

A-LEVEL

ENGLISH LITERATURE B

LITB3: Texts and Genres

Mark scheme

2745

Summer 2014

Version/Stage: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this Mark Scheme are available from aqa.org.uk

Information for Examiners

Marking the scripts – basic principles

MARK BAND DESCRIPTORS	
Band 6	evaluation
Band 5	analysis
Band 4	explanation
Band 3	some understanding
Band 2	some awareness
Band 1	very little grasp

1. Examiners first need to place answers in the appropriate Mark Band by referring to the relevant grid in the mark scheme. Answers placed at the top of the band will hit all descriptors; answers at the lower end of the band will hit only one; careful judgements need to be made about marks in the middle of the range and which descriptors have been met. There will be occasions when an answer hits descriptors in different bands; in such cases, the 'best-fit' model applies.
2. Examiners must remember that the mark bands are not equivalent to grades: grades are decided by the awarding committee at the end of each session.
3. Questions are framed to test the AOs, so if candidates answer the question, then the criteria can be followed.
4. 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.
5. 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 – **provided of course, that it is relevant to the question being asked.**
6. Examiners should remember that there are no right answers. Candidates' views which are relevant, 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.
7. Examiners should try to avoid making snap judgements too early before the whole answer has been read. Some candidates begin tentatively but go on to make relevant points.

8. 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.
9. 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.
10. Examiners must remember that AO1 tests more than technical accuracy. Here is AO1 as it is printed in full in the specification.

Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.

11. Examiners should remember that their annotation is directed solely to senior examiners.
12. Examiners must remember that in this Unit, one strand of AO3 is addressed by connections between texts. Direct comparison is not required in this unit; it is tested in Unit 4. Connections do not need to be explicit but may be implicit through the consideration of the relevant genre.
13. Examiners should remember that the terms form, structure and language relate to the way AO2 has been officially sub-divided. These terms, however, have to be seen as fluid and interactive, so please give careful consideration to how candidates have applied them.
14. In Section B, answers should address three texts 'substantially'. 'Substantial' is not synonymous with length; any discussion which is insightful and exploratory will be regarded as substantial.

Marking the scripts – annotation

15. 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.
16. 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 but comments must not be mechanical. Examiners need to describe candidate performance. Examiners must write comments after each answer. Please remember that scripts can now go back to candidates, so although your audience is a senior examiner, you must express your views temperately.
17. The following symbols can be used when marking scripts:
 - tick for a good point, idea, reference etc
 - tick in brackets for a potentially good point, not fully made
 - underlining for an error in fact or expression
 - D when a candidate is describing content
 - R for repetition
 - I for irrelevance
 - ? for when meaning is not clear.

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

Guidance on Rubric Infringements

18. Examiners should remember that rubric infringements occur if:

- Students do not write about three different texts in Section B
- Students do not write about at least one text which was written between 1300 and 1800

Examiners should note that it is NOT a rubric infringement if:

- Students only write briefly about a third text in Section B
- They answer on a different genre in Section B from the genre chosen for Section A
- Students write about the same text in Section B that they have written about in Section A

If there is a rubric infringement, the script should be marked initially on its own merits and the infringement then taken into account. In such instances examiners are advised to consult their team leader. Please remember to write 'Rubric' on the front of the script.

Assessment Objectives

Listed below are the assessment objectives as they apply to this unit:

- AO1** Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression.
- AO2** Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts.
- AO3** Explore connections and comparisons between different literary texts, informed by interpretations of other readers.
- AO4** Demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Section A

Generic Introduction to Band: ‘evaluation’

This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student’s writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.

Band 6 (34-40)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Evaluation	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be notable for its depth and perception; excellent use of genre specific critical vocabulary 	<p>‘Evaluation’ is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument. At the bottom of the band there will be confident analysis with a little evaluation.
	AO2	evaluation of how the author’s methods work	<ul style="list-style-type: none"> several points fully developed and evaluated; excellent illustration integrated into the argument. 	
	AO3	evaluation of an interpretation or interpretations with excellently selected textual support	<ul style="list-style-type: none"> a view or views are explored in depth, argument driven through to its conclusion; textual support is likely to be excellently selected and integrated 	
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is likely to be perceptively evaluated as part of the argument 	

Generic Introduction to Band: ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.

