”, “Church Going”
- possible consideration of the sense of an historical landscape and the sense that a continuing historical perspective underlies rural life which is demonstrated in some of the poems eg “A Peasant” and “The Village”

Blue Remembered Hills – Dennis Potter

1 8 What potential meanings can you find in the choice of this title for this play?

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POSSIBLE CONTENT

- candidates are asked to consider the possible meanings of the play's title and its reference to pastoral landscape – they should discuss more than one meaning as the word is in the plural in the question, allowing for debate
- possible view that it stresses the importance of a rural setting in the past for the action of the play
- candidates who have studied the play will know the poem from which the title is taken and may make associations with “the land of lost content”
- these considerations will probably lead to discussion of the significance of issues such memory, nostalgia, childhood etc
- candidates may comment on the irony of the title – the ways in which childhood is depicted in the text hardly fit the nostalgic ideal embodied in the poem
- some may see the title as inappropriate – it may be seen as obscure or unfitting to the dark subject matter

SECTION B

Examiners are reminded that, in their answers to questions in this section, candidates are required to cover at least three texts substantially.

ELEMENTS OF THE GOTHIC

1 9 To what extent do you agree with the view that, in gothic writing, death is the punishment for sin?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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Band 1 (0-5)	AO1 Quality of writing hinders meaning AO1 Unclear line of argument/not always relevant AO2 Very limited discussion of how form and structure shape meanings AO2 Very limited discussion of how aspects of language shape meanings AO3 Little sense of connections between texts through concepts of gothic AO3 Little understanding of different interpretations of texts AO4 Very limited understanding of ways of contextualising gothic AO4 Very limited awareness of other contextual factors
Band 2 (6-12)	AO1 Some use of critical vocabulary despite technical weakness AO1 Simple attempt at structuring argument/usually relevant with some focus on task AO2 Some awareness of how form and structure shape meanings AO2 Some awareness of how aspects of language shape meanings AO3 Some connections made between texts through concept of gothic AO3 Some reference to different interpretations of texts/some textual support AO4 Some consideration of ways of contextualising gothic AO4 Some consideration of other relevant contextual factors
Band 3 (13-19)	AO1 Use of some critical vocabulary and generally clear expression AO1 Some structured argument though not sustained/relevant with focus on task AO2 Consideration of some features of form and structure and how these features shape meanings AO2 Consideration of some aspects of language and how these aspects shape some meanings AO3 Some consideration of connections between texts through concept of gothic AO3 Consideration of different interpretations of texts, with general textual support AO4 Consideration of some ways of contextualising gothic AO4 Some consideration of range of other contextual factors with specific links between context/texts/tasks

Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
	AO2	Consideration of how specific features of form and structure shape meanings
	AO2	Consideration of how specific aspects of language shape meanings
	AO3	Detailed consideration of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with apt supportive references
	AO4	Examination of ways of contextualising gothic
	AO4	Examination of a range of other contextual factors with specific, detailed links between context/texts/task
Band 5 (27-33)	AO1	Use of appropriate critical vocabulary and well-structured argument expressed accurately
	AO1	Relevant with sharp focus on task/detailed knowledge and understanding of texts
	AO2	Exploration of several features of form and structure with evaluation of how they shape meanings
	AO2	Exploration of several aspects of language with evaluation of how they shape meanings
	AO3	Detailed and evaluative discussion of connections between texts through concept of gothic
	AO3	Clear consideration of different interpretations of texts with evaluation of their strengths and weaknesses and with significant supportive references
	AO4	Detailed exploration of ways of contextualising gothic
	AO4	Detailed exploration of a range of other contextual factors with specific, detailed links between context/texts/task
Band 6 (34-40)	AO1	Use of appropriate critical vocabulary and technically fluent style/well structured and coherent argument
	AO1	Always relevant with very sharp focus on task and confidently ranging around texts
	AO2	Exploration and analysis of key features of form and structure with perceptive evaluation of how they shape meanings
	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- candidates should focus on two key gothic concepts – death and sin - and discuss the links between them
- response to the view that death is a punishment for sin – the idea that characters who are guilty of sins of some kind have to die as a punishment
- candidates may identify a range of different sins and may or may not see them in a religious context
- possible view that some characters actually get away with committing sins, or are punished in different ways
- possible consideration of the fact that many characters die who are innocent and therefore death is not always a punishment

2 0 Gothic literature demonstrates the consequences of disrupting the natural order of things.”

Consider the texts you have read in the light of this comment.

