

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

Summer 2010

Issued: October 2010

MARK SCHEMES (2010)

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.

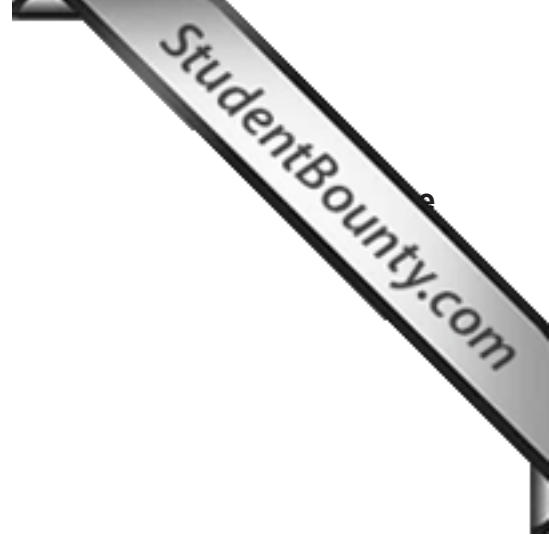
The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed 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.

CONTENTS

AS 2





ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2010

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 24 JUNE, MORNING

MARK SCHEME

GCE Advanced/Advanced Subsidiary (AS) English Literature

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

- (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.
- (b) **AO2** This objective is at the heart of AS 1 (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** This module requires candidates to compare and contrast the methods which the two poets use to present their theories. Candidates who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. 47 marks. Candidates who provide **no** comparison/contrast cannot be rewarded beyond the top of Band 4, i.e. 41 marks.

4 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.

5 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.

6 Observance of Rubric

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

7 Length of Answers

Length does not always mean quality. Some lengthy answers are thorough and interesting, but some are 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.

8 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.

9 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.

10 Quality of Language

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

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.

Mark Grid for AS 2: Section A

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

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

Hopkins and Dickinson both write about feelings of despair.

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

The following mark scheme should be applied in conjunction with the AS 2 Section A mark 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: “Victory comes late” (Dickinson); “My own heart let me more have pity on”, “Thou art indeed just, Lord, if I contend” (Hopkins)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

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 methods which the two poets use to write about feelings of despair:

- **themes** and **ideas** developed: “My own heart let me more have pity on”
 - the disappointed and frustrated speaker questions why he does not prosper; he implores God to send him relief and inspiration

- **themes** and **ideas** developed: “Victory comes late”
 - the speaker conveys a sense of disappointment through images of exclusion and denial
- **form** and **structure**: “My own heart let me more have pity on”
 - condensed, intense sonnet form
 - use of densely packed lines conveys intensity of feeling
 - no break between the octave and the sestet: swept along by the momentum of bitter disappointment
 - agitated, unsettled rhythm
- **form** and **structure**: “Victory comes late”
 - use of dashes creates a halting, uncertain effect
 - dash at the end of the poem undermines any sense of closure
 - rejection of rhyme (there is not even slant rhyme) adds to sense of bleakness
- **language** (including **imagery**): “My own heart let me more have pity on”
 - images of sterility
 - contrast with productiveness of the natural world
 - use of urgent questioning
 - reference to Jeremiah to convey his disappointment
- **language** (including **imagery**): “Victory comes late”
 - chilly language: “freezing lips”; “rapt with frost”
 - use of bird symbolism
 - opposition established between God and “Us”
- **tone**: “My own heart let me more have pity on”
 - frustrated, uncomprehending tone
 - pleading, imploring tone
- **tone**: “Victory comes late”
 - rueful tone: “How sweet it would have tasted – ”
 - indictment of the divine

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

Duffy and Lochhead both write about memories of parents.

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

The following mark scheme should be applied in conjunction with the AS 2 Section A mark 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: “Sorting Through” (Lochhead); “1953”; “The Way My Mother Speaks” (Duffy)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

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 methods which the two poets use to write about memories of parents:

- **themes** and **ideas** developed: “Sorting Through”
 - sorting through her deceased mother’s clothes causes the speaker to reflect on her memory of her; her mother’s old clothes act as a powerful reminder of her appearance and personality