Band 5 (27-33)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Analysis	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> argument or debate will have a shape and direction; several points are likely to be well developed and explored; effective use of genre specific critical vocabulary 	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry.
	AO2	analysis of how the author’s methods work	<ul style="list-style-type: none"> several points fully developed and analysed; well-illustrated in connection with the argument 	
	AO3	analysis of an interpretation or interpretations with well-chosen textual support	<ul style="list-style-type: none"> a view or views are developed with some depth; textual support is likely to be very well chosen and wide ranging 	
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is likely to be analysed and integrated into the argument 	

Generic Introduction to Band: ‘explanation’				
This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.				
Band 4 (20-26) Explanation	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> A clear consistent line of argument; several points are likely to be developed with some depth; clear use of genre specific critical vocabulary 	<p>‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made.</p> <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea.
	AO2	explanation of how the author’s methods work	<ul style="list-style-type: none"> several points clearly developed and explained; clear illustration in connection with the argument 	
	AO3	explanation of an interpretation or interpretations with clear textual support	<ul style="list-style-type: none"> a view or views are clearly developed and explained; textual support is likely to be relevant and appropriately chosen 	
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context is clear within the argument 	

Generic Introduction to Band: ‘some understanding’				
This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.				
Band 3 (13-19) Some understanding	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary 	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places.
	AO2	some understanding of how the author’s methods work	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument. 	
	AO3	some understanding of an interpretation or interpretations with some textual support	<ul style="list-style-type: none"> a view or views are developed; textual support is likely to be integrated and relevant but not always consistent 	
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> some context will be included in the argument 	

Generic Introduction to Band: ‘some awareness’				
This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.				
Band 2 (6-12) Some awareness	AO	Performance descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary 	‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires. <ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. At the bottom of the band there will be a vague connection with the task with a little simple development of ideas.
	AO2	some awareness of how the author’s methods work	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration 	
	AO3	some awareness of an interpretation or interpretations with some references to the text	<ul style="list-style-type: none"> a view or views are mentioned in relation to the argument; there is likely to be some textual support but it may not be integrated or carefully chosen 	
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> context may be mentioned but with limited relevance to the argument 	

Generic Introduction to Band: ‘very little grasp’				
This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student’s writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.				
Band 1 (0-5) Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	<p>‘Very little grasp’ is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. At the bottom of the band there will be some writing produced about the text but it will be largely irrelevant.
	AO2	very little grasp of how the author’s methods work	<ul style="list-style-type: none"> possibly 1 or 2 points mentioned; possibly some vague or simple illustration 	
	AO3	very little grasp of an interpretation or interpretations; little reference to the text	<ul style="list-style-type: none"> some vague writing about the text with little connection to the task 	
	AO4	very little grasp of contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> there may be irrelevant contextual material 	
0 Marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

Section A**ELEMENTS OF THE GOTHIC*****The Pardoner's Tale* – Geoffrey Chaucer**

0	1
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 “It is pride, not covetousness, which is the Pardoner’s greatest sin.”

To what extent do you agree with this comment on Chaucer’s presentation of the Pardoner?

POSSIBLE CONTENT:

- This question focuses on the gothic concept of sin with specific reference to two of the seven deadly sins
- Consideration of the ways in which the Pardoner may be seen to demonstrate pride, likely focus on his boastfulness about his preaching methods and how he cons people
- Possible reference to his final invitation to sell relics and pardons to his audience, having previously confessed his deceptions – the possible pride and arrogance that implies
- Consideration of the ways in which the Pardoner shows his covetousness – “I preche nothing but for coveitise” – his false relics and pardons just to get money – his lack of care that poor widows and children starve providing he has their money
- Consideration of the ways in which the rioters in the tale all covet wealth – some may see this as a reflection of the Pardoner’s own interests, others may see it as a moral tale against covetousness and wonder how self-aware the Pardoner is
- Candidates may argue whichever view they wish

Macbeth – William Shakespeare

0	2
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 How far do you agree with the view that *Macbeth* is a very moral play about the punishment of sin?**POSSIBLE CONTENT:**

- This question focuses on the gothic concepts of sin and punishment
- Consideration of the possible sins committed by various characters – likely to be central focus on the murders committed but it is possible that some candidates may consider other sins, perhaps a more specific focus on the seven deadly sins which lead to murder – candidates are likely to focus on Macbeth and Lady Macbeth
- Consideration of the ways in which characters may be seen to be punished, by death or by madness, for example
- Some candidates may consider the agents of punishment, the character's own conscience or other characters – some may see the intervention of the divine or fate or the black arts
- Discussion of the view that it is a moral play – some may see punishment as just and therefore it is moral
- Some may consider the fact that the innocent also suffer - is this a form of punishment? – does this mean that the play does not have a moral message as punishment seems to be meted out to those who have not sinned?

Dr Faustus – Christopher Marlowe

0	3
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 “Faustus is a gothic victim, rather than a gothic villain.”

