



Rewarding Learning

ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2011

English Literature

Assessment Unit AS 2

assessing

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

[AL121]

MONDAY 24 JANUARY, MORNING

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 ideas. 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 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>
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 Poetry*

Dickinson and Hopkins both write about the isolation of the individual.

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 isolation of the individual.

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 saw no Way – The Heavens were stitched –” (Dickinson); “No worst, there is none. Pitched past pitch of grief” (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: 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: “I saw no Way – The Heavens were stitched –”
 – the speaker is excluded (“The Heavens were stitched”) and alone (“and I alone –”) in a vast universe (“A Speck upon a Ball”)

- **Themes and ideas** developed: “No worst, there is none. Pitched past pitch of grief”
 - the speaker experiences isolation and intense mental anguish; in vain, she searches out for comfort
- **Form and structure:** “I saw no Way – The Heavens were stitched –”
 - unsettling effect of the slant rhyme in conveying the individual’s attitude to isolation
 - the measured regularity of the metre, and a pace controlled through the use of dashes suggest a poised consideration of the individual and isolation
 - measured regularity of the metre
- **Form and structure:** “No worst, there is none. Pitched past pitch of grief”
 - condensed nature of the sonnet form conveys the intensity of isolation and suffering
 - twisting of syntax gives sense of strain
 - densely packed lines convey depth of feeling
- **Language (including imagery):** “I saw no Way – The Heavens were stitched –”
 - direct assertion of the opening line: “I saw no way” suggests completeness of isolation
 - imagery of exclusion: “The heavens were stitched”
 - frightening, dramatic descriptions of the individual alone in a vast universe
- **Language (including imagery):** “No worst, there is none. Pitched past pitch of grief”
 - baffled, desperate questioning gives sense of abandonment
 - terrifying imagery of landscape used to present mental isolation
 - bleak image of the lone “wretch” creeping for comfort
 - rhetorical and dramatic features used to engage the reader and express intensity of feeling, e.g. rhetorical questions
- **Tone:** “I saw no Way – The Heavens were stitched –”
 - chilling: “I saw no Way – The Heavens were stitched”
 - stark: “And back it slid – and I alone –”
 - poised: “A Speck upon a Ball”
- **Tone:** “No worst, there is none. Pitched past pitch of grief”
 - desolate: “where, where is your comforting?”
 - anguished: “Mary, mother of us, where is your relief?”
 - bleak: “... each day dies with sleep.”

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

Duffy and Lochhead both write about relationships which have ended.

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 relationships which have ended.

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: “Mean Time” (Duffy); “The Redneck” (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: “Mean Time”
 - the end of a relationship
 - the death of love

- **Themes and ideas** developed: “The Redneck”
 - the speaker, now divorced, reflects on her wedding day
 - the speaker’s attitude to her ex-husband
- **Form and structure:** “Mean Time”
 - even pace and fairly even 4-line stanzas; a measured, composed and resigned treatment of an unhappy relationship which has ended
 - plain, reflective mode
 - direct address to a loved one
- **Form and structure:** “The Redneck”
 - flatness achieved through short, matter-of-fact sentences helps convey the speaker’s attitude to her now ex-husband
 - conversational, colloquial language adds veracity to the speaker’s account of the wedding/relationship
 - the last three lines dealing with married life are separated and therefore foregrounded
- **Language (including imagery):** “Mean Time”
 - word play of “Mean Time” to suggest sadness at the end of the relationship
 - imagery of light and dark to emphasise what has been lost with the break-up of the relationship
 - rueful use of pathetic fallacy: perfect weather for the end of a relationship
- **Language (including imagery):** “The Redneck”
 - use of Scots dialect and colloquial language develops authenticity of speaker
 - coarse, abusive language: “that pig”; “a right rid neck” used to describe the ex-husband
 - vivid vignette achieved through use of concrete detail: “Lion Rampant boxer shorts” – helps to convey the speaker’s embarrassment at her ex-husband’s behaviour
- **Tone:** “Mean Time”
 - regretful
 - bleak
 - resigned
- **Tone:** “The Redneck”
 - blunt, matter-of-fact
 - unsentimental
 - faintly disgusted

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

Montague and Heaney both write about a traditional, disappearing way 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 a traditional, disappearing way 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: “A Lost Tradition” (Montague); “The Forge” (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: “A Lost Tradition”
 - lament for the loss of the Gaelic language and tradition in Ireland
 - sense of colonial dispossession and defeat
 - survival of the “lost” tradition in place-names, historical memory, etc.

