

A-LEVEL

English Literature B

LITB3: Texts and Genres

Mark scheme

2745

June 2015

Version 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) Evaluation	AO	Performance Descriptors	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 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) Analysis	AO	Performance Descriptors	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 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 	‘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. 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 	<p>‘Some awareness’ is shown when students make some vaguely relevant points and show some vague knowledge of what the task requires.</p> <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 	

<p>Generic Introduction to Band: ‘very little grasp’</p> <p>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.</p>				
Band 1 (0-5)	AO	Performance Descriptors	Typical answers might be characterised by the following descriptions	Exemplification of terms
Very little grasp	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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“A sinister, gothic figure.”

Consider the old man's role in *The Pardoner's Tale* in the light of this comment.

[40 marks]

POSSIBLE CONTENT:

- This question focuses on the old man as a potentially gothic figure
- The reference to his role directs students towards considering his function within the structure of the text – possibly his significance as a plot device – this will specifically direct students towards AO2 considerations
- Some may argue that he is not sinister – he is just a poor, old man who ultimately helps the rioters to find what they are looking for – some may point out how he seems frail and vulnerable and the rioters are rude to him
- Some may see him as sinister – he directs the rioters to where they may find death
- Possible view that the old man has associations with gothic aspects such as mystery and death – some may interpret him as death personified – there may be supportive discussion of his wasted physical appearance
- Possible discussion of the fact that paradoxically, although he directs the rioters to where they may find death, he is unable to die himself and the implications of that
- Some may see him as an embodiment of quest – the quest for death, a Wandering Jew figure and, as such, is possibly more closely allied to the rioters than opposed to them
- He may be seen to represent the vanity of earthly life – wanting to exchange a chestful of clothes for a “heyre clout”
- Possible view that his desire to return to his mother, the earth, may be seen as a simple wish to die or a desire for spiritual rebirth, making him less sinister
- Metaphorical considerations of his role will address AO2
- Examiners should be prepared to reward a variety of views discussed.

Macbeth – William Shakespeare

0	2
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 “In *Macbeth*, Shakespeare shows that the guilty suffer more than the innocent.”

To what extent do you agree with this view of the play?

[40 marks]**POSSIBLE CONTENT:**

- This question focuses on the gothic concepts of suffering and guilt
- The words “Shakespeare shows” in the question direct students towards considering Shakespeare’s methods and therefore signal AO2
- Consideration of the ways in which the innocent suffer by dying in the play eg Duncan’s death, Banquo’s death, the death of Macduff’s family
- Possible consideration of other ways in which the innocent suffer – Fleance, Malcolm and Donalbain all lose their fathers – Malcolm and Donalbain are forced into exile
- Possible discussion of the political implications of the innocent people of Scotland suffering under the tyrannical rule of Macbeth – “bleed, bleed, poor country”
- Consideration of the ways in which the guilty may be seen to suffer – the ways in which a guilty conscience haunts both Macbeth and Lady Macbeth, ending in their demise, their ultimate punishment, and maybe the possibility of eternal punishment in hell for their evil
- Possible view that the Macbeths still get the Crown as a reward which may be seen to lessen their potential suffering
- Possible view that suffering from guilt and being insecure is a worse type of suffering than death – the Macbeths are haunted by their deeds and suspect everyone, unable to sleep etc
- The comparison in the question may be drawn out by supportive references to the ways in which innocence and suffering are presented in the text eg imagery of birds, light, blood, darkness etc
- Comparison also directs students towards AO2 – the author’s methods
- Examiners should allow for students to argue either way.

Dr Faustus – Christopher Marlowe

0	3
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 “Faustus aims to be superhuman but becomes subhuman.”

Bearing this comment in mind, to what extent do you think Faustus’s ambitions are presented as admirable?