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

POSSIBLE CONTENT

- Candidates are asked to consider Faustus’s role in the play and debate whether he fits the expectations of a gothic victim or a gothic villain
- Consideration of the ways in which Faustus may be seen to conform to the expectations of a gothic villain – possible focus on his pride, his arrogance, his over-reaching, his desire for power, his abandonment of moral integrity, his selfishness etc
- Some may see these features as evidence that he is a villain, together with his final damnation and his failure to carry out his initial declared aims of defeating death once he has power
- Some may argue that he is more of a victim than a villain and consider what he may be a victim of – his own ambition, the devil, Mephostophilis etc
- Consideration of the ways in which he conforms to our expectations of a gothic victim – whether he is vulnerable, unable to take care of himself, essentially innocent etc
- Some may argue that he makes a deliberate choice or is too powerful to be considered a gothic victim – certainly not innocent or disempowered

***The White Devil* – John Webster**

0	4
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 How far do you agree with the view that in *The White Devil* Webster has created a world that is so corrupt that any form of justice is completely absent from it?**POSSIBLE CONTENT**

- The question focuses on the gothic concept of corruption
- Consideration of the ways in which the world presented in the play may be seen as corrupt – candidates may consider any form of corruption – moral corruption, spiritual corruption, political corruption etc
- Likely to be much focus on moral corruption – willingness to murder, commit adultery, pursue selfish desires etc
- Consideration of the ways in which those in power are corrupt, both secular power eg Francisco and religious power, eg Monticelso – possible view that the legal system is corrupt as in Vittoria’s trial
- Consideration of the view that justice is completely absent from the play – possible consideration of whether the legal system is actually just
- Likely discussion of the ending of the play and whether any kind of justice takes place, including poetic justice – possible discussion of the implications of the suicide pact, the eventual deaths
- Last two lines of the play suggest inevitable justice: “Let guilty men remember their black deeds/Do lean on crutches made of slender reeds.”

***The Changeling* – Thomas Middleton and William Rowley**

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 Consider the significance of entrapment and imprisonment in *The Changeling*.**POSSIBLE CONTENT**

- Focus is on the gothic concepts of entrapment and imprisonment
- Consideration of the literal forms of entrapment and imprisonment in the play – probable discussion of the madhouse scenes where characters are literally locked up and the ways in which these scenes may act as a metaphorical parallel to the castle scenes
- Some may see the castle itself as a symbol of entrapment for many of the characters
- Possible discussion of the ways the women are entrapped by gender expectations – Isabella is physically imprisoned and locked up by Alibius but also metaphorically entrapped by her marriage
- Some may see Beatrice entrapped by her duty as a daughter
- Consideration of the ways in which characters are morally entrapped by their desires – eg De Flores and the way in which his desire leads to the trap he constructs for Beatrice – how much freedom of choice do many of the characters have?
- Possible consideration of other forms of social entrapment – by social status, hierarchy etc
- Possible discussion of the imagery of imprisonment and entrapment which runs throughout the text

Frankenstein – Mary Shelley

0 6 To what extent do you agree with the view that the novel is a total condemnation of transgression?

POSSIBLE CONTENT

- The question focus is on the gothic concept of transgression
- Consideration of the ways in which different forms of transgression are portrayed within the text
- Likely to be much discussion of the ways in which Victor transgresses in the creation of the Creature – transgressing human boundaries and taking on a godlike role, transgressing gender boundaries by taking on the perceived female role of “giving birth”
- Some may see Victor as transgressing the boundaries of human knowledge and see parallels with Walton’s desire for knowledge
- Possible discussion of sexual transgression – consideration of the implications of Victor’s feelings for Elizabeth (or lack of!) and the dream about his mother are likely to occur – consideration of the implications of the Creature’s desire for a mate
- Possible discussion of transgressing the boundary between life and death – Victor’s attempts to create new life from death
- Possible discussion of moral transgression – was Justine’s fate transgressive in this sense?
- Discussion of what the consequences of transgressing these boundaries are shown to be – possible view that it is always disastrous and the text constitutes a warning against such acts
- Some engagement with the view that the novel is a “total condemnation” – it may be seen as a partial condemnation.

***Wuthering Heights* – Emily Brontë**

0	7
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 “In *Wuthering Heights* love is presented as an emotion which provokes violence rather than tenderness.”

To what extent do you agree with this view?

POSSIBLE CONTENT

- This question focuses on the gothic concepts of violence and the idea of extremes of emotion
- Consideration of the violent aspects of some of the relationships in the text – violence may be emotional as well as physical
- Likely to be much discussion of the relationship between Cathy and Heathcliff, the ferocity of their passion which manifests itself in many violent guises, culminating in the idea that they actually kill each other – likely to be little evidence here of tenderness
- Possible consideration of the relationship between Cathy and Linton – Cathy may be seen as violent towards him but the reverse is unlikely to be true
- Possible consideration of the relationship between Isabella and Heathcliff – her love for him ends in violent desires – debatable as to whether he ever actually loved her – love in one person may be seen to provoke violence of hatred in another eg Isabella’s love for Heathcliff may be seen to provoke violence of hatred in him!
- Discussion of possible contradictory view that, in the end, the relationship between Young Cathy and Hareton does show tenderness
- Possible discussion of loving relationships other than the sexual – Linton’s love for his daughter may be seen as tender

Northanger Abbey – Jane Austen

0	8
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 Consider some of the ways in which Jane Austen uses gothic settings in *Northanger Abbey*.**POSSIBLE CONTENT**

