

**Published Mark Scheme for  
GCE AS English Literature**

**Summer 2009**

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NORTHERN IRELAND GENERAL CERTIFICATE OF SECONDARY EDUCATION (NISE)  
AND NORTHERN IRELAND GENERAL CERTIFICATE OF EDUCATION  
MARK SCHEMES (2009)

Foreword

***Introduction***

Mark Schemes are published to assist teachers and students in their preparation for examinations. Through the mark schemes teachers and students will be able to see what examiners are looking for in response to questions and exactly where the marks have been awarded. The publishing of the mark schemes may help to show that examiners are not concerned about finding out what a student does not know but rather with rewarding students for what they do know.

***The Purpose of Mark Schemes***

Examination papers are set and revised by teams of examiners and revisers appointed by the Council. The teams of examiners and revisers include experienced teachers who are familiar with the level and standards expected of 16- and 18-year-old students in schools and colleges. The job of the examiners is to set the questions and the mark schemes; and the job of the revisers is to review the questions and mark schemes commenting on a large range of issues about which they must be satisfied before the question papers and mark schemes are finalised.

The questions and the mark schemes are developed in association with each other so that the issues of differentiation and positive achievement can be addressed right from the start. Mark schemes therefore are regarded as a part of an integral process which begins with the setting of questions and ends with the marking of the examination.

The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed using the mark scheme and samples of the students' work in the form of scripts. Consideration is also given at this stage to any comments on the operational papers received from teachers and their organisations. During this meeting, and up to and including the end of the marking, there is provision for amendments to be made to the mark scheme. What is published represents this final form of the mark scheme.

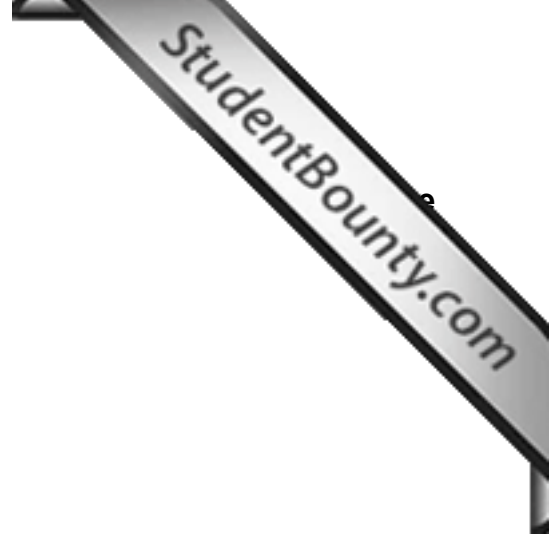
It is important to recognise that in some cases there may well be other correct responses which are equally acceptable to those published: the mark scheme can only cover those responses which emerged in the examination. There may also be instances where certain judgements may have to be left to the experience of the examiner, for example, where there is no absolute correct response – all teachers will be familiar with making such judgements.

The Council hopes that the mark schemes will be viewed and used in a constructive way as a further support to the teaching and learning processes.



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AS 2:





New  
Specification



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2009**

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## **English Literature**

### **Assessment Unit AS 2**

The Study of Poetry Written after 1800  
*and* the Study of Prose 1800–1945

**[AL121]**

**FRIDAY 12 JUNE, MORNING**

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# **MARK SCHEME**

## Mark Schemes

### Assessment Objectives

The assessment objectives provide an indication of the skills and abilities which the units are designed to assess, together with the knowledge and understanding specified in the subject content. In each assessment unit, certain assessment objectives will determine the thrust of the questions set or coursework tasks to be addressed in the internally and externally assessed units.