[40 marks]**POSSIBLE CONTENT:**

- This question focuses on the gothic concept of the overreacher
- Some may argue that Faustus’s ambitions are presented as admirable, particularly initially eg the desire to defeat death, “make men to live eternally” or “being dead raise them to life again” or to find a “wondrous cure” – some may point out the potential blasphemy inherent in this, however, so it is not admirable depending on reception context – such ambitions may be seen as superhuman
- Some may see Faustus’s ambitions to “get a deity” and to attain superhuman, godlike status, as again potentially blasphemous
- Possible consideration of the fact that some of his ambitions are more earthly – eg wealth – “the orient pearl”, walling Germany with brass, dressing public school students in silk etc – such ambitions may be seen as less admirable
- Consideration of whether and in what ways Faustus’s ambitions are actually realized – possible discussion of his uses of power to play tricks on the Pope, summon Helen of Troy etc – such antics may be considered not admirable or even sub-human in their devilish nature
- Some may argue that being ravished by magic and regarding necromancy as heavenly is not an admirable means for achieving your ambitions and may affect how those ambitions are perceived
- Structural considerations will be inherent here, addressing AO2 – how Faustus’s ambitions develop and possibly, the significance of his ultimate punishment of being dragged off to hell – it is hard to admire ambitions which end in such a fate!
- The word “presented” in the question directs students towards considering the author’s methods, thereby addressing AO2.

***The White Devil* – John Webster**

0	4
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“With the exception of Vittoria, the women in the play are all innocent victims.”

To what extent do you agree with this view of the ways in which women are presented in the play?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the idea that, in gothic writing, women are often presented as innocent victims
- Some discussion of whether Vittoria is the exception here – many will see her as far from innocent as she is instrumental in inspiring Camillo’s murder, for example, or will discuss her adulterous behaviour, the attempted murder of Flamineo at the end
- Some may argue that Vittoria is a victim of the patriarchal society in which she lives – she is disempowered – tried for a murder which actually Flamineo committed
- There should be some consideration of some of the other women in the play but students do not have to mention all of them
- Possible consideration of whether Isabella is an innocent victim – probable view that she is a victim – she is poisoned after all – but she may not be seen as totally innocent – she does show jealousy and curse Vittoria
- Possible consideration of Cornelia’s role – initially she shows outrage at dishonour but she does lie about Marcello’s death and say he drew first which belies her innocence – some may argue that she becomes a victim in her madness
- Possible consideration of whether Zanche is an innocent victim – she may be seen as a victim of her passion for Francisco – unlikely to be seen as entirely innocent as she commits robbery and attempts to murder Flamineo, along with Vittoria – she does, however, end up as a victim of murder
- There will inevitably be discussion of the parts played by the women in the structure of the plot which will address AO2 issues
- The word “presented” in the question also directs students towards the author’s methods, thus addressing AO2.

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

0	5
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 Consider the significance of madness in *The Changeling*.**[40 marks]****POSSIBLE CONTENT**

- This question focuses on the gothic topic of madness
- “Significance” asks students to consider the possible meanings behind the ways in which madness is used in the play
- Some may consider the ways in which madness is used in the imagery of the play and its symbolic uses, thus addressing AO2
- There is some potential for debate in what actually constitutes madness in the behaviour of some characters – some may argue that obsessive behaviour could be seen as irrational, particularly when it results in threats to life – De Flores’ obsession with Beatrice and Beatrice’s with Alsemero may be seen as mad
- Probably extensive discussion of the subplot, the madhouse scenes, and their meanings and relation to the main plot
- There may be some discussion of feigned madness, Antonio and Franciscus, and its links with lust
- The subplot’s parallels to the main plot may be considered and therefore how the madness in the subplot may reflect on the main plot – AO2 would be addressed here through considering structural issues
- Possible discussion of the unreasoning quality of love which madness demonstrates
- Possible consideration of the significance of Isabella being locked up with madmen and fools or the significance of their being a “staple commodity” for Alibius
- Some may consider the comedy of the mad scenes and the entertainment value provided contextually by madness.