- **Themes and ideas** developed: “The Forge”
 - figure of forge and blacksmith representative of a traditional, disappearing way of life
 - blacksmith turned into a legendary, emblematic figure, a skilled master of a traditional craft, a man with magical powers, a symbol of Heaney’s ideal poet
 - glimpsed threat of encroaching modernity
- **Form and structure:** “A Lost Tradition”
 - seven regular five-lined stanzas with irregular rhyme used to survey both landscape and history
 - interplay of past and present, wide cultural perspective and personal experience
 - contrast between the glorious warrior past and the defeated present
- **Form and structure:** “The Forge”
 - sonnet – the strictures of the form containing an image of traditional skill
 - contrast between traditional world of blacksmith and ‘flashing’, fast-moving, mechanical modern world outside the forge
 - speaker/poet’s identification with the blacksmith’s traditional, disappearing skills and, at the end, his contempt for modernity
- **Language (including imagery):** “A Lost Tradition”
 - incorporation of Gaelic phrases and place-names, and image of the landscape as a manuscript we have lost the skill to read – intimating the ghostly survival of the old order
 - images of death and defeat associated with the old way of life, e.g. “ghostly tread”, “dying sun”, “swallowed/In swirls”, “Founder”
 - imagery of blindness, fumbling and stammering used to characterise the poet in the present
- **Language (including imagery):** “The Forge”
 - traditional skill of blacksmith turned into a metaphor of the mysterious, fabulous (“horned as a unicorn”) and durable (“to beat real iron out”) work of the poet
 - onomatopaeic words used to make the blacksmith’s traditional skills vividly real, e.g. “short-pitched ring”, “hiss”, “slam and flick”
 - suggestive image of the “door into the dark” – into the dark of the past, of a disappearing way of life, of the personal and collective unconscious
- **Tone:** “A Lost Tradition”
 - elegiac
 - regret at loss of old way of life
- **Tone:** “The Forge”
 - admiring, aspirational
 - note of contempt for modernity “grunts and goes in, with a slam and flick/To beat real iron out”

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

Thomas and Frost both write about uncertainty and doubt.

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 uncertainty and doubt.

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 Glory” (Thomas); “For Once, Then, Something” (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 Glory”
 - the idea that the speaker doubts his ability to replicate – “match” – the glory of the morning
 - theme of uncertainty: frequent questions; inconclusive ending

- **Themes and ideas** developed: “For Once, Then, Something”
 - uncertainty regarding what the speaker sees in the well: a pebble? the moment of insight?
 - the incident of seeing something in a well takes on a wider metaphorical meaning
 - the absence of any absolute truth or meaning in life generally
- **Form and structure:** “The Glory”
 - the dense, condensed form of the double sonnet intensifies sense of uncertainty
 - unpredictable rhymes and turns mirror the speaker’s uncertainty and doubt
 - frequent use of questions
- **Form and structure:** “For Once, Then, Something”
 - lines ending with a falling foot and no rhyme create a sense of tentativeness and uncertainty
 - use of questions
- **Language (including imagery):** “The Glory”
 - repetition of “shall I” suggesting uncertainty and doubt
 - repetition of structure, “The glory...The Cuckoo...The blackbird...the dove” emphasises the day’s overwhelming loveliness – in contrast to the speaker’s sense of uncertainty and doubt
 - concrete image: “I cannot bite the day to the core”, suggesting uncertainty and doubt about the relationship between himself and his world
- **Language (including imagery):** “For Once, Then, Something”
 - brevity of moment of insight: “ – and then I lost it.”
 - indistinctness: repetition of “something”
 - singularity of experience emphasised: “For once” – momentary feeling that he has moved beyond doubt and uncertainty
 - sound patterning – “blurred it, blotted it” – to stress disappearance of “whatever it was”
- **Tone:** “The Glory”
 - reflective
 - questioning
 - frustrated
- **Tone:** “For Once, Then, Something”
 - questioning
 - teasing
 - reflective

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

Yeats and Kavanagh both write about the relationship between the classical and contemporary worlds.

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 relationship between the classical and contemporary worlds.