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	AO2	Exploration and analysis of key aspects of language with perceptive evaluation of how they shape meanings
	AO3	Detailed and perceptive understanding of issues raised in connecting texts through concept of gothic
	AO3	Perceptive consideration of different interpretations of texts with sharp evaluation of their strengths and weakness and with excellent selection of supportive references
	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- candidates should focus on the gothic idea of disruption of the natural order
- examination of the ways in which the natural order could be shown to be disrupted in gothic writing – there are many possible angles to take on this – eg disruption of social order, disruption of gender expectations, disruption of the life cycle, disruption of the order of nature itself – candidates may take whichever angle or angles they wish
- consideration of the ways in which gothic writing shows the consequences of these disruptions – possible view that such disruptions are never good
- possible consideration that in showing the consequences of such disruption gothic writing is anarchic, subversive etc

2 1 “Gothic writing lacks tension and suspense because the end is always inevitable.”

To what extent do you agree that gothic writing does lack tension and suspense?

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	AO4	Excellent understanding of ways of contextualising gothic
	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- candidates are asked to focus on some of the methods writers use to create the gothic effects of tension and suspense
- response to the view that the endings of gothic texts are inevitable, perhaps because of the inevitability of death, disaster, horror etc, that there can be no tension or suspense because the reader expects these results – candidates may agree or disagree
- possible discussion of structural devices used by some writers eg prolepsis, frameworking, multiple narrators and perspectives, retrospective narratives, foreshadowing
- possible discussion of some of the dramatic qualities in the writing of gothic texts – perhaps in some cases, melodramatic – eg pace, dramatic irony etc
- possible discussion of some of the linguistic devices used – imagery, choice of diction, symbolism, pathetic fallacy etc
- some candidates may discuss issues such as the use of obscurity, mystery, the unknown etc - there is much to choose from and candidates may select what interests them

ELEMENTS OF THE PASTORAL

2 2 “The countryside may be beautiful but it should also be useful.”

Consider the ways in which the countryside is presented in pastoral writing in the light of this comment.

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
- Regarding AO2, the terms form, structure and language relate to the way this Assessment Objective has been officially sub-divided. These terms, however, have to be seen as interactive and fluid, so please give careful consideration to how candidates have applied them.

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Band 4 (20-26)	AO1	Use of accurate critical vocabulary and clear argument expressed accurately
	AO1	Relevant with clear focus on task/informed knowledge and understanding of texts
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	AO4	Excellent understanding of a range of other contextual factors with specific, detailed links between context/text/task

POSSIBLE CONTENT

- candidates are asked to focus on the concepts of beauty and utility with regards to the countryside as depicted in pastoral writing – section C in the Critical Anthology for LITB4 may inform some of the responses
- consideration of the ways in which the countryside is presented as beautiful in pastoral texts
- possible view that it is not always beautiful – it is sometimes harsh and unforgiving or ruined by humans
- consideration of the ways in which the countryside may be useful and the idea in the question that beauty on its own is not sufficient
- candidates are likely to see “useful” in terms of agriculture and food production and may argue that the countryside does not have to be useful
- some may see rural leisure activities as “useful” – or indeed that it may educate or refresh and hence be “useful”

2 3 To what extent do you agree with the view that pastoral writing always celebrates the freedom of a childhood state?

- The line descriptors in the grid below where Assessment Objectives are detailed have to be applied to the given question as specified above.
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POSSIBLE CONTENT

- consideration of the ways in which pastoral writing may be considered to celebrate the freedom of a childhood state – or otherwise
- discussion of the different kinds of freedom explored in pastoral writing – freedom from work, responsibility, social and moral restrictions etc
- exploration of the links between freedom and childhood – some may see children as not free – some may see a negative side to childhood freedom – lack of restraint, moral responsibility etc
- response to the word “always” - possible view that children are not always presented as free and consideration of the possible ways they may be seen to be restricted
- some candidates may take issue with the word “celebrates” and argue that freedom is not always seen as positive
- examiners should be aware of the phrase “a childhood state” as not all texts contain children but all address the idea of the freedom of the childhood state, albeit in adults

2 4 “The harmony of friendship is a significant element in pastoral writing.”

Consider the significance of friendship to pastoral writing in the light of this comment.

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POSSIBLE CONTENT

- consideration of the significance of friendship in pastoral writing
- exploration of the idea that friendship is harmonious in pastoral writing and the possible view that it is sometimes presented as decidedly discordant
- discussion of the links between friendship and the rural setting – natural harmony may be seen to allow natural friendships to flourish
- possible view that pastoral settings allow friendships which would not survive in an urban environment
- possible view that friendship is not significant in pastoral writing but candidates must say why it isn't to give conviction and focus to their answers