Frankenstein – Mary Shelley

0	6
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“*Frankenstein* is a novel with no villains, only victims.”

Bearing in mind how Shelley presents the characters, to what extent do you agree with this view of *Frankenstein*?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the gothic opposition of villain and victim
- Consideration of who may be seen as a villain in the novel
- Some may consider whether characters other than Frankenstein and the Creature may be thought of as villains or victims – eg Elizabeth, Clerval, Walton, etc
- Possible view that the Creature is the villain – he does commit several murders and persecutes Frankenstein
- Many will argue that the Creature is not a true villain because of the extenuating circumstances – he is abandoned by his creator, Frankenstein refuses to give him a mate, he is rejected by human society because he is ugly etc
- Possible view that the Creature is actually the victim of Victor’s egotistical behaviour
- Many will argue that Frankenstein is a villain – he abandoned his creation – he usurped the role of God as creator, the role of woman as mother – he’s a gothic transgressor – he raids charnel houses and disturbs the dead – he has an Oedipus complex and is scared of sex etc
- Some may argue that Frankenstein is a victim – he is a victim of the Creature’s persecution – he is a victim of his own ambitions and the desire for scientific advancement which are not inherently evil in their desire to overcome death
- Possible consideration of the view that the ways in which the characters are presented affects our view of them as villains or victims – the use of first person narratives or the frame narrative for example – such structural considerations address AO2
- Students are specifically asked to bear in mind Shelley’s presentation of the characters and therefore they are directed towards AO2 considerations.

***Wuthering Heights* – Emily Brontë**

0	7
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 “Gothic literature loves to show extremes.”

Consider the significance of *Wuthering Heights* and Thrushcross Grange as settings in the light of this comment.

[40 marks]**POSSIBLE CONTENT**

- This question focuses on the gothic idea of extremity and asks students to consider the settings in the novel in the light of this idea
- There will be much discussion of the Heights but also the surrounding moorland
- Probable discussion of its remoteness and isolation and the significance of that – possible reference to the age of the house and the implications of its being the home of the Earnshaws for generations
- Possible discussion of the extreme weather conditions often experienced on the moors and their significance
- Likely view that the extremity of the settings is a reflection of the characters – their moods, their passions
- Possible discussion of the links between events and settings - the links between the various deaths and setting, entrapment, the supernatural etc
- It is possible that some may see Thrushcross as an extreme setting – extreme luxury, indulgence – the way in which it entraps both the older and younger Cathy – but its extreme nature must be clearly argued – vague comments on any setting will not necessarily answer the question
- The word “show” in the question is a signal for AO2
- The question revolves around the author’s use of settings as a method of telling the story and thus targets AO2 – work on narrative methods for Unit 1 should hopefully feed into answers here!

Northanger Abbey – Jane Austen

0	8
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“Although Austen warns against the dangers of imaginative excess in *Northanger Abbey*, she presents reason and good sense as dull and unexciting.”

To what extent do you agree with this view of the novel?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the gothic concept of excess
- Consideration of the ways in which imaginative excess is presented in the novel – likely to be much discussion of Catherine and Isabella’s enjoyment of gothic fiction
- Consideration of Catherine’s response to her visit to Northanger Abbey – her imaginative surmises about the contents of the cabinet – her fiction about the fate of the General’s wife and her subsequent exploration of her room
- Discussion of how these wild imaginings are exposed and consideration of whether they are actually “dangerous”
- Some may see them as dangerous because they endanger her friendship with the Tilneys and ultimately her future happiness
- Some may argue that they are not actually dangerous just silly and foolish
- Consideration of the view that reason and good sense are dull and unexciting – Henry and Eleanor are both reasonable and in possession of good sense – Catherine’s happiness in marrying Henry seems secured but potentially lacking in the drama and excitement provided by gothic fiction
- The word “presents” directs candidates towards AO2 considerations – it specifically asks students to consider the author’s methods.