- This question focuses on Jane Austen’s use of gothic settings in the text
- Discussion is likely to centre around *Northanger Abbey* itself and candidates may point out the significance of the name of the house to admirers of gothic fiction like Catherine herself and talk about the images it conjures up in her mind when she hears the name
- Possible discussion of how the reality does not live up to Catherine’s gothic imaginings when she first sees it – “to an imagination which had hoped for the smallest divisions and the heaviest stone-work, for painted glass, dirt and cobwebs, the difference was very distressing.”
- Possible discussion of Catherine’s bedroom at the Abbey – the “large high chest” in a “deep recess” – the mundane nature of its eventual contents
- Possible discussion of Catherine’s exploration of the General’s wife’s room and the “forbidden door” – and Henry Tilney’s crushing exposition of Catherine’s gothic expectations
- Possible discussion of the effects Jane Austen creates using gothic language and imagery and devices which build up suspense in connection with setting
- Possible consideration of the way in which gothic settings are used to create humour and for satirical purposes – the purpose of her literary parody

The Bloody Chamber – Angela Carter

0	9
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 “Sex and violence are always linked in the stories in *The Bloody Chamber*”

To what extent do you agree with this view?

POSSIBLE CONTENT

- The focus of this question is the gothic idea of a link between sex and violence
- Candidates should consider more than one story as the question uses the plural “stories”
- Consideration of the ways in which many sexual acts are presented in the story in violent terms, the sado-masochistic tendencies of many of the characters eg the rape in *The Snow Child*, the Marquis’s treatment of his wives in *The Bloody Chamber*
- Possible view that sex, even when desired, is presented in violent terms – discussion of the language and imagery involved eg the Marquise in *The Bloody Chamber*, the tiger in *The Tiger’s Bride*, the girl in *Company of Wolves*
- Consideration of the links between murder or violent death and sex – sex often leads on to violent death
- Possible consideration of the significance of these links – extreme emotions, passions are more closely connected than we like to think, the psychological implications of this link
- Some may see the two as not always linked together, *Puss-in-Boots*, for example

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300 - 1800 – Various

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“In pastoral poetry, a harmonious relationship with nature leads inevitably to human happiness.”

How far would you agree with this comment?

POSSIBLE CONTENT

- This question focuses on the pastoral concept of a harmonious relationship between humans and nature
- Consideration of the ways in which humans may be seen to be in harmony with nature – eg the mower working in the meadows, Adam and Eve in the Garden of Eden, happy villagers in *The Deserted Village*, in harmony in both work and leisure
- Consideration of whether this harmony is the essential ingredient in human happiness
- Some may say that it is and talk about what happens when that harmony is disrupted eg the expulsion of the villagers from the land in *The Deserted Village*
- Some may argue that, in spite of being in harmony with nature, humans are not always happy – are Adam and Eve happy with their toil in the Garden? Is the Mower happy when he is in love with Juliana? Therefore it is possible to argue that being in harmony with nature is not the essential ingredient

As You Like It – William Shakespeare

1	1
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 To what extent do you think the Forest of Arden represents a mythical and imaginary world?**POSSIBLE CONTENT**

- This question focuses on the pastoral concept of a mythical and imaginary world
- Candidates may argue either way or that it is a mixture of the two
- Some may argue that it is mythical and imaginary and focus on those elements eg an imaginary world where nobles play at being foresters, where girls can dress up as boys, where women are empowered to school their lovers, where women can buy “cottage, pasture and the flock” and live as country folk – the element of role playing is certainly an imaginary world
- Likely discussion of references to the Golden Age and Robin Hood and their mythical implications
- Some candidates may focus on the non-naturalistic qualities of the Forest – palm-trees, an olive, a gilded snake, a lion – some may see these as literary motifs – a Forest of the imagination
- Some may argue that there are more realistic aspects to the Forest – “the icy fang” and “churlish chiding of the winter’s wind”, the ordinary country folk such as Audrey, the goat-girl, their quarrels and arguments, the role of hunting
- Some may see the name of the Forest as grounded in Shakespeare’s own home life, references to a more realistic English landscape – oaks, running brooks, willows, green pastures, sheep and deer
- Some may refer to the contextual political problem of enclosure of common land which took away the livelihood of men like Corin, who in spite of his imaginary pastoral name, is working for another “churl”

Songs of Innocence and Experience – William Blake

1	2
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 Consider the significance of animal imagery in Blake's poetry.**POSSIBLE CONTENT**

- This question focuses on the pastoral device of animal imagery in Blake's poetry
- Candidates may select their own examples to discuss – there is plenty to choose from and candidates are not expected to cover them all
- Likely to be much discussion of the lamb and the tiger, but there are many other references to birds, lions, sheep, fly, grasshopper, worm (insects or any other kinds of creatures are acceptable!)
- Candidates will consider the wide range of possible symbolic significance of these animals – as symbols of innocence, experience, purity, aggression etc
- Some candidates may put forward religious or political significance of animals
- Some may see them as representative of rural or urban environments
- Examiners should expect a wide range of interpretations

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

1 3 Mr Hardcastle believes that town life is merely “vanity and affectation.”

