



*Rewarding Learning*

ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
2011

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## English Literature

### Assessment Unit AS 2

*assessing*

Module 2: The Study of Poetry Written after 1800  
*and* the Study of Prose 1800–1945

[AL121]

THURSDAY 16 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); and
- 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.

## Section A: The Study of Poetry Written After 1800

### Advice to Examiners

#### 1 Description v Analysis/Assessment

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 stimulus statement and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stimulus statement “compare and contrast”, and the methods which the poets use such as form and structure, language – including imagery, tone.

#### 3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises two 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”) and
  - (ii) the coherent organisation of material in response to the question.
- (b) **AO2** This objective is the driver of AS 2 (A) and is concerned with the writers’ methods used to achieve certain effects. It requires candidates to consider form and structure, language – including imagery and tone.
- (c) **AO3** This module requires candidates to compare and contrast the methods which the two poets use to present their themes. Candidates who demonstrate strength in AO1 and AO2, but who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. 47 marks. Candidates who provide **no** comparison/contrast should not be rewarded beyond the top of Band 4, i.e. 41 marks.

#### 4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “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 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 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.

## Internal Assessment Matrix for AS 2: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison</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/argument]</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 limited understanding</li> <li>makes a more deliberate attempt to relate comments on methods to the key terms of the question <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 attempt to relate comments on methods to the key terms of the question</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 and relevant 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 a detailed and relevant way 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>		

1 **Emily Dickinson: *A Choice of Emily Dickinson's Verse***  
**Gerard Manley Hopkins: *Selected Poetry***

Dickinson and Hopkins both write about personal distress in a very original way.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about personal distress in a very original way.

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: “I felt a Funeral, in my Brain” (Dickinson); “I wake and feel the fell of dark, not day” (Hopkins).

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

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Themes** and **ideas** developed: “I felt a Funeral, in my Brain”
  - personal distress conveyed in a very original way through the comparison of an intense mental experience to the stages of a funeral



- **Themes and ideas** developed: “I wake and feel the fell of dark, not day”
  - an intense expression of deep personal distress – claustrophobia, emotional darkness, isolation, bitterness and self-loathing – expressed through striking original language and imagery
- **Form and structure:** “I felt a Funeral, in my Brain”
  - personal stress is intensified by the tension created through the halting quality of Dickinson’s highly individual punctuation
  - personal distress is built up through the stages of the funeral dealt with in successive stanzas
  - inconclusive quality of the last line suggests no end to personal distress
- **Form and structure:** “I wake and feel the fell of dark, not day”
  - personal distress is stressed through the use of the condensed, intense sonnet form
  - densely packed lines and distinctive use of compression conveys an intensity of feeling
  - the octave/sestet division emphasises different areas of distress: abandonment and self-loathing
- **Language (including imagery):** “I felt a Funeral, in my Brain”
  - sustained use of funereal imagery to create sense of personal distress
  - repetition of present participles gives the reader a sense of immediacy
  - relentless progression (“And...And...And...And”) towards the terrifying descent into despair
- **Language (including imagery):** “I wake and feel the fell of dark, not day”
  - use of “fell” to convey both the sense of a blow and also the claustrophobic idea of a darkness like an animal’s pelt
  - extension from “hours”, to “years”, to a “life” of darkness emphasises the intensity of the speaker’s personal distress
  - letter imagery conveys a sense of abandonment and anguish
  - original use of sound-patterning to foreground language of personal distress
  - original use of compound words, e.g. “Selfyeast” to convey ideas relating to personal distress
- **Tone:** “I felt a Funeral, in my Brain”
  - tone of nervous terror: “Kept beating – beating – till I thought/My Mind was going Numb”
  - oppressive tone: “And creak across my Soul/With those same Boots of Lead”
  - despairing tone: “And I dropped down, and down”
- **Tone:** “I wake and feel the fell of dark, not day”
  - anguished, lamenting tone: “What hours, O, what black hours”
  - unequivocal and despairing tone: “I am gall. I am heartburn.”