The Bloody Chamber – Angela Carter

0	9
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 Consider the significance of images of blood in either **two** or **three** of the stories in *The Bloody Chamber*.**[40 marks]****POSSIBLE CONTENT**

- This question focuses on how Carter uses the gothic image of blood in her stories. Possible images may include examples of metaphor, symbolism, similes, metonymy, etc.
- Students may consider either two or three stories – no extra credit will be given if students consider three stories rather than two – their line of argument should inform their choice of number
- The significance may vary according to the choice of stories
- Possible discussion of the title of the first story and its reference to blood and the implications of that choice for the rest of the collection – it may be seen as a reference to the torture chamber and connections between torture, violence and blood may be explored in other stories
- Possible view that the title is a reference to the womb and how Carter often uses the links between femininity, menstrual blood and female empowerment in the stories – equally bloodshed in the form of murder is often linked with female empowerment
- Possible exploration of the significance of the colour of blood, its redness and symbolic implications of lust, passion, danger, violence etc
- Possible exploration of the significance of blood as the life force – loss of blood, as in “The Snow Child”, means death - the vampire has to drink blood to stay alive etc
- The whole question focuses on imagery and is therefore targeting AO2 in consideration of the author’s methods.

ELEMENTS OF THE PASTORAL

Pastoral Poetry 1300–1800 – Various

1	0
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To what extent do you agree with the view that pastoral poetry presents an idealised view of the natural world?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the pastoral concept of idealisation
- The word “presents” in the question is a trigger for AO2, as it asks students to focus on the author’s methods
- Possible view that the natural world is presented in an idealised way in pastoral poetry – eg the Garden of Eden in the Paradise Lost extract, the ability of the scenery around Tintern Abbey to provide spiritual and moral inspiration, the “happy garden state” of Marvell’s “Garden” etc
- Possible view that there are less idealised aspects of the natural world in some poems – eg The Garden of Eden is actually hard work, the Mower’s condemnation of the artificiality of the garden
- Some may argue that, left to its own devices, the natural world may represent an ideal state and it is only when man interferes that it loses this – eg the countryside around Auburn has been abused by rich landowners, the garden’s artificiality in Marvell’s poem was man-made.

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

- | | |
|---|---|
| 1 | 2 |
|---|---|
- Consider the ways in which Blake explores the links between the urban environment and human suffering in
- Songs of Innocence and of Experience*
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[40 marks]**POSSIBLE CONTENT**

- This question focuses on the pastoral opposition of the urban environment to the rural
- Consideration of the ways in which the urban environment is presented in the poems – likely to be much discussion of *London* and the implications of its imagery but there are many other examples such as the church and the alehouse in *The Little Vagabond*, *The Chimney Sweeper*
- Possible view that the images of the urban environment are negative and there may be exploration of the links between the impact of industrialisation and urbanisation and human suffering – eg “chartered streets” and the “furnace” or the chimneys – separation from the natural, rural environment may be seen to produce suffering
- Possible view that it is human nature itself as opposed to urban environment which causes the suffering as in the *Holy Thursday* of *Experience* for example
- Consideration of Blake’s methods – imagery of the urban environment may just be seen as a means of expressing human suffering rather than causing it eg *A Divine Image*
- Possible view that not all urban references are negative – the alehouse is “healthy and pleasant and warm” for example
- In considering “links” students will be addressing AO2 through structural issues
- The words “Blake explores” in the question also target AO2 as they direct students towards considering the author’s methods.