**In the Advanced Subsidiary components, candidates will be assessed on their ability to:**

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

### Assessing the Responses of Candidates

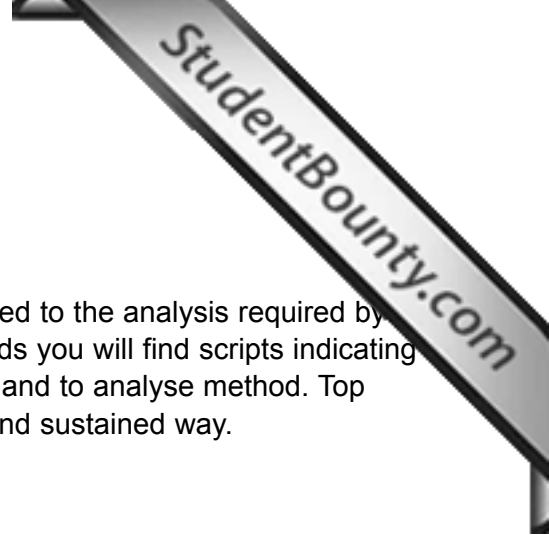
- 1 You are expected to implement the decisions taken at the marking conference and maintain a consistent standard throughout your marking.
- 2 Be positive in your approach. Look for things to reward, rather than faults to penalise.
- 3 Using the assessment grid overleaf and the question specific guidance, decide first which mark band best describes the attainment of the candidate in response to the question set. Further refine your judgement by deciding the candidate's overall competence within that band and determine a mark.
- 4 You **must** comment on each answer. Tick points you reward and indicate inaccuracy, irrelevance, obscurity, where these occur. Explain your mark with an assessment of the quality of the answer. You must comment on such things as: content, relevance, organisation, cogency of argument and expression.
- 5 Excessive misspelling, errors of punctuation and consistently faulty syntax in answers should be noted on the front cover of the answer script and drawn to the attention of the Chief Examiner.
- 6 Do not bunch marks. You must use the whole scale [0]–[60]. Do not use half marks.



## Internal Assessment Matrix for AS 2: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison/Argument</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the texts or ability to write about them</li> </ul>		
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the texts</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <b>[suggestion of relevance]</b></li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>may refer to tone</li> <li>may mention basic aspects of form and structure – but with limited understanding <b>[suggestion of methods]</b></li> <li>occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>makes simple comments on basic similarities and differences between texts <b>[suggestion of comparison/contrast]</b></li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <b>[emergence of relevance]</b></li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a few basic aspects of language (including imagery)</li> <li>identifies tone(s)</li> <li>may mention basic aspects of form and structure – but with a more determined effort to relate comments to key terms of the question</li> <li>offers a few comments on identified methods <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> </ul>
<b>Band 4</b> 36–41 <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates understanding of the texts</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies some aspects of language (including imagery)</li> <li>identifies some aspects of tone</li> <li>may show some awareness of form and structure</li> <li>makes some comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>offers some comments on similarities and differences between texts</li> </ul>
<b>Band 5</b> 42–47 <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the texts</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>identifies a competent selection of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explains</b> in a competent way how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>offers competent comments on similarities and differences between texts</li> </ul>
<b>Band 6 (a)</b> 48–54 <b>GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the texts</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>identifies a good range of aspects of methods – i.e. language (including imagery), tone, form and structure</li> <li><b>explores</b> in good detail how these methods create meaning</li> </ul>	<ul style="list-style-type: none"> <li>comments well on similarities and differences between texts</li> </ul>
<b>Band 6 (b)</b> 55–60 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

**Advice to Examiners**  
**(AS 2: Section A – Open Book)**



**1 Description v Analysis**

Answers which consist of simple narration or description as opposed to the analysis required by AO2 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to analyse method. Top Band answers will address methods and key terms in an explicit and sustained way.

**2 Key Terms/Issues**

In all questions, candidates should take account of key terms in both the stem of the question and in the bullet points and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stem of the question and the “poetic methods” specified in the bullet points, usually “form and structure”, “language – including imagery”, “tone”. Reward candidates who address fully bullet points and use them to structure an organic, well-integrated response. Be less generous to candidates who use bullet points in a mechanical way and do not relate them to the main focus of the question.