- **themes and ideas** developed: “The Way My Mother Speaks”
 - the speaker thinks of her mother; she focuses particularly on her voice. The mother’s phrases of Scots dialect sound in the speaker’s head as she travels to “the other coast”
- **form and structure:** “Sorting Through”
 - free verse which follows the rhythm of natural speech allows for conversational, thoughtful style
 - leisurely, easy pace
- **form and structure:** “The Way My Mother Speaks”
 - free verse with frequent use of enjambment creates intimacy and a conversational mood
 - even, measured pace
 - repetition of the mother’s phrases
- **language** (including **imagery**): “Sorting Through”
 - repeated behaviour in families suggested through italicised “*her dad*”
 - italicised “my father’s house to stress that the place had previously been identified with the mother
 - use of particular brand names to locate the mother in a particular time period: “Harella, Gor-ray, Berketex”
 - repetition of structure when describing her mothers’ clothes: “the sadness...”; “the decency...”; “the darkness...”; “the gravitas..”
 - striking imagery of the last two lines suggests that the mother is in some sense still present
- **language** (including **imagery**): “The Way My Mother Speaks”
 - synaesthetic, soothing description of mother’s language: “restful shapes”
 - use of paradox to describe speaker’s attitude to her mother: happy and sad”; “homesick, free”
 - use of dialect
 - language of affirmation: “in love/with the way my mother speaks”
- **tone:** “Sorting Through”
 - reminiscent
 - thoughtful
 - defiant
- **tone:** “The Way My Mother Speaks”
 - tender
 - contemplative
 - ambivalent

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

Montague and Heaney both write about encounters between Protestant and Catholic individuals.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about encounters between Protestant and Catholic individuals.

The following mark scheme should be applied in conjunction with the AS 2 Section A mark 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 Other Side” (Heaney); “The Errigal Road” (Montague)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

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 methods which the two poets use to write about encounters between Protestant and Catholic individuals:

- **themes** and **ideas** developed: “The Other Side”
 - describes a Catholic farmer’s perception of and attitude to his Protestant neighbour farmer
- **themes** and **ideas** developed: “The Errigal Road”

- **form and structure:** “The Other Side”
 - point of view of Catholic small farmer
 - three-line unrhymed stanza form
 - closing rhetorical question suggestive of the uncertainty and uneasiness about the encounter
- **form and structure:** “The Errigal Road”
 - three-line stanza form with irregular rhyme and half-rhyme
 - shift from emphasis on shared situation and gesture of friendship to sudden recognition of distance and difference (“gives me his hand, but does not ask me in”) to final awareness that “Soon all our shared landscape will be effaced”
- **language (including imagery):** “The Other Side”
 - language used to characterise Protestant farmer as a man who sees himself as one of God’s chosen; as self-satisfied, assured, both unwittingly offensive and distantly respectful
 - stereotypical – almost satirical – aspect of the presentation of the Protestant farmer, e.g. “His brain was a whitewashed kitchen/hung with texts, swept tidy/as the body o’ the kirk”
 - Protestant farmer’s representativeness of Protestant, puritan, settler culture
 - Ulster-Scots usages, e.g. “kirk”
 - direct speech used for purposes of characterisation
 - contrasting language associated with Catholicism, e.g. “rosary”, “litany”
- **language (including imagery):** “The Errigal Road”
 - direct speech used for purposes of characterisation
 - language used to give strong sense of place – use of placenames, references to history, folklore, myth as binding elements
- **tone:** “The Other Side”
 - distant, objective, almost satirical, self-conscious respectfulness, awkwardness
- **tone:** “The Errigal Road”
 - nostalgic backward look mingling with regret at present situation
 - sense of fellowship mingling with sense of distance and difference
 - dread of modernity and the future

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

Thomas and Frost both write about people working in rural settings.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about people working in rural settings.

The following mark scheme should be applied in conjunction with the AS 2 Section A mark 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: “As the Team’s Head-Brass” (Thomas); “The Tuft of Flowers”, “Mending Wall”, “After Apple-Picking”, “Out, Out –” (Frost)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

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 methods the two poets use to write about people working in rural settings.

- **themes** and **ideas** developed: “As the Team’s Head-Brass”
 - ritualistic nature of work which changes as the “team” and its sense of camaraderie/purpose is threatened by outside forces of violent change. Ultimately, the work continues yet in somewhat weakened spirit: “the stumbling team”