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

Duffy and Lochhead both write about artists.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about artists.

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: “Standing Female Nude” (Duffy); “The Journeyman Paul Cezanne on Mont Sainte Victoire” (Lochhead).

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

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas: the candidate’s selection of poems must be argued into relevance
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Themes** and **ideas** developed: “Standing Female Nude”
  - the artist as seen from the perspective of a nude model: the artist is patronising; his work fails to capture the vitality of the model; the world of the artist is pompous and pretentious



- **Themes and ideas** developed: “The Journeyman Paul Cezanne on Mont Sainte Victoire”
  - development of the painter Cezanne’s perspective: he considers what he needs to achieve in his art and dismisses the criticism of his critics
- **Form and structure:** “Standing Female Nude”
  - use of the dramatic monologue form: the artist is seen from the model’s point of view
  - short sentences give the poem a flat, matter-of-fact quality and create the sense that the speaker is unimpressed by the artist
  - integration of the artist’s comments: impatient, imperious
- **Form and structure:** “The Journeyman Paul Cezanne on Mont Sainte Victoire”
  - use of the dramatic monologue form gives immediacy to the artist’s thoughts
  - use of free verse suggests spontaneity of thought and idea
  - structured in terms of a question and then a response from the artist
- **Language (including imagery):** “Standing Female Nude”
  - juxtaposition of the artist’s and model’s concerns: “volume, space”/“the next meal”
  - use of sexual language to describe the artist’s response to the model
  - the artist’s crude reduction of model to constituent parts: “Belly nipple arse”
- **Language (including imagery):** “The Journeyman Paul Cezanne on Mont Sainte Victoire”
  - use of paradox to create a sense of Cezanne’s inventiveness
  - the speaker makes reference to a range of his own paintings
  - repetition of “the mountain” to establish its significance to the artist
  - repetition with variation in the last line gives sense of the power of the artist’s work
- **Tone:** “Standing Female Nude”
  - bored
  - arch: “They call it Art”
  - dismissive attitude towards the artist: “little man”; “it does not look like me”
- **Tone:** “The Journeyman Paul Cezanne on Mont Sainte Victoire”
  - impassioned
  - confident
  - ironic dismissal of critic

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

Montague and Heaney both write about women.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about women.

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 Wild Dog Rose” (Montague); “The Wife’s Tale” (Heaney).

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

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas: the candidate’s selection of poems must be argued into relevance
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Themes** and **ideas** developed: “The Wild Dog Rose”
  - speaker’s record of a farewell visit to an old woman who had frightened him as a child
  - speaker’s awareness of how his adult perspective changes the way he regards the old woman: no longer merely a figure of terror, she is humanised and personalised, regarded with a new respect and understanding
  - conditions of the old woman’s life – loneliness, hardship, isolation, madness

- **Themes and ideas** developed: “The Wife’s Tale”
  - role of women in traditional Irish farming family life
  - contrasts between inside/outside, male/female, nature/culture, violence, husband’s self-assurance/wife’s tentativeness
  - wife’s sense of isolation and marginality in a man’s world
- **Form and structure:** “The Wild Dog Rose”
  - loosely structured, conversational free verse
  - stepped lines (influence of Americans such as William Carlos Williams) conveying the movement of consciousness and natural speech rhythms
  - development of poem enacts the undoing or unmasking of a stereotype, the coming together of two people who before had been divided by fear and misunderstanding
- **Form and structure:** “The Wife’s Tale”
  - adopts persona of wife: point of view of the outsider who has come from the interior, domestic world of the farmhouse to the exterior, male world of field-work
  - loosely structured, conversational free verse with concluding rhyming couplet
- **Language (including imagery):** “The Wild Dog Rose”
  - incorporation of direct speech to add vividness
  - use of *cailleach* (hag) to locate the woman in Gaelic tradition
  - human figure inscribed in landscape – images of “cottage/circled by trees”, “a final outcrop –/the hooped figure”
- **Language (including imagery):** “The Wife’s Tale”
  - incorporation of direct speech to add vividness, e.g. husband’s language of self-assurance, self-satisfaction and playful condescension
  - images of threat, monsters (“straw/hanging undelivered in the jaws”) and violence (“hard as shot”, “As javelins might mark lost battlefields”) to define the male world
  - images of civilised order, nurture – “white cloth”, “buttering the thick slices that he likes” – to define the female world
- **Tone:** “The Wild Dog Rose”
  - elegiac
  - respectful, affectionate, attentive
- **Tone:** “The Wife’s Tale”
  - Wife’s poignant awareness, sensuous appreciation, acceptance