To what extent do you agree with this view of town life as it is presented in the play?

POSSIBLE CONTENT

- This question focuses on the pastoral concept that urban life is inferior to life in the country
- Candidates will need to make their understanding of vanity and affectation clear – weaker answers will probably assume they are the same thing – better answers will distinguish between the two
- Some candidates will agree with this view as it is presented in the play – the vanity of Kate’s dress when she is copying town fashions, for example – some may see Hastings’ and Marlow’s behaviour on arriving at the inn, or the mistaken inn as affectation
- Likely to be much discussion of Mrs Hardcastle’s view of urban living – for her it is desirable but she may actually be giving proof of its vanity and affectations, as does Hastings in his teasing of her
- Some may point out that this is purely Mr Hardcastle’s view and that others may see town life differently – Kate and Constance both enjoy its advantages
- Although no scenes are actually set in the town, discussion of town life is plentiful and some characters could be seen to embody urban values

Waterland –Graham Swift

1	4
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 “A fairy-tale land after all.”

To what extent do you think Swift presents the landscape in the novel as a fairy-tale land?

POSSIBLE CONTENT

- This question focuses on the pastoral setting of the novel
- Some candidates may agree with this assertion from Chapter 1 of the novel – they may consider its sense of mystery and remoteness from the rest of England, its isolation
- Some may consider how the title itself implies a mythical land rather than an actual geographical part of England
- Possible consideration of the connection of the landscape with the past, its traditional ways of life, handed down from generation to generation, much in the way of the oral traditions of fairy stories, the connections with story-telling
- Possible consideration of the magical aspects of the landscape and the ways in which it is described in the novel
- Some candidates may disagree with this description and see that ultimately the landscape is not magical – it brings death and disaster to some – there is also a lot of mundane hard graft connected with it eg lock-keeping and eels!
- Some may discuss the disadvantages of the isolation rather than seeing it as magical
- Swift himself says in chapter two “the settings of all good fairy-tales must be both palpable and unreal”

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

1	5
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 Consider the significance of journeys in *Tess of the D'Urbervilles*.**POSSIBLE CONTENT**

- This question focuses on the pastoral concept of the journey
- Candidates should consider the different types of journeys undertaken in the novel and their significance
- Possible consideration of Tess's different journeys about Wessex – they may be seen to be indicative of the need to find work – rural displacement – they may be seen as a need to escape, start afresh etc – they may be interpreted metaphorically as a journey through life, a learning experience
- Possible consideration of journeys other than Tess's – the significance of Angel's journey to Brazil for example
- Some candidates may consider the connection of journeys with the modern world, increasing geographical mobility, better communication, the dawn of the railways etc
- Some may see journeys in a negative way – rootlessness, displacement, a constant searching, disconnection with home – some may see them in terms of exploration, the desire to better yourself
- Possible consideration of journeys through the social hierarchy – social mobility
- Possible consideration of the pastoral concepts of retreat and return

***Brideshead Revisited* - Evelyn Waugh**

1	6
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 How far do you agree with the view that, in *Brideshead Revisited*, Waugh shows that change is both inevitable and undesirable?**POSSIBLE CONTENT**

- This question focuses on the pastoral concept of change in the novel
- Consideration of the different types of changes in the novel, these may be personal, social, political etc
- Possible consideration of whether any of the characters actually change during the course of the novel, if they do, then is that change inevitable and/or desirable – some may see Charles or Sebastian as unable to change and this may certainly be seen as a problem for Sebastian – Cordelia, however, seems more adaptable
- Possible consideration of social change – the changing lives of the landed aristocracy, change brought about by death, lack of money, changing values, the world of Hooper – is this seen as inevitable or desirable?
- Possible discussion of the role of religion in relation to change – the traditional and unchanging beliefs of Catholicism and their role in the novel – Julia's inability to escape – the twitch upon the thread – Charles's possible conversion at the end of the novel
- Possible discussion of Rex and how he symbolises a changing social world – is the ultimate message that if you don't adapt to change you are doomed to destruction?
- Possible discussion of the ultimate political and social changes brought about by war – hardly desirable!

Pastoral Poetry after 1945 - Various

1	7
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 To what extent do you think writers of modern pastoral poetry idealise country life?**POSSIBLE CONTENT**

- This question focuses on the pastoral concept of the idealisation of country life
- Consideration of the ways in which country life is presented in a selection of the poems – candidates should consider more than one poem as the term “poetry” is used in the question
- Some candidates may argue that country life is idealised in some poems – *Fern Hill*, for example and the nostalgic memories of the farm, or the fruit and vegetables in *Horticultural Show*
- Some candidates may focus on the less idealistic portrayals of country life in other poems – facing up to its destruction in *Going, Going*, for example or the harsh realities of Iago Prytherch and the ordinariness of Sparrow
- Possible discussion of the ways in which language choices affect the ways in which country life is presented

Arcadia – Tom Stoppard

1	8
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 In Act One of *Arcadia*, Lady Croom refers to “the familiar pastoral refinement of an Englishman’s garden”.