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

1	3
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 To what extent do you think that, in *She Stoops to Conquer*, Goldsmith presents the pleasures of the countryside to be superior to the pleasures of the town?**[40 marks]****POSSIBLE CONTENT**

- This question focuses on the opposition of the town and the country in pastoral writing
- The word “presents” in the question addresses AO2 as students must consider the author’s methods
- Consideration of the quality of the pleasures offered by the country
- Possible view that for Tony, horses, the alehouse and Bet Bouncer have much to offer – the scene in the Three Pigeons seems jolly, raucous and companionable
- Possible view that the country offers the simple pleasures of domesticity – old books, old wine and the company of family
- Possible view that the sharing of companionship in the country is seen as pleasurable to all classes – Mr Hardcastle shares the joke of Old Grouse in the gunroom with the servants
- Possible view that the town has more pleasures to offer – Mrs Hardcastle thinks so - society is limited in the country to Mrs Oddfish and Cripplelegate
- It may be argued that the town can offer the pleasures of the theatre, pleasure gardens and the London fashions – even Kate appreciates some of the pleasures of the town – the food is more sophisticated to Marlow and Hastings
- Some may conclude that superiority of one over the other depends on the character or gender and that the play itself is inconclusive
- Consideration of the ways Goldsmith presents the town and country pleasures – his language, the dialogue etc – AO2.

Waterland –Graham Swift

1	4
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 “In *Waterland*, Swift presents youth as a state of ignorance, not innocence.”

To what extent do you agree with this view?

[40 marks]**POSSIBLE CONTENT**

- This question focuses on the pastoral concern with the state of innocence
- Some definition of the difference between these two states may be useful to the discussion here – ignorance is a lack of knowledge, information or education – innocence implies not corrupted, sinless, pure, blameless or naïve and simple – examiners should reward arguments based on acceptable definitions
- Consideration of the ways in which Crick presents his younger self and his past actions and to what extent he could be considered ignorant or innocent – the retrospective narrative voice may be seen as a way of commenting and manipulating reader response in relation to the question
- Probable discussion of Tom's relationship with Mary and whether they acted through ignorance or innocence when young
- Consideration of the significance of love and sexuality in relation to ignorance/innocence
- Discussion of Dick's youthful actions – some may see him as perpetually innocent because of his simple-mindedness and in spite of his crime – there is much potential for interesting debate here
- Some may discuss the significance of the school children as the receptors of Crick's narrative and the role of the teacher in relation to ignorance and innocence – levels of education and opportunities available – or lack of – may be seen as contributory factors in assessing whether a state of ignorance characterises youth in the novel
- The word “presents” in the question is the signal to students to address AO2 as they must consider the author's methods – some may discuss how the first person narrative voice is used as a commentary on these issues.

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

1	5
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 “Even though she is hanged for murder, Tess is essentially an innocent woman.”

How far do you think Hardy presents Tess as an innocent woman?

[40 marks]**POSSIBLE CONTENT**

- This question focuses on the pastoral concept of innocence
- The question requires students to consider Hardy's presentation of Tess and therefore AO2 is addressed by discussing the author's methods
- Some may argue that it is not possible to describe Tess as innocent as she is a murderess and she may be seen as complying with Alec in The Chase
- Possible view that she makes choices which are not innocent – she chooses to go back and become Alec's mistress – contextually she is a “fallen woman” when she marries Angel
- Some may argue that she is a victim throughout, a victim of fate, circumstances, society and the wills of others, and therefore she may be seen as essentially innocent
- Some may argue that she is innocent because of her lack of knowledge and understanding – she lacks education, she is unable to foresee consequences
- Possible view that her inexperience of the world and its ways make her innocent
- Possible discussion of the implications of Tess's being a “pure woman”, as a child of nature she innocently follows her instincts, unaware of the conflict between the natural laws and the social laws – discussing the subtitle of the novel is a structural issue
- Examiners should be prepared to accept varying implications of innocence – not corrupted, sinless, blameless, pure, ingenuous, naïve, simple, artless – such varying implications may form the basis or argument
- Possible consideration of the structure of the novel and different perceptions of Tess at different stages of the story.