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

Thomas and Frost both write about the harshness of life.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about the harshness of life.

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 Owl” (Thomas); “Out, Out –” (Frost).

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

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas: the candidate’s selection of poems must be argued into relevance
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Themes** and **ideas** developed: “The Owl”
  - the speaker, tired and hungry, hears the melancholy cry of an owl – devoid of “merry note” or “merriment”
  - the owl’s cry is identified with those “unable to rejoice”, those experiencing the harshness of life, “the soldiers and poor”

- **Themes and ideas** developed: “Out, Out –”
  - intense awareness of the harshness of rural life
  - powerful evocation of a child doing a man’s work
  - brevity of life
- **Form and structure:** “The Owl”
  - plain, reflective mode
  - four-line stanza form: easy pace and regular metre
  - use of enjambment between stanzas two and three to emphasise the “long and clear” sound of the owl’s cry identified with the harshness of life
- **Form and structure:** “Out, Out –”
  - use of blank verse gives a matter-of-fact quality to the consideration of the harshness of life
  - placing of incident against vast backdrop of “five mountain ranges” creates sense of its insignificance
- **Language (including imagery):** “The Owl”
  - description of the speaker’s state: “hungry”, “cold”, “tired”
  - bleak repetition of sound and syllable in description of the owl’s cry: “no merry...”; “nor merriment” emphasises harshness
  - use of sibilant alliteration to emphasise speaker’s response to the owl’s cry
  - use of pattern and contrast – “food, fire, and rest”/“hungry, cold and tired” – to emphasise the speaker’s relative comfort
  - description of those unable to rejoice – “soldiers and poor” – suggests suffering through war and class division
- **Language (including imagery):** “Out, Out –”
  - conversational language: “Call it a day” – evokes sense of ordinary experience
  - anti-climactic description of the boy’s death stresses the harshness of rural life
  - menacing description of the saw
  - evocative description of the natural world
- **Tone:** “The Owl”
  - thankful, grateful
  - bleak
  - sympathetic to those experiencing the harshness of life
- **Tone:** “Out, Out –”
  - conversational
  - panicked, terrified
  - indifferent, resigned to the harshness of life

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

Yeats and Kavanagh both write about personal memories.

**Compare** and **contrast** two poems, one by each poet, taking account of the **methods** (the situation and tones of the speaker, and the form, structure and language, including imagery) which each poet uses to write about personal memories.

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 Wild Swans at Coole” (Yeats); “A Christmas Childhood” (Kavanagh).

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

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas: the candidate’s selection of poems must be argued into relevance
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Themes** and **ideas** developed: “The Wild Swans at Coole”
  - Yeats’s recollections of his first visit to Coole Park, and its subsequent significance for him
  - Yeats’s memories of his life as a young man and his love for Maud Gonne, and the effect of their relationship on him through the years