**3 Assessment Objectives**

- (a) **AO1** This globalising objective emphasises three essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”); (ii) the coherent organisation of material in responses to the question; (iii) knowledge and understanding.
- (b) **AO2** This objective is at the heart of AS (a) concerned with the writers’ methods used to achieve certain effects. It requires candidates to consider form and structure, language – including imagery, tone.
- (c) **AO3** The requirement to compare and contrast is central to this question. Candidates who, other things being satisfactory
  - (i) offer very limited or no comparison/contrast cannot be rewarded beyond Band 4 [41]
  - (ii) offer more loose and less organised comparison/contrast cannot be rewarded beyond Band 5 [47]

#### 4 **Derived Material**

As AS 2 (a) is a clean “Open Book” unit there is always the possibility of derivative work. A directive in the **Specification** limits the possibility of candidates using texts which have been annotated. Derivative work is work which shows signs of being substantially derived from editions, “Introductions” and “Notes” and/or from teachers’ notes. Evidence of close dependence on such aids may include (a) the repetition of the same ideas or phrases from a particular centre or from candidates using the same edition of text and (b) oblique or irrelevant responses to the questions. Such evidence cannot always be easily spotted, however, and candidates must be given the benefit of the doubt. Examiners should also distinguish between the uses to which such derived material is put. Where the candidate has integrated short pieces of derived material relevantly into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

#### 5 **Unsubstantiated Assertions**

In all answers, candidates are expected to provide convincing textual evidence in the form of close reference and/or apt quotation for their comments. Appropriate evidence is also expected where contextual information is required. Unsupported generalisation should not be rewarded.

#### 6 **Use of Quotation**

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate’s smooth and syntactically appropriate combining of the quotation with their own words.

#### 7 **Choice of Poems**

It is of the utmost importance that candidates choose relevant poems to answer on the question set.

#### 8 **Observance of Rubric**

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

#### 9 **Length of Answers**

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

#### 10 **Answers in Note Form**

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

### 11 Uneven Performance

While some candidates may begin badly, they may “redeem” themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

### 12 Quality of Language

On the examination papers candidates are reminded that the “quality of written communication will be assessed”. Take account, therefore, of AO1 requirements noted in the mark band grid.

### 13 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

**1 Carol Ann Duffy: *Selected Poems***  
**Liz Lochhead: *The Colour of Black and White***

Duffy and Lochhead both write about personal relationships.

Compare and contrast the methods which the two poets use to explore the theme of personal relationships in two poems you have studied.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “The New Married Miner”; “Epithalamium”; “The Redneck” (Lochhead); “Warming her Pearls”; “Standing Female Nude” (Duffy).

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations.

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ treatment of relationships between people.

**2 Seamus Heaney: *Opened Ground***  
**John Montague: *New Selected Poems***

Heaney and Montague have both written about their rural Irish childhoods.

Compare and contrast the methods which the two poets use to present their rural Irish childhoods in two poems you have studied.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “The Barn” (Heaney); and “Like Dolmens Round My Childhood” (Montague).

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations.

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ presentations of their rural Irish childhood.

**3 Gerard Manley Hopkins: *Selected Poems***  
**Emily Dickinson: *A Choice of Emily Dickinson's Verse***

Hopkins and Dickinson both write about nature in their poetry.

Compare and contrast the methods which the two poets use to explore the theme of nature in the poems you have studied.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “God’s Grandeur”; “The Starlight Night”; “Spring”; “Pied Beauty” (Hopkins); “An awful Tempest mashed the air”; “The Cricket Sang”; “I dreaded that first Robin so” (Dickinson).

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations.

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ exploration of the theme of nature.

**4 Edward Thomas: *Selected Poems***  
**Robert Frost: *Selected Poems***

Thomas and Frost both write about old age in their poetry.

Compare and contrast the methods which the two poets use to explore the theme of old age in poems you have studied.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “Man and Dog” (Thomas); “An Old Man’s Winter Night” (Frost).