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: “Leda and the Swan” (Yeats); “Epic” (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: “Leda and the Swan”
 - the significance of Helen of Troy to Yeats
 - Yeats’s exploration of the classical myth of the union of god and human as a way of understanding the contemporary world

- the theme of violence in the classical world and the contemporary world
- the relationship between violence and creativity in the classical world and contemporary world
- **Themes and ideas** developed: “Epic”
 - the significance of the *Iliad* as a narrative of human endeavour
 - Kavanagh’s fidelity to rural Ireland
 - the theme of violence over disputed territory in the classical world and contemporary Ireland
 - the relationship between conflict and creativity
- **Form and structure:** “Leda and the Swan”
 - manipulation of the sonnet form for effect, e.g. the unexpected line break in line 11 which raises the unsettling question as to the relationship between destruction and creativity
 - the use of punctuation for effect, e.g. the commas in the first quatrain emphasise the moment of Leda’s capture, contrasting with the more fluent second quatrain which evokes her helplessness, the inevitability of her fate
 - the manipulation of sonnet rhyme scheme for effect, e.g. use of half-rhyme in the sestet to emphasise the god’s indifference to Leda’s fate, “up/drop”
- **Form and structure:** “Epic”
 - the manipulation of the sonnet form for effect, e.g. the encouragement of the reader’s amused condescension towards the small-scale parochial feuding, only to challenge that very condescension in the closing lines
 - the use of enjambment for effect, e.g. the bathos of “who owned/That half a rood of rock...” following the phrase “When great events were decided...”.
 - the use of rhyme for effect, e.g. the combination of internal and half-rhyme in the sestet to deliberately defy simple conclusions
- **Language (including imagery):** “Leda and the Swan”
 - use of language to convey the physicality of the scene, e.g. “thighs”, “nape”, “breast”, “body”, “heart”, “blood”
 - combination of words suggesting powerful action with adjectives and descriptive words to suggest helplessness, e.g. “beating”, “caught”, “shudder”, “mastered”, “brute”, “power”, “staggering”, “helpless”, “vague”, “caught up”, “indifferent”
 - manipulation of poetic image of the swan as violent and terrible as opposed to idealized and beautiful
 - the use of sound to convey meaning: the repetition of the hard ‘t’ – “beating”, “still”, “staggering”, “caught”, sibilance of – “sudden”, “still”, “staggering”, “caressed”, the plosive – “blow”, “beating”, “bill”, “brute”, “blood”
- **Language (including imagery):** “Epic”
 - colloquial, conversational, the antithesis of the expectation created by the title
 - the use of inflationary diction, ‘important’, ‘great’ and the deflationary ‘bother’ for seemingly mocking purposes
 - contrast between pejorative, mocking language of the opening quatrain, and the affirmation of creativity at the end: “I made...Gods make...”
 - the variety of voices lending dramatic impetus to the poem

- **Tone:** “Leda and the Swan”
 - a sense of awe at the swan’s power
 - pity for Leda, her helplessness
 - unsettling questioning, especially in final lines
- **Tone:** “Epic”
 - conversational, colloquial
 - ironic, bathetic, pejorative
 - affirmative, aspirational in closing lines

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 distinguished, however, and candidates must be given the benefit of the doubt. Examiners should 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 course of the answer. Read all of the 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 B

	AO1 <i>Communication</i>	AO3 <i>Argument</i>	AO4 <i>Context</i>
Band 1 (a) 0–13 VERY LITTLE	<ul style="list-style-type: none"> shows very little understanding of the text or ability to write about it 		
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the text 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 more deliberate 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) *Mansfield Park* challenges the idea that only limited roles were available to women in nineteenth-century English society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the roles open to women in nineteenth century English society, 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**”, “**idea**”, “**only limited roles**”, “**available to women**”, “**nineteenth-century English society**”
 - 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 challenge the idea that only limited roles were available to women in nineteenth-century English society.**

AO4

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

- **Social and historical context – Women’s roles in nineteenth-century English society**
 - subordinate role of women
 - lack of education available to women
 - women defined through men and marriage
 - fragility of women’s reputations
 - effects of class on women’s roles in society

- (b) It is only with a knowledge of the importance of Christian principles and the role of the Church in the nineteenth century that the reader can fully understand the world of the novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the influence of the Church in the early 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: “**knowledge of the importance**”, “**Christian principles**”, “**role of the Church**”, “**nineteenth-century society**”, “**the reader**”, “**fully understands**”, “**world of Mansfield Park**”
 - 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 no special knowledge of Christian principles or the role of the Church is required to understand the novel**