- **themes and ideas** developed: “The Tuft of Flowers”
 - work and the sense of shared purpose creating a communal affinity even when the nature of work is individual (notion of fellowship)
- **form and structure**: “As the Team’s Head-Brass”
 - dramatic quality of a dialogue which comprises interplay between conversational rhythms and the strict iambic pentameter line
- **form and structure**: “The Tuft of Flowers”
 - heroic couplets create sense of unity and coherence, reiterating the rhythmic, purposeful nature of the work celebrated
- **language** (including **imagery**): “As the Team’s Head-Brass”
 - vernacular idiom in keeping with rural nature of the work being described
 - the initial precise descriptions of the plough and ploughman which celebrate the natural rhythm of this rural scene and task heightened by alliteration of phrases such as, “Scraping the share”
 - contrast between the peaceful ritualistic rhythms of working the English soil and the violent forces of change (war and storm) which threaten the “team” and its role as keepers of the English countryside
- **language** (including **imagery**): “The Tuft of Flowers”
 - anecdotal, idiomatic opening: “turn the grass”
 - long vowel sounds (“mown”/“alone”) echo sense of isolation in the nature of this work yet alliteration of “scythe” and “spared” acknowledges the previous presence and work of another human being
 - final pithy aphorism: “Men work together...”
- **tone**: “As the Team’s Head-Brass”
 - stoicism with regard to the way in which work and life continue in the face of change and even death
- **tone**: “The Tuft of Flowers”
 - tonal shift from negative to affirmative
 - tonal shift from melancholy to celebratory

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

Yeats and Kavanagh both write about their attitudes to Irish poetry.

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

The following mark scheme should be applied in conjunction with the AS 2 Section A mark 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: “A Coat” (Yeats) and “Irish Poets, Open Your Eyes” (Kavanagh)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the question set.

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 methods the two poets use to write about attitudes to Irish poetry.

- **themes** and **ideas** developed: “A Coat”
 - the poet expresses his disappointment at the way the public have responded to his early poetry, and describes his shift from a Revivalist poetry of “old mythologies” to a plainer, more direct style of poetry

- **themes and ideas** developed: “Irish Poets, Open Your Eyes”
 - the poem as a re-write of the penultimate section of Yeats’s “Under Ben Bulbin”
 - the speaker insists that anything can be the subject of poetry
- **form and structure**: “A Coat”
 - single-sentence stanza with insistent rhyme
 - use of extended metaphor
- **form and structure**: “Irish Poets, Open Your Eyes”
 - five quatrains in rhyming couplets (except stanza 4)
 - repeated imperatives leading to final, climactic couplet
- **language** (including **imagery**): “A Coat”
 - extended metaphor of a coat used to describe his original Celtic Revivalist style of poetry
 - contrasting, culminating image of “walking naked”
- **language** (including **imagery**): “Irish Poets, Open Your Eyes”
 - list of “ordinary” Dublin places (“Pro-Cathedral”, “Cabra”, “Shelbourne Park”) waiting for the poet to transform them in verse
 - emphatic, imperative mode of address – “open your eyes”, “Try the dog-tracks”, “Enter in and be a part”, “Be ordinary”, “Be saving up ...”)
 - combination of the ‘ordinary’ (“Try the dog-tracks now and then” ; “Drive the golfball of despair”) and the more abstract and elevated (“And the god of Literature /Will touch a moment to endure”)
- **tone**: “A Coat”
 - bitter, frustrated tone changing to one of resignation
- **tone**: “Irish Poets, Open Your Eyes”
 - insistent; commanding; conversational

Section B: The Study of Prose 1800–1945

Advice to Examiners

1 Description v Discussion

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 provide only limited external context information cannot be rewarded beyond the top of Band 5. Those who provide no external context information cannot be rewarded beyond the top of Band 4.

4 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.

5 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.

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10 Quality of Language

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

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.

Mark Grid for AS 2: Section B

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

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) The novel accurately reflects the widely held nineteenth-century view that women are inferior to men.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century viewed women, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“the novel reflects”**; **“widely held nineteenth-century view”**; **“women are inferior to men”**
 - 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 reflect the widely held nineteenth-century view that women are inferior to men**

AO4

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

- social, cultural, historical context
 - notions of the role of women in nineteenth-century society

- (b) As its view of the world is so limited, *Mansfield Park* has little interest for the twenty-first-century reader.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the concerns of 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 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“As its view of the world”, “limited”, “little interest for 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 statement, **e.g. that *Mansfield Park* has interest for 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:

- twenty-first-century readership
 - themes of the novel are timeless and still of relevance, e.g. the dangers of judging on the basis of appearance; the glamour of the Crawfords v. the sincerity of Fanny; social snobbery and Mary Crawford; the fragility of relationships

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) Heathcliff has all the qualities 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 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“Heathcliff”, “has 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 Heathcliff may not have all the qualities of a tragic hero or that Heathcliff has none of the qualities of a tragic hero**

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 tragic hero, e.g. downfall, fatal flaws, self-knowledge, catharsis

- (b) *Wuthering Heights* reflects many of the attitudes to love and sex associated with the Victorian era.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Victorian attitudes to love and sex, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“reflects many of the attitudes to love and sex”, “associated with the Victorian era”**
 - 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 reflect the Victorian era’s attitudes to love and sex**