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations.

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ exploration of the theme of old age.



**5 W. B. Yeats: *Selected Poems***  
**Patrick Kavanagh: *Selected Poems***

Yeats and Kavanagh both write about places in their poems.

Compare and contrast the methods which the two poets use to explore the theme of place in two poems you have studied.

The following mark scheme should be applied in conjunction with the AS 2 Section A Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

Likely poems are: “Wild Swans at Coole”; “Coole Park and Ballylee, 1931”; “The Municipal Gallery Revisited” (Yeats); “Inniskeen Road: July Evening”; “Shancoduff”; “Stony Grey Soil”; “Canal Bank Walk”; “Lines Written on a Seat on the Grand Canal, Dublin” (Kavanagh).

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- knowledge and understanding of the text in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful insertion of quotations.

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poets’ treatment of place.

## Internal Assessment Matrix for AS 2: Section B

	AO1 <i>Communication</i>	AO3 <i>Comparison/Argument</i>	AO4 <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>shows very little understanding of the text or ability to write about it</li> </ul>		
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>communicates broad or generalised understanding of the text</li> <li>writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the text</li> <li>conveys simple ideas but with little sense of order and relevance, using a few appropriate examples <b>[suggestion of relevance]</b></li> <li>writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>offers a simple consideration of the question without necessarily coming to a personal conclusion</li> <li>takes a little account of key terms</li> <li>shows a very basic attempt at reasoning in support of opinion <b>[suggestion of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>may mention a little external contextual information <b>[suggestion of context]</b></li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the text</li> <li>conveys ideas with a little sense of order and relevance, using a few appropriate examples <b>[emergence of relevance]</b></li> <li>writes fairly accurately, using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>offers a simple consideration of the question and reaches a simplistic personal conclusion</li> <li>takes a limited account of key terms</li> <li>shows a basic attempt at reasoning in support of opinion <b>[emergence of relevant argument]</b></li> </ul>	<ul style="list-style-type: none"> <li>identifies a little relevant <b>external</b> contextual information <b>[emergence of relevant external context]</b></li> </ul>
<b>Band 4</b> 36–41 <b>SOME</b>	<ul style="list-style-type: none"> <li>communicates understanding of the text</li> <li>conveys some ideas with some sense of order and relevance, using some appropriate examples</li> <li>writes with some accuracy, using some literary terms</li> </ul>	<ul style="list-style-type: none"> <li>offers some consideration of the question and reaches a personal conclusion</li> <li>takes some account of key terms</li> <li>makes some attempt at reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>offers some relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 5</b> 42–47 <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>communicates competent understanding of the text</li> <li>conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>offers a competent consideration of the question and reaches a competent personal conclusion</li> <li>addresses key terms in a competent manner</li> <li>offers competent reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes a competent use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (a)</b> 48–54 <b>GOOD</b>	<ul style="list-style-type: none"> <li>communicates a good understanding of the text</li> <li>conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>offers a good consideration of the question and reaches a good personal conclusion</li> <li>addresses key terms well</li> <li>offers good reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>makes good use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (b)</b> 55–60 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>excellent in all respects</li> </ul>		

**Advice to Examiners**  
**(AS 2: Section B – Closed Book)**

**1 Description v Argument**

Answers which consist of simple narration or description as opposed to the discursiveness required by AO3 and AO4 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage cogently with the question's stimulus statement.

**2 Key Terms/Issues**

In all questions, candidates should take account of key terms in the given reading, the stem of the question cut and structure their answers accordingly. Reward candidates who address fully bullet points and use them to structure an organic, well-integrated response.