- Yeats' awareness of his own mortality set against the seeming immortality of the swans
- Yeats' concern that his imaginative powers will become exhausted as he grows older
- **Themes and ideas** developed: "A Christmas Childhood"
  - Kavanagh's memories of a happy childhood in Iniskeen, Co. Monaghan
  - Kavanagh's recollection of the imagination of childhood which fades in adulthood
  - the limited world of rural Ireland, transfigured here by simple faith of the child
  - domestic, family harmony
  - the importance of rootedness and belonging, to the child speaker
- **Form and structure:** "The Wild Swans at Coole"
  - regular six-line stanza form creates a ballad-like lament for the poet's youth
  - sudden changes of tense between past, present and future to highlight the poet's perceptions of changes in his life
  - contrast between the poet's perception of the immutability of the swans and his own mutability
  - the use of questions to show how memories of the past lead to uncertainty and despondency about the present and the future
- **Form and structure:** "A Christmas Childhood"
  - the use of brief quatrains to capture childhood memories
  - the use of enjambment for effect, e.g. the association of the speaker's childhood landscape with the Garden of Eden
- **Language (including imagery):** "The Wild Swans at Coole"
  - the symbolism of the swans, e.g. his mortality contrasted with their seeming immortality
  - contrast between the language of hope associated with his younger self, and that of his current melancholy despair, e.g. "And now my heart is sore", "The bell-beat of their wings .../ Trod with a lighter tread"
  - repetition of "still" to exploit several meanings, e.g. "... a still sky", "... on the still water", "Unwearied still ...", "Attend upon them still"; the apparent immutability of nature set against the speaker's awareness of change
- **Language (including imagery):** "A Christmas Childhood"
  - simplicity of the spoken language sustains the illusion of a childhood experience
  - conflation of stable, star and wise kings with the homely images of cow house, stable-lamp and whin bush – the personal circumstances of the poet's childhood are just as important as those of the Nativity story
  - religious metaphor woven into the realist texture of the poet's own childhood memory
- **Tone:** "The Wild Swans at Coole"
  - melancholic; lamenting the passing of the speaker's youthful energies, "I have looked upon those brilliant creatures/And now my heart is sore."
  - complaint against the nature of human mortality
  - contrasting energetic, passionate tone associated with the younger speaker, e.g. "scatter wheeling in great broken wings ...", "The bell-beat of their wings above my head"
- **Tone:** "A Christmas Childhood"
  - atmosphere of childhood wonder pervades the poem
  - contented, secure, affectionate

## Section B: The Study of Prose 1800–1945

### Advice to Examiners

#### 1 Description v Argument

Answers which consist of simple narration or description as opposed to the discursiveness required by AO3 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 confidently and cogently with the given reading of the text at the beginning of the question.

#### 2 Key Terms/Issues

In all questions, candidates should take **explicit** account of key terms and structure their answers accordingly if they are to be relevant and properly focused. The key terms include both those in the given reading and the directives in the question itself.

#### 3 Assessment Objectives for AS 2 Module 2 Section B

**AO1** This globalising Objective emphasises two 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") and (ii) the coherent organisation of material in response to the question.

**AO3** The emphasis for this objective should be on the candidate's ability to respond to a given reading of the text and to develop an argument conveying her/his opinion. Candidates can obtain full marks without referring to other critics' opinions. Where they do so refer, however, they should integrate these opinions into their own arguments and acknowledge their sources. Little credit should be given for critical comments dropped arbitrarily into the answer.

**AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake.

Candidates who demonstrate significant strengths in AO1 and AO3 but who provide **no** external contextual information cannot be rewarded beyond a mark of 41. Candidates who demonstrate significant strengths in AO1 and AO3 but who provide only **limited** external contextual information cannot be rewarded beyond a mark of 47. "Limited" contextual information would include: simple assertions and generalisation; or contextual information that is not completely relevant (but could have been argued into relevance).

#### 4 Derived Material

Although heavily derivative work is less likely to be found in “closed book” examinations, it may still appear in the form of work which shows signs of being substantially derived from editors’ “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 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 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 answer. Read all of the answer carefully and do not let obvious weaknesses lead you to strengths displayed elsewhere in the answer.