Consider the significance of the English country house and garden in the play.

POSSIBLE CONTENT

- This question focuses on the significance of the pastoral setting in the play
- Consideration of the symbolic significance of the gardens – reason v romanticism – are the “romantic” improvements really improvements?
- Possible consideration of the links between Sidley Park and historical events – the implications that has for misreading the past and modern academic scholarship
- Consideration of the links between the country house setting and the title of the play – Arcadia – its links with Paradise and the Fall
- Consideration of the role played by landscape gardening and its history in the play – the attempts to re-create a Garden of Eden, features of landscape gardening, including the hermit and his role
- Possible exploration of the connection between creating order in the garden which is seemingly natural and ideas of order and disorder which run throughout the play and its exploration of Chaos Theory – the science of unpredictability
- Possible exploration of the links between setting and wealth or rank, social hierarchy

Section B

Generic Introduction to Band: 'evaluation'

This band is characterised by work which shows insight and astute judgement. The student is confident engaging in debate and constructing an argument at a sophisticated level; the student's writing will be impressive and mature. It is important to remember that these students, in the main, are 18 years old so we are judging evaluative skills at the end of Key Stage 5.

Band 6 (34-40) Evaluation	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	sophisticated expression; excellent use of critical vocabulary; technically fluent writing; sophisticated shaped arguments relevant to the task	<ul style="list-style-type: none"> argument or debate will be coherently structured and sustained; the question is likely to be fully interrogated; argument is likely to be noticeable for its depth and perception; excellent use of genre specific critical vocabulary 	<p>'Evaluation' is shown when students are determining the value of ideas put forward in their arguments. They are examining and judging carefully showing the ability to stand back and assess.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate evaluative skills several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be confident analysis with a little evaluation in the coverage of three texts.
	AO2	evaluation of how the authors' methods work, in at least three texts	<ul style="list-style-type: none"> several points fully developed and evaluated; excellent illustration integrated into the argument 	
	AO3	evaluation of interpretations across at least three texts, with excellently selected textual support	<ul style="list-style-type: none"> excellent and perceptive understanding of the given genre which informs interpretation of texts 	
	AO4	evaluation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> excellent assimilation of relevant contextual factors into the argument 	
			<ul style="list-style-type: none"> excellent discussion of three texts in terms of depth of evaluation 	

Generic Introduction to Band: ‘analysis’

This band is characterised by work where ideas are broken down, examined from different perspectives with some meanings being teased out. The student is comfortable exploring ideas in depth, constructing a well developed purposeful argument; the student’s writing will be fluent and coherent. It is important to remember that these students, in the main, are 18 years old so we are judging analytical skills at the end of Key Stage 5.

Band 5 (27-33) Analysis	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	confident and assured expression; appropriate use of critical vocabulary; generally fluent and accurate assured argument relevant to the task	<ul style="list-style-type: none"> argument or debate will have a shape and purpose; several points are likely to be well developed and explored; effective use of genre specific critical vocabulary 	<p>‘Analysis’ is shown when students are breaking down ideas and concepts in their arguments. They are holding up ideas to the light in their discovery of meanings.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate detailed analysis several times in the course of their argument in the coverage of three texts. At the bottom of the band there will be the beginnings of analysis. Ideas will be well explained and there will be a flash of deeper enquiry during the coverage of three texts.
	AO2	analysis of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> several points fully developed and analysed; well-illustrated in connection with the argument 	
	AO3	analysis of interpretations across at least three texts, with well-chosen textual support	<ul style="list-style-type: none"> very good understanding of the given genre which informs interpretation of texts 	
	AO4	analysis of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> very good use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> secure discussion of three texts in terms of the depth of analysis 	

Generic Introduction to Band: ‘explanation’				
This band is characterised by work where ideas are made clear and intelligible. The student forms a consistent argument, making clear relevant points which are developed; the student’s writing will be clear and accurate. It is important to remember that these students, in the main, are 18 years old so we are judging their ability to explain at the end of Key Stage 5.				
Band 4 (20-26) Explanation	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	clear expression; clear use of critical vocabulary; accurate writing; clear argument relevant to the task	<ul style="list-style-type: none"> a clear consistent line of argument; several points are developed with some depth; clear use of genre specific critical vocabulary 	‘Explanation’ is shown when students are making their ideas clearly known to the reader as they construct their arguments. Detail is appropriately used to support and develop the points made. <ul style="list-style-type: none"> At the top of the band students will clearly explain virtually all points in the course of their argument, using careful supportive illustration in the coverage of three texts. At the bottom of the band there will be the beginnings of explanation, an occasional clearly developed idea during the coverage of the three texts.
	AO2	explanation of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> several points clearly developed and explained; clear illustration in connection with the argument 	
	AO3	explanation of interpretations across at least three texts, with clear textual support	<ul style="list-style-type: none"> clear understanding of the given genre which inform interpretation of texts 	
	AO4	explanation of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> clear use of relevant contextual factors to support the argument 	
			<ul style="list-style-type: none"> clear coverage of three texts in terms of explanation 	