***Brideshead Revisited* – Evelyn Waugh**

1	6
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 To what extent do you think Waugh demonstrates the impossibility of freedom in *Brideshead Revisited*?**[40 marks]****POSSIBLE CONTENT**

- This question focuses on the pastoral concept of freedom
- Some students may consider the ways in which Catholicism appears to have a hook in those who were brought up as Catholics and they are unable to break free even if they lapse – Sebastian, Julia – and perhaps Charles himself is eventually hooked in – potential discussion of the imagery used
- Some may consider other ways in which freedom is limited in the novel – Sebastian's inability to free himself from his family, his heritage, for example – even Lord Marchmain comes back home to die
- Some may consider the ways in which marriage is seen to restrict freedom – Charles's marriage to Celia, Julia's marriage
- Possible view that freedom can be obtained sometimes temporarily – the summer Charles and Sebastian spend at Brideshead for example
- Possible discussion of the limitations imposed upon Sebastian by his alcoholism – his attempts to break free from his very real watchdog in the form of Mr. Samgrass – his family's attempts to limit his freedom – the limits he imposes on himself through his own choices
- Some may suggest that freedom is not only impossible but not really desired – there is ultimately the human desire to commit to people we love or, the need to be needed as in Sebastian's case
- Possible view that there are political limitations imposed on freedom – war makes its demands, or even the General Strike – there may also be financial limitations on freedom
- AO2 is targeted in this question by the words "Waugh demonstrates" as students are required to consider the author's methods in order to demonstrate.

Pastoral Poetry after 1945 – Various

1	7
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 To what extent do you think that the writers of pastoral poetry in your selection present a nostalgic view of the countryside and rural life?**[40 marks]****POSSIBLE CONTENT**

- This question focuses on the pastoral idea of nostalgia – nostalgia implies a yearning for the past, affection for the past and a longing for a return to happier times and not just memories of it, so students should be aware of this distinction
- Consideration of the ways in which some of the poems present a view of the countryside and rural life which is nostalgic – likely focus on Thomas's *Fern Hill*, for example and its happy memories of childhood or Larkin's admiration of the country show
- Consideration of the ways in which some poems do not present a nostalgic view of the countryside and rural life – R. S. Thomas's *Welsh Landscape*, for example
- Possible view that many of the poems express a more ambivalent or ambiguous view – eg *Absence*
- The word "present" in the question directs students towards considering AO2 – discussion of the language chosen by the poets should support the argument either for or against a nostalgic view
- The question encompasses both the actual countryside and the ways of life adopted by those living in it.

Arcadia – Tom Stoppard

1	8
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“In spite of its title, it is a sinful world rather than a paradise that we see in the play.”

To what extent do you agree with the view that the play shows the world as sinful rather than Arcadian?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the pastoral concepts of paradise and its antithesis – the world encompasses the two parallel time schemes of the play
- Consideration of the ways in which elements of paradise are represented in the play – students may consider such things as Thomasina’s innocence, the representation of the garden as a potential parallel to Eden, the idea of the country retreat as potentially idyllic
- Possible view that there is irony in the ways the supposedly idyllic garden is really the victim of commercial and superficially fashionable manipulation and therefore far from paradise – it is also a totally man-made construct and not nature as God intended
- Discussion of the ways in which sinful actions are represented in the play with consideration of the ways in which sin or temptation play a part in the action in both the nineteenth century and modern times
- Probable discussion of the sexual misdemeanours presented in the play – eg Mrs Chater
- Possible consideration of the sins of the modern characters - Bernard’s vainglorious pursuit of academic recognition, his worldly values which are more post-lapsarian than pre-lapsarian
- Possible discussion of the temptations offered to Septimus, particularly by Thomasina – are they all ejected from the Garden because they fall?
- Possible discussion of how Lady Croom loses her paradise
- The word “shows” is the signal for AO2 in this question – students may consider the various ways of showing including the parallel plot structures, characterisation, symbolism, the title, etc.