## 11 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.

## Internal Assessment Matrix for AS 2: Section B

	AO1 <i>Communication</i>	AO3 <i>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>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 <b>external</b> 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>makes a more deliberate 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>		

## 6 Jane Austen: *Mansfield Park*

### Answer either (a) or (b)

- (a) *Mansfield Park* challenges the importance placed on family duty in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the importance of family duty in the nineteenth century, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**challenges**”, “**importance placed**”, “**family duty**”, “**nineteenth century**”
  - 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 statement, e.g. **that the novel does place a strong emphasis on family duty in the nineteenth century.**



#### **AO4**

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

- **Social and historical context**

- patriarchal authority in the family
- daughters' obligations to make a good marriage
- duties of older sons to provide material help to parents and siblings
- children expected to honour and obey parents
- duty of the better-off to help their extended family

- (b) The twenty-first-century reader identifies much more easily with Mary Crawford than with Fanny Price.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the twenty-first-century reader, 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

#### 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 judgment in response to the given reading of the text
  - Takes account of key terms: **“twenty-first-century reader”, “identifies”, “much more easily”, “Mary Crawford”, “Fanny Price”**
  - 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 statement, e.g. **that the twenty-first-century reader can still identify with Fanny Price**

**AO4**

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

- **Social and historical context (1814)**

General features of nineteenth-century society:

- personal relationships: formal and restricted
- religious attitudes: emphasis on traditional piety, Christian principles and the role of the Church in society
- marriage: a means of achieving financial security and social position
- attitudes to authority: deferential, respectful
- behaviour of young people: conformist and obedient

- **Social and historical context (today's reader)**

General features of twenty-first century society:

- personal relationships: more open, informal and promiscuous
- religious attitudes: more secular
- marriage: greater sense of gender equality
- attitudes to authority: more transgressive and rebellious
- behaviour of young people: unpredictable, experimental

- Working definition – the candidate's personal definition of the twenty-first-century reader in light of above

## 7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) Heathcliff is more anti-hero than hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the hero and the anti-hero, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Heathcliff**”, “**more anti-hero**”, “**hero**”
  - 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 statement, e.g. **that some aspects of Heathcliff’s character might be considered heroic**

**AO4**

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

- **Literary context – candidates may offer consideration of some of the following in dealing with the term “hero”:**
  1. Awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality
  2. Awareness of different kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas Becket, Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus – see Aristotle and Arthur Miller; romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist; a character who is representative of the best values of the culture, e.g. Edmund Bertram, or an exceptional person, e.g. Gatsby
  3. Working definition – the candidate’s personal definition of a hero in light of above

**Candidates may offer consideration of some of the following in dealing with the term “anti-hero”:**

1. Awareness of general qualities associated with the anti-hero – misplaced values, involvement in crime, dubious morality, egotism
2. Awareness of different kinds of anti-hero, e.g. the protagonist who is unable to take decisive action, and who may be indifferent, cowardly, ineffective; the protagonist of dubious morality; the protagonist who remains a victim and never acquires self knowledge; the unromantic protagonist; the disillusioned or cynical protagonist
3. Working definition – the candidate’s personal definition of anti-hero in light of above

(b) *Wuthering Heights* is little more than popular romantic fiction.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of popular romantic fiction, 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

#### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**little more**”, “**popular romantic fiction**”
  - 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 statement, e.g. **that the novel is much more profound than popular romantic fiction**

#### AO4

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

- **literary context – the features of popular romantic fiction:**
  - an emotionally engaging story about love and relationships
  - threat posed to personal life/relationships by hostile world, e.g. social division, family division, religion, etc.
  - resolution of a difficult relationship
  - usually supports traditional values
  - stereotypical “happy ending” of marriage and future family
  - escapist in nature
  - idealisation of male/female relationship



## 8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

(a) Gatsby is more anti-hero than hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the anti-hero and the hero, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Gatsby**”, “**more anti-hero**”, “**hero**”
  - 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 statement, e.g. **that Gatsby is as much, if not more, of a hero than an anti-hero**

**AO4**

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

- **Literary context**

**Candidates may offer consideration of some of the following in dealing with the term “hero”:**

1. Awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality
2. Awareness of different kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas Becket, Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus – see Aristotle and Arthur Miller; romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist; a character who is representative of the best values of the culture, e.g. Edmund Bertram, or an exceptional person, e.g. Gatsby
3. Working definition – the candidate’s personal definition of a hero in light of above