Generic Introduction to Band: ‘some understanding’				
This band is characterised by work which is straightforward, generally relevant but not always clear. The student perceives the meanings of the words of the task and addresses them. There is an ability to think about the task but there is inconsistency: hence ‘some’; the student’s writing will be generally clear. It is important to remember that these students, in the main, are 18 years old so we are judging their understanding at the end of Key Stage 5.				
Band 3 (13-19) Some understanding	AO	Performance Descriptors	<ul style="list-style-type: none"> Typical answers might be characterised by the following descriptions 	Exemplification of terms
	AO1	generally clear expression; some use of critical vocabulary; generally accurate writing; argument developing relevant to the task	<ul style="list-style-type: none"> writing is likely to be focused with several points developed in a fairly straightforward way; argument may not be consistent, some use of genre specific critical vocabulary 	<p>‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details.</p> <ul style="list-style-type: none"> At the top of the band students will demonstrate general consistency in the course of their argument. Ideas will be developed in a straightforward way in the coverage of three texts. At the bottom of the band there will be less secure development and several instances of inconsistency, but there will be the beginnings of understanding in one or two places during the coverage of three texts.
	AO2	some understanding of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> some points developed; development is likely to be straightforward with some illustration and some connection to the argument. 	
	AO3	some understanding of interpretations across at least three texts, with some textual support	<ul style="list-style-type: none"> some understanding of the given genre which informs interpretation of texts 	
	AO4	some understanding of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> some use of contextual factors which are not always relevant to the argument; there may be some irrelevant contextual material 	
			<ul style="list-style-type: none"> some discussion of three texts, thinner coverage of the third perhaps 	

Generic Introduction to Band: ‘some awareness’				
This band is characterised by work where the student makes some vaguely relevant points. The student touches upon some ideas in relation to the task in the course of their argument, but the ideas are simple and often generalised; the student’s writing is marked by inconsistency. It is important to remember that these students, in the main, are 18 years old so we are judging their awareness at the end of Key Stage 5.				
Band 2 (6-12) Some awareness	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	simple writing; some awareness of critical vocabulary; may be technical weakness; some sense of argument relevant to task	<ul style="list-style-type: none"> some aspects of the question are likely to be discussed, but writing is unlikely to be detailed/there may be some drifting; occasional use of genre specific critical vocabulary 	‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.
	AO2	some awareness of how the authors’ methods work, in at least three texts	<ul style="list-style-type: none"> some features identified; possibly some vague or simple illustration 	<ul style="list-style-type: none"> At the top of the band students will make several points in a rather simple and vague way during the course of their argument. There will be simple coverage of three texts.
	AO3	some awareness of interpretations across at least three texts with some references to the texts	<ul style="list-style-type: none"> limited understanding of the given genre which informs interpretation of texts 	<ul style="list-style-type: none"> At the bottom of the band there will be a vague connection with the task with a little simple development of ideas. The simple development will be of two texts with a mention of the third.
	AO4	some awareness of relevant contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> limited use of any relevant contextual factors in support of the argument; there may be irrelevant contextual material 	
			<ul style="list-style-type: none"> some basic details included of two texts, perhaps little on the third 	

Generic Introduction to Band: 'very little grasp'				
This band is characterised by work which is below the boundary of awareness. There is little engagement with the task in any way. The student is unable to go beyond a vague idea or two. The student's writing is likely to be inaccurate and muddled. It is important to remember that these students, in the main, are 18 years old so we are judging their grasp of the subject at the end of Key Stage 5.				
Band 1 (0-5) Very little grasp	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
	AO1	quality of writing hinders meaning; little sense of argument with little relevance to the task	<ul style="list-style-type: none"> minimal focus on the question; argument unlikely to be shaped; very little grasp of genre specific critical vocabulary 	<p>'Very little grasp' is shown when students are unable to construct any kind of relevant argument. They may stumble on a point but it is rather random. If illustration is attempted it is inappropriate.</p> <ul style="list-style-type: none"> At the top of the band students will perhaps make a vague point or two. Coverage of the three texts will be slight. At the bottom of the band there will be some writing produced about the texts but it will be largely irrelevant. It may be that only one or two texts are mentioned.
	AO2	very little grasp of how the authors' methods work, in any text	<ul style="list-style-type: none"> possibly 1 or 2 points mentioned; possibly some vague or simple illustration 	
	AO3	very little grasp of interpretations across three texts, little reference to the texts	<ul style="list-style-type: none"> very little understanding of the given genre which informs interpretation of texts 	
	AO4	very little grasp of contextual factors arising from the study of texts and genre	<ul style="list-style-type: none"> unlikely to be any contextual factors relevant to the argument; there will probably be irrelevant contextual material 	
0 Marks			<ul style="list-style-type: none"> nothing written or writing which has nothing to do with text or task 	

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
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 “Gothic writing is exciting because it allows us to think the unthinkable.”