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 	<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 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 	‘Some understanding’ is shown when students start to unpick the task and use the text in support. There will be some relevant details. <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. <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. 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.
	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 	
	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 	
	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	“Writers in the gothic tradition are more interested in exploring the art of murder than death itself.”
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To what extent do you agree with this view?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the gothic topic of death and the means by which it occurs in gothic writing
- The word “exploring” in the question is the trigger for AO2 here – it directs students towards considering the writers’ methods
- Consideration of the murders that take place in the texts studied
- Some students may focus on the word “art” in the question and discuss the various ways of murdering people presented in the texts – quite a range here from the mundane poisonings, stabbings and strangulation to the more inventive kissing of poisoned pictures and iron maidens – some may see excessive detail and images of violence, blood and gore connected with the murders as producing a kind of subverted pleasure or titillation thus demonstrating interest
- Some may find it more interesting to discuss the more subtle examples of murder – hiring someone else to actually do the deed, for example, as in *Macbeth*, or suicide as a form of self-murder – Heathcliff’s statement that he can love his own murderer but Cathy’s, never – Austen’s parody through Catherine’s belief that Mrs Tilney has been murdered
- Some students may explore motivation more than the actual deed, motives such as greed, self-advancement or love?
- Possible argument that it is actually death itself which is explored, not murder – not all who die are murdered – death may be seen as the punishment of sin, the tragic consequence of fate or a passage into the afterlife for example and it is these aspects which interest gothic writers.

2	0
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 To what extent do you agree with the view that writers in the gothic tradition present the boundaries between good and evil as blurred?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the gothic concept of transgression and its concern with the opposition between good and evil
- AO2 is addressed as students are asked to consider the ways in which writers “present” the blurring of boundaries and they are therefore directed towards consideration of the writers’ methods
- Possible view that the boundaries between good and evil are often blurred in gothic writing – the distinctions are not always clear cut – there are many examples of characters who also do good or noble deeds and yet commit evil – Macbeth, for example, starts off brave and noble
- Some may argue that, although evil deeds are committed, intentions may be good – the defeat of death in *The Pardoner’s Tale* (although, theologically this may be seen as evil) – Faustus’s desire to benefit mankind with his knowledge and similarly, Frankenstein – thus blurring boundaries
- Possible view that sometimes evil deeds end in triumph or good – the mother’s shooting of the Marquis in *The Bloody Chamber*, for example – resulting in blurred boundaries
- Possible view that the boundaries are not always blurred – sometimes evil is very clearly defined and sometimes punished – it is possible to argue that there is less moral uncertainty in such texts as *The Changeling*, for example, or *Northanger Abbey*.

2	1
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“Gothic protagonists are victims of no-one but themselves.”

Consider the ways in which writers present gothic protagonists in the light of this comment.

[40 marks]

POSSIBLE CONTENT

- This question focuses on the gothic protagonist and the role of the victim in gothic writing
- Students are asked to consider the ways in which writers present gothic protagonists and therefore the question addresses AO2 – discussion of the authors’ methods is required
- Consideration of the ways in which gothic protagonists may be seen to be victims of themselves – their own faults and flaws cause their downfall
- There is likely to be much discussion of the gothic concept of the overreacher, transgressing boundaries – Macbeth’s ambition, for example, Faustus’s desire for magic powers, Frankenstein’s desire to penetrate the secrets of life and death and bypass normal birth
- Some protagonists may be seen as victims of their own curiosity or their own emotions – passionate love, for example, in *Wuthering Heights*
- Possible view that the gothic protagonist is a victim of other things – perhaps other people, fate, circumstances or context for example – Heathcliff may be seen as a victim of his birth or Hindley
- Possible view that some protagonists are victims of both themselves and circumstances – the vampire in *Lady in the House of Love* may be seen as a victim of circumstance or her own nature – Catherine Morland may be seen as a victim of her own imagination or cultural influences in the form of gothic fiction!
- Examiners should be prepared to be slightly flexible about the ways in which students may define the term ‘protagonist’ – we should accept valid points made about any central characters in the texts – but not minor ones.

ELEMENTS OF THE PASTORAL

2	2
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“Writers in the pastoral tradition explore only the positive influences of living in the countryside.”

To what extent do you agree with this view?