**Candidates may offer consideration of some of the following in dealing with the term “anti-hero”:**

4. Awareness of general qualities associated with the anti-hero – misplaced values, involvement in crime, dubious morality, egotism
5. Awareness of different kinds of anti-hero, e.g. the protagonist who is unable to take decisive action, and who may be indifferent, cowardly, ineffective; the protagonist of dubious morality; the protagonist who remains a victim and never acquires self knowledge; the unromantic protagonist; the disillusioned or cynical protagonist
6. Working definition – the candidate’s personal definition of anti-hero in light of above

- (b) Fitzgerald's portrayal of the female characters in *The Great Gatsby* reveals an underlying hatred of women.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Fitzgerald's own experience of, and attitude to women, 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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

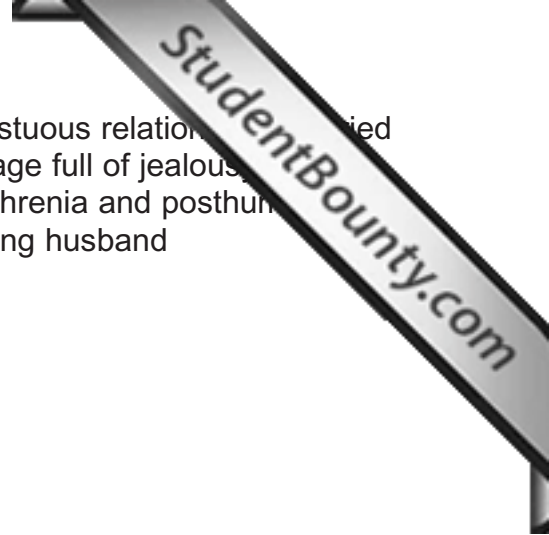
- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - Offers opinion or judgment in response to the given reading of the text
  - Takes account of key terms: **“portrayal of female characters”, “an underlying hatred of women”**
  - 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 statement, e.g. **that the portrayal of female characters in *The Great Gatsby* does not reveal the author's hatred of women; or that the connections between the author's life and his work are always problematic.**

#### AO4

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

- Biographical context:**
  - Fitzgerald's failed romance with the Chicago socialite Ginevra King whose wealthy father told Fitzgerald “Poor boys shouldn't think of marrying rich girls” – words which Fitzgerald gave to Daisy in conversation with Gatsby

- Fitzgerald's relationship with Zelda Sayre – a tempestuous relationship, married in 1920; representatives of the "lost generation"; marriage full of jealousy and resentment; Fitzgerald's alcoholism, Zelda's schizophrenia and posthumous reputation as feminist icon and victim of a domineering husband



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

Answer either (a) or (b)

- (a) Forster's portrayal of the Indian characters reinforces, rather than challenges, racial stereotyping in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of racial stereotyping in the early twentieth century, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Forster’s portrayal**”, “**Indian characters**”, “**reinforces**”, “**challenges**”, “**racial stereotyping**”, “**early twentieth century**”
  - 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 statement, e.g. **Forster’s portrayal of the Indian characters does not reflect/ only partially reflects racial stereotyping in the early twentieth century**

#### **AO4**

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

- **Historical context –**
  1. Indian stereotypes (“Orientalism”)
    - Indians incapable of self-government
    - Indians as childlike, emotional, disordered, disunified, irresponsible, requiring colonial government
    - Indians as irrational, mystical, spiritual, superstitious, requiring colonial logic and reason
  2. Reasons for stereotyping – result of colonial feelings of superiority over indigenous population and culture; a means by which Anglo-India confirmed its sense of its own values

- (b) Neither Adela Quested nor Mrs Moore displays the typical attitudes of British women in the Raj in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the position of British women in the Raj, 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

#### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**neither ... nor**”, “**Adela Quested**”, “**Mrs Moore**”, “**typical attitudes**”, “**British Raj**”, “**early twentieth century**”
  - 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 statement, e.g. **that Adela, especially, may be seen to display some typical attitudes**

#### AO4

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

- Historical context**
  - traditional British patriarchal attitudes towards women reinforced by the colonial situation and the need for Anglo-Indian social cohesion
  - the liberal and progressive strain in British gender politics: the rise of feminism and the Women’s Movement in Britain and its influence (or lack of) on the Raj
  - the rise of the independent woman



## 10 Elizabeth Gaskell: *North and South*

### Answer either (a) or (b)

- (a) Margaret Hale's attitudes and behaviour are more like those of a typical modern woman than a typical Victorian woman.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on typical modern women and on women of the Victorian period, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Margaret Hale**”, “**attitudes and behaviour**”, “**more like**”, “**typical**”, “**modern woman**”, “**Victorian woman**”
  - 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 statement, e.g. **that in her attitudes and behaviour, Margaret Hale is typical of a woman of the Victorian period**

**AO4**

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

- **Socio-historical context** (typical Victorian woman)
  - women as biddable and dutiful
  - “angel of the house”
  - separate spheres: separation of the home and the workplace
- **Socio-historical context** (typical modern woman)
  - the rise of Feminism and the Women’s Movement
  - increased independence of women in all spheres of life
  - the increased independence of women in roles outside the home, e.g. the workplace, industry, politics

- (b) *North and South* fails as a Political Novel because it is more interested in the lives of individuals than in the emergence of the working-class as a force for radical social change.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on the nature of the Political Novel, 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

#### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Political Novel**”, “**more interested in lives of individuals**”; “**the emergence of the working-class as a force for radical social change**”.
  - 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 statement, e.g. **that *North and South* is a Political Novel because it does indicate the emergence of the working-class as a force for radical social change.**

#### **AO4**

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

- **Literary context: characteristics of the Political Novel**
  - strong sense of particular historical moments and place
  - belief in the possibility of social change
  - subordination of individual lives to larger social concerns
  - usually written to a specific social/political agenda, e.g. reform of working-class conditions
  - contains strong ideological elements, e.g., Marxism
  - may tend towards outright social protests and polemic

## 11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

(a) Michael Henchard possesses all of the features of a tragic hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the tragic hero, 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

### 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 judgment in response to the given reading of the text
  - Takes account of key terms: “**Michael Henchard**”, “**possesses all the qualities**”, “**tragic hero**”
  - 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 statement, e.g. **that Henchard may possess some of the qualities of the tragic hero, but not all; that Henchard possesses none of the qualities of the tragic hero**

**AO4**

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

- **Literary context**

**Candidates may offer consideration of some of the following in dealing with the term “tragic hero”:**

1. Awareness of general features associated with the tragic hero (Aristotelian) –
  - tragic flaw
  - suffering
  - downfall
  - partly victim of forces beyond his control, partly responsible for his own fate
  - acquisition of tragic knowledge
  - capable of inspiring pity and fear – catharsis in the reader
  - a man of high status possessing noble qualities
2. Awareness of other views of the tragic hero, e.g. Arthur Miller’s view of “tragedy and the common man”
3. Working definition – the candidate’s personal definition of a “tragic hero” in light of above

- (b) The picture which the novel gives of the harshness and brutality of human existence exaggerates the actual conditions of nineteenth-century rural English life.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the conditions of nineteenth-century rural English life, 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

#### 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 judgment in response to the given reading of the text
  - Takes account of key terms: **“the picture”, “harshness”, “brutality”, “human existence”, “exaggerates”, “actual conditions”, “nineteenth-century rural English life”**
  - 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 statement, e.g. **that the novel does not exaggerate the actual conditions of rural life in England in the nineteenth century.**

#### AO4

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

- Historical context**
  - rigid class divisions
  - development of mechanised agriculture both alleviated hardship and threatened job security
  - no welfare provision
  - the exploitation of women
  - the fragility of rural life, e.g. dependency on the weather and crops