How far do you agree with this view?

POSSIBLE CONTENT

- This question focuses on the gothic concept of taboo subjects
- Response to the view that gothic writing enables readers to indulge in thinking about taboo subjects which may be exciting because of their forbidden nature
- Candidates will identify for themselves what they consider to be “unthinkable.” Examiners should accept reasonable suggestions.
- It is likely that there will be included in discussion such subjects as rape, incest, murder, supernatural powers, defying death etc
- Some candidates may welcome the excitement of such subjects being addressed – a way of exploring the depths of the human psyche, escapism, titillation
- Some candidates may see this as sensationalism, the sleep of reason, moral turpitude and not find it exciting at all

2	0
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To what extent do you think gothic writing is a disturbing exploration of the unknown?

POSSIBLE CONTENT

- This question focuses on the gothic concept of the unknown
- Candidates may interpret the unknown in whichever reasonable way they wish – it may be in the sense of a mystery, lack of knowledge or something which is essentially unknowable ie the supernatural or the divine
- Consideration of the ways in which gothic writing presents a sense of mystery and the desire to explore those mysteries
- “Unknown” may be unknown to characters within the text – lack of knowledge as in the case of Catherine Morland for example or an act of concealment, of a murder perhaps
- “Unknown” may also be universal unknowns to both characters and readers alike – fate after death, divine knowledge etc
- Some candidates may see the unknown as a plot device, things which are unknown to the reader – a device used by gothic writers to build tension and suspense
- Response to the word “disturbing” in the question - some may find the exploration of the unknown to be not always “disturbing”.

2 1

To what extent do you agree with the view that gothic writing shows that human beings are naturally inclined to be evil rather than good?

POSSIBLE CONTENT

- This question focuses on the gothic concept of evil and asks candidates to consider whether characters in gothic writing are more naturally inclined towards evil than good
- Consideration of the ways in which there is a moral tension between good and evil in some characters in at least three texts
- Consideration of ways in which those characters may be deemed to be naturally good – perhaps their goodness has been subverted by other agents eg fate, social circumstances, other characters, the devil!
- Consideration of the potentially innate evil in some characters from gothic writing – their moral sterility, their over-riding ambition, selfish desires, greed etc
- Candidates will need to make clear what they consider to be evil and will probably explain why that is so
- Consideration of characters who may be seen to be wholly good and are therefore not naturally inclined to evil at all

ELEMENTS OF THE PASTORAL

2	2
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 Consider the significance of displacement in pastoral writing.

POSSIBLE CONTENT

- This question focuses on the pastoral concept of displacement
- Some candidates may consider the significance of geographical displacement in texts studied – the significance of undergoing journeys and whether the displacement is forced or chosen – possible discussion of the reasons for geographical displacement
- Some candidates may consider other forms of displacement – mental or emotional displacement – the significance of not feeling in harmony with your surroundings or the inability to adapt to change
- Possible consideration of why a sense of displacement might be felt – distance from home, isolation, alienation, marginalisation, rejection etc

2 3 To what extent do you think that writers use elements of the pastoral tradition to attack social or political wrongs?

POSSIBLE CONTENT

- This question focuses on the potential satirical element in much pastoral writing
- Consideration of the different ways in which pastoral writing may be seen to attack social wrongs – injustice, for example in Blake and *The Deserted Village*, or the generally accepted moral values in *Waterland* or *Tess of the D'Urbervilles*
- Consideration of possible attacks on political wrongs – in *Brideshead Revisited*, for example
- Some candidates may see pastoral writing as questioning the social structure as in *As You Like It*
- Some candidates may question the word “attack” in the question and see it as being too extreme – perhaps “expose” might be more accurate
- Examiners should be prepared to credit a range of ideas which candidates consider to be social wrongs – some may point out contextual differences between times of production and contemporary reception

2	4
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 To what extent do you agree that “the view of the past in pastoral writing is always nostalgic”?

POSSIBLE CONTENT

- This question focuses on the pastoral concept of nostalgia with its attendant implications of sentimental longing or wistful/regretful memories of past times
- “The past” may be interpreted in different ways according to the text - it might be the personal past of a character or speaker or it may be a past age or historical period
- Possible discussion of the pastoral concept of the Golden Age with reference to nostalgia - or Arcadia
- Some students may agree with this statement and give evidence in support
- Some may only partially agree or disagree, pointing out how characters in some texts do not see the past as desirable – Mrs. Hardcastle, for example would like to be more modern!
- Students should engage with the word “always” in the question as this is the word which offers opportunity for debate
- The question does not specify whose view and so students may refer to characters’ views within the texts or consider how a text may be seen to represent the writers’ view.

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below

UMS Conversion Calculator www.aqa.org.uk/umsconversion