[40 marks]

POSSIBLE CONTENT

- This question focuses on the exploration of the relationship between humans and nature which is central to pastoral writing
- The word “explore” in the question requires students to consider the writers’ methods, thus addressing AO2
- Focus is on the influence that nature has on human lives and whether this is positive
- Possible view that it is positive – nature may be seen to provide refuge, for example, as it does for Tess or the retreat to the Forest in *As You Like It*, a place of escape in *Brideshead*
- Nature may be seen as nurturing for humans, as in Blake’s poetry or *Fern Hill* – nature as the ideal educator or, as it is for Wordsworth, a spiritual guide
- Nature may be seen to provide for humans – food, work, recreation as in *The Deserted Village* or *As You Like It*
- Possible view that the influence of nature on human lives is not always positive – the isolation of the Fens in *Waterland* or the hermitage in *Arcadia* may be seen as negative influences – Mrs Hardcastle has a bad experience in her own back garden!
- Some may see the influence of nature as more ambivalent – the Forest of Arden can be both good and bad, nature is not always kind to Tess eg *The Chase*
- Some may make the point that too much interference from man inhibits nature’s ability to have a benign influence.

2	3
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Consider the significance of journeys in pastoral writing.

[40 marks]

POSSIBLE CONTENT

- This question focuses on the pastoral concept of the journey
- Journeys may be either literal or figurative
- By considering the figurative meaning of journeys students will be addressing AO2 in discussing the authors' methods,
- The structural or symbolic meanings of journeys will be addressing AO2
- Some may focus on the literal journeys of varying lengths in pastoral writing – the journeys between town and country – the significance of the journey of the court characters into the Forest of Arden, for example, or of the town characters to the country in *She Stoops to Conquer*
- Some may see journeys as reflective of dislocation or displacement or the search for happiness and fulfilment – Tess and Charles Ryder, for example
- Rather than searching, some may see journeys as escaping or fleeing from something – or even being a matter of enforcement for survival as the emigrants in *The Deserted Village*
- Possible consideration of metaphorical forms of journey (regrettably an overworked metaphor in today's media but still relevant here!)
- The journey might signify the move from innocence to experience, from ignorance to enlightenment or a moral or spiritual journey – Charles Ryder in *Brideshead* being a good example of the latter
- Literal journeys may, of course, be seen to have symbolic significance.

2	4
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“The countryside is the ideal environment in which love can flourish.”

Write about the ways in which love is presented in the pastoral texts you have studied in the light of this comment.

[40 marks]

POSSIBLE CONTENT

- This question focuses on the ways in which love is presented in pastoral writing and the ways in which the natural environment may be seen to allow the positive emotion of love to flourish
- The word “presented” in the question is the signal for AO2 as it requires students to consider the authors’ methods – they will probably consider the links between setting and love and therefore will be considering structure
- Consideration of the ways in which love may be seen to flourish within the natural environment – it may allow for people to meet and fall in love without the social constrictions otherwise imposed – Tess and Angel Clare, for example, or Orlando and Rosalind
- Students may consider different types of love – sexual, familial or love of friends
- Consideration of the ways in which the natural environment may be seen to nurture that love and allow it to grow, perhaps because it provides freedom or peace or even seclusion and opportunity
- Possible view that the beauties of the countryside and its aesthetic qualities may even be inspirational for an ideal love – Charles and Sebastian perhaps
- Some may comment that the opportunity is provided for a more earthy kind of love or lust – Touchstone and Audrey or Mrs Chater in the summerhouse!
- Possible alternative view that the countryside is not the ideal environment for love to flourish – nature may sometimes be seen as hostile to love or love may be seen as unsuccessful or distorted or stunted by nature – the Mower is not very successful with Julia, for example – Phoebe rejects Silvius, and although Mrs Hardcastle may love Tony, a country upbringing does not produce the best results!
- Possible view that nature is indifferent and it is the pastoral writers themselves that construct the literary significance.

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