AO4

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

- social, cultural, historical context
 - Victorian attitudes to love and sex, e.g. sexual repression, the sacrosanct nature of marriage

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

Answer either (a) or (b)

- (a) The relationship between Gatsby and Daisy is no more than just a simple love story typical of 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 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 judgment in response to the given reading of the text
 - Takes account of the key terms: **“the relationship between Gatsby and Daisy”, “more than”, “a simple love story”, “typical of 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 relationship between is more than a simple love story typical of popular romantic fiction in that it is used to explore serious themes such as the tension between illusion and reality, the nature of the American Dream, etc.**

AO4

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

- literary context:
 - features of popular romantic fiction, e.g. passionate feeling, external threats to the power of love, elevation of romantic love as defining *raison d'être*

(b) In the character of Gatsby, Fitzgerald holds the idea of the American Dream up to

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

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of the key terms: “**character of Gatsby**”, “**American Dream**”, “**ridicule**”
 - 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 despite his foolishness, misjudgement and failure, Gatsby nevertheless embodies the “greatness” of the dream**

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 meaning of the American Dream: its suggestion of fresh new beginnings
 - genocidal elimination of native Indians
 - lawlessness of the frontier, spirit of adventure, optimism, etc.
 - Dan Cody as representative of frontier values, aspirations, behaviour

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

Answer either (a) or (b)

- (a) *A Passage to India* is an accurate reflection of the forces which led to the disintegration of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the forces in Anglo-Indian relations which led to the disintegration of the British Raj, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of the key terms: **“an accurate reflection”, “forces”, “disintegration of the British Raj”**
 - 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 terms of the stimulus statement, **e.g. the candidate may argue that the novel does not offer an accurate reflection of the forces in Anglo-Indian which led to the disintegration of the British Raj**

AO4

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

- social and historical context
 - the British Raj in India in the early part of the twentieth century
 - tensions between the British and Indian communities

- (b) Mrs Moore's view of India was nothing like the typical western view in the early twentieth-century.

With reference to appropriately selected parts of the novel, and **relevant contextual information** on the typical western view of India 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 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 judgment in response to the given reading of the text
 - Takes account of the key terms: **“Mrs Moore's view of India”, “nothing like”, “typical western view” “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 Mrs Moore's view of India was not untypical of the early twentieth-century western view of India**

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
 - The typical western view of India in the early twentieth-century, e.g. exotic, remote, foreign, unknown land; a poor undeveloped benighted people requiring the religious, moral political and economic direction of the white man

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

(a) *North and South* is little more than a novel of popular romance.

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

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“little more than”, “novel of popular romance”**
 - 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 more than just a novel of popular romance**

AO4

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

- literary context
 - characteristics of novels of popular romance
 - characteristics of other genre; the Industrial Novel, the *Bildungsroman*

- (b) *North and South* offers an accurate reflection of the lives of working-class women in nineteenth-century England.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the lives of working-class women in nineteenth-century England, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“accurate reflection”**; **“lives of working-class women”** **“nineteenth-century England”**
 - 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* does not offer an accurate reflection of the lives of working-class women in nineteenth-century 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
 - information about the lives of working-class women in nineteenth-century England, e.g. the very high percentage of female factory workers, the poor conditions, unequal pay, exclusion from unions

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

Answer either (a) or (b)

- (a) Although it is set in nineteenth-century rural England, *The Mayor of Casterbridge* is as relevant to the twenty-first-century reader as it was to the reader of Hardy's time.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the attitudes of nineteenth and twenty-first-century readers, give your response to the above view.

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: “**nineteenth-century rural England**”, “**still relevant to twenty-first-century reader**”, “**reader of Hardy’s time**”
 - 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 Mayor of Casterbridge* has little or no relevance for 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:

- social, cultural and historical context
 - information about nineteenth-century cultural and social attitudes; attitudes about women, class and moral issues
 - outdated rural customs, e.g. the skimmity ride, the attitudes towards Abel Whittle and his treatment by Henchard
 - twenty-first-century attitudes towards new developments in management techniques

- (b) *The Mayor of Casterbridge* has no true heroine: all the women in the novel are mere victims.

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

The following mark scheme should be applied in conjunction with the AS 2 Section B mark 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 judgment in response to the given reading of the text
 - Takes account of key terms: **“no true heroine”, “all the women in the novel”, “mere helpless 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 statement, **e.g. that the novel does have a true heroine and that not all of the women are mere helpless victims**

AO4

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

- literary context
 - notions of the attributes of a heroine in both a literary sense and in a general sense