**3 Stimulus Statements/Given Readings**

All questions in this unit employ stimulus statements or given readings of the plays. Candidates are expected to show an awareness of the relationship of these statements/readings to the question and to focus on the nuances of their wording. **In general, the ability to “unpack” the question and to address all the issues which it raises is the sign of a good candidate.**

**4 Assessment Objectives**

- (a) **AO1** This globalising objective emphasises three essential qualities: (i) communication appropriate to literacy studies (which is also reflected in the paper's general rubric: “Quality of written communication will be assessed in all questions”); (ii) the coherent organisation of material in response to the question; and knowledge and understanding.
- (b) **AO3** The requirement to compare and contrast is central to this question. Candidates who, other things being satisfactory
- (i) offer very limited or no comparison/contrast cannot be rewarded beyond Band 4 [41]
  - (ii) offer more loose and less organised comparison/contrast cannot be rewarded beyond Band 5 [47]
- (c) **AO4** Although AO4 is targeted in this unit, no specific sources for contextual information are prescribed or recommended. Nevertheless, candidates will be expected to be aware that the objective must be addressed and that they are required to provide social, historical, biographical or literary contextual information from **outside the text** and relevant to the focus of the question. Examiners must be realistic about what candidates can be expected to have studied. Contextual information should be integrated into the candidate's overall response to the text – i.e. context should be used to **illuminate** the text and to answer the question set. There is no value in contextual information that is introduced merely for its own sake. Candidates who provide **no** external context cannot be awarded more than [41] out of [60] (top of Band 4). Candidates who provide only limited context cannot score more than [47] (top of Band 5).

## 5 Unsubstantiated Assertions

In all answers, candidates are expected to provide convincing textual evidence in the form of a reference and/or apt quotation for their comments. Reference to other critical opinions should include sufficient information to indicate that the candidate understands the point she/he is citing. Unsupported generalisation should not be awarded.

## 6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed, with particular regard to the candidate's smooth and syntactically appropriate combining of the quotation with their own words.

## 7 Observance of Rubric

You should always ensure that candidates observe the rubric of each question and of the paper as a whole.

## 8 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, others repetitive and plodding and contain much irrelevant and/or unrelated material. On the other hand, some brief answers may be scrappy while others are cogent and incisive.

## 9 Answers in Note Form

Some answers may degenerate into notes or may, substantially, take the form of notes. Do not assume that notes are automatically worthless. Look at them carefully. Some notes are better than others. The use of notes will generally mean that the candidate has failed to construct a properly developed and coherent argument, but they may contain creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

## 10 Uneven Performance

While some candidates may begin badly, they may "redeem" themselves during the course of the answer. Read all of each answer carefully and do not let obvious weaknesses blind you to strengths displayed elsewhere in the answer.

## 11 Quality of Language

On the examination papers candidates are reminded that the "quality of written communication will be assessed". Take account, therefore, of AO1 requirements noted in the mark band grid.

## 12 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be explicit to one examiner may not so appear to another.

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

(a) As a hero, Edmund Bertram is not at all appealing to the twenty-first-century reader.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “As a hero”, “Edmund Bertram”, “is not at all appealing”, “to the twenty-first-century reader”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that, as a hero, Edmund Bertram is appealing to the twenty-first-century reader.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - the nature of the hero.

- (b) In *Mansfield Park* the interests of nineteenth-century society are seen as being more important than the interests of the individual.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “the interests of nineteenth-century society”, “seen as more important”, “interests of the individual”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that the interests of nineteenth-century society are not as important as the interests of individuals.

#### AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- social and cultural context:
  - individual needs seen as being subordinate to needs of society
  - possible reference made to start of the Romantic era.

7 **Emily Brontë: *Wuthering Heights***

**Answer either (a) or (b)**

**(a)** Cathy is a typical nineteenth-century heroine.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “Cathy”, “typical nineteenth-century heroine”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that Cathy is not a typical nineteenth-century heroine.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - concept of the heroine
- social context:
  - gender roles at the time of writing of novel.



- (b) *Wuthering Heights* certainly cannot be termed a feminist novel as the female characters are all victims.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “*Wuthering Heights*”, “cannot be termed feminist novel”, “female characters are all victims”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *Wuthering Heights* can be termed a feminist novel as not all the characters are victims.

#### AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - concept of the feminist novel.



8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

(a) Jay Gatsby is too foolish and ridiculous a figure to be seen as a “great” hero.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “Jay Gatsby”, “too foolish and ridiculous a figure”, “to be seen as ‘great’ hero”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that despite his foolishness and ridiculousness, Gatsby, in all his romantic intensity, still qualifies for the heroic role.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - ideas of what makes a hero – can mere enthusiasm and determination be heroic?

- (b) The failure of Gatsby's dream represents the failure of the American Dream.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “the failure of Gatsby's dream”, “marks the end”, “American Dream”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that despite disappointment and failure, the American Dream will always live on.

#### AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- historical and cultural context:
  - the American Dream of fresh new beginnings, social mobility, freedom and possibility.

9 E. M. Forster: *A Passage to India*

Answer either (a) or (b)

- (a) *A Passage to India* is a reflection of what India was really like at the time the novel was written. (The novel was written in the early 1920s.)

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “*A Passage to India*”, “reflection of what India was really like”, “time novel was written”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *A Passage to India* is not a reflection of what India was really like at the time it was written.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- social and historical context:
  - Indian caste systems
  - colonial power in India – the British Raj
  - variety of Indian religions and cultural life.

- (b) As a novel about the relationship among different cultures, *A Passage to India* is more relevant to today's world than it was to Forster's original readers.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “the relationship among different cultures”, “*A Passage to India*”, “as relevant to today's world”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *A Passage to India* is as relevant to today's world.

#### AO4

Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel.

- social and historical context:
  - co-existence of Muslim, Hindu and Christian religions and cultures in India
  - importance of multiculturalism in today's world.

10 Mrs Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South* is more a novel about the growth of Margaret Hale's character than it is an Industrial Novel.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “more a novel”, “development of Margaret Hale’s character”, “than it is an Industrial Novel”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *North and South* is an Industrial Novel rather than a novel about the development of Margaret Hale’s character.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - characteristics of the genre of the Industrial Novel
  - characteristics of the novel featuring the development of a youthful protagonist/*Bildungsroman*.

- (b) Even in the twenty-first century, *North and South*'s consideration of labour–employer relations is still relevant.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “even in the twenty-first century”, “labour–employer relations still relevant”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *North and South* is no longer relevant.

#### AO4

Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel.

- social context:
  - information about nineteenth-century industrialisation, social conditions and labour relations
  - information about twenty-first century labour–employer relations.

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

(a) The novel offers a fair reflection of women’s position in society in nineteenth-century England.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

**AO1**

- Communicates effectively knowledge and understanding of the novel.

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “a fair reflection”, “women’s position”, “nineteenth-century society in England”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that the novel does not offer a fair reflection of women’s position in nineteenth-century society in England.

**AO4**

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- social and historical context:
  - women’s economic and social subservience in nineteenth-century England.



- (b) *The Mayor of Casterbridge* cannot be called a Realist Novel as the story contains far too many coincidences.

With reference to appropriately selected parts of the novel, and **relevant contextual information**, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark Band grid and the following table:

0–13	VERY LITTLE
14–22	GENERAL
23–29	SUGGESTION
30–35	EMERGENCE
36–41	SOME
42–47	COMPETENT
48–54	GOOD
55–60	EXCELLENT

The information below is intended to exemplify the type of content you may see in responses. Reference should be made to some of the following points, and all other valid comments will be rewarded.

#### AO1

- Communicates effectively knowledge and understanding of the novel.

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgement in response to the given reading of the text
  - takes account of key terms: “*The Mayor of Casterbridge*”, “cannot be called a Realist Novel”, “story contains far too many coincidences”
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus – that *The Mayor of Casterbridge* can be called a Realist Novel despite the number of coincidences.

#### AO4

Demonstrates understanding of the context in which texts are written by drawing on appropriate information from outside the novel.

- literary context:
  - the characteristics of the Realist Novel.