AO4

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

- **Social and historical context**
 - Christian principles:
 - values of love, modesty, humility, selfless service deriving from biblical teaching

Role of the Church:

- the tradition that younger sons of the landed gentry took Holy Orders
- the expectation that large country estates would have their own Church grounds, or a private chapel within the house itself
- the contrast between rural and urban attitudes, reflected in Mary Crawford's "London" views concerning the clergy

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) The relationship between Heathcliff and Catherine Earnshaw is pure melodrama.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of melodrama, 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: “**relationship**”, “**Heathcliff**”, “**Catherine Earnshaw**”, “**pure melodrama**”
 - 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 Heathcliff and Catherine Earnshaw is more than pure melodrama, i.e. it could be viewed as tragedy**

AO4

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

- **Literary context**

melodrama:

- extreme emotions
- extreme actions
- the supernatural elements – the ghostly visions
- highly-charged language
- sensationalism – Gothic horror
- simplification of character
- complexity of life reduced to simple binary oppositions

If tragedy is considered as an alternative to melodrama, the following may be offered:

- suffering
- downfall
- characters who are partly victims of forces beyond their control, partly responsible for their own fate
- tragic flaws
- catharsis
- acquisition of self-knowledge

(b) Edgar Linton has more right than Heathcliff to be called the hero of *Wuthering Heights*.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on 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: “**Edgar Linton**”, “**more right**”, “**Heathcliff**”, “**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 has equal or more right to be called the hero of *Wuthering Heights***

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; character who is representative of the best values of the culture, e.g. Edmund Bertram, or is an exceptional person, e.g. Gatsby
 3. Informed working definition – the candidate’s personal definition of a hero in light of above

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) In the character of Gatsby, Fitzgerald glamorises the figure of the gangster in 1920s America.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on gangsters in America in the 1920s, 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: “**glamorises**”, “**figure of the gangster**”, “**1920s America**” 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 ridicules as well as glamorises Gatsby; Gatsby is only rumoured to have been a gangster**

AO4

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

- **Historical context**

- The age of the Great Depression and Prohibition which sparked waves of gangster-related crime such as bootlegging and bank robberies
- The activities of gangsters such as “Scarface” Al Capone, “Lucky” Luciano, “Bugs” Moran (aka “Legs” Diamond), Bonny and Clyde, John Dillinger which represented a violent and vicious distortion of the original ideals of the American Dream
- Popular culture’s tendency to glamorise the gangster’s “above the law” lifestyle.

- (b) Fitzgerald's criticisms of society in *The Great Gatsby* are as relevant today as they were to the society of his time. (The novel was first published in 1926.)

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on both today's society and society in the 1920s, 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: “**criticisms of society**”, “**as relevant today**”, “**society of his 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 novel's criticisms of society have lost some of their relevance in today's multicultural, globalised society.**

AO4

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

- Historical context**
 - 1920s society
 - the age of the Great Depression and Prohibition, rise of corporate America, proliferation of new consumer goods industries, rise of marketing and advertising, the KKK, the Red Scare, gang violence, religious fundamentalism, ethnic tensions
 - Today's society
 - the age of recession and “Credit Crunch”, global banking crisis, gang violence, “broken” Britain, immigration problems, Islamophobia, etc.

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

Answer either (a) or (b)

- (a) For the twenty-first-century reader, Fielding is an unsatisfactory representative of the forces of reconciliation and racial harmony.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on the nature 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 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**”, “**Fielding**”, “**unsatisfactory representative**”, “**forces**”, “**reconciliation**”, “**racial harmony**”
 - 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 Fielding represents in seminal form the forces of reconciliation and harmony; that Fielding’s role has to be judged within its historical context.**

AO4

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

- **Historical context**

The twenty-first-century reader:

- influenced by the examples of “Nelson Mandela in South Africa,” “risk-taking” in Northern Ireland
- influenced by globalisation, e.g. communications, travel
- influenced by an increasingly multicultural society, e.g. living in racially mixed neighbourhoods, working in racially mixed workplaces, increased inter-marriage
- shaped by general cultural climate encouraging racial equality, manifested in Government legislation, and media commentary

- (b) Forster's novel goes against the facts of history by suggesting that the integration of the British and Indian peoples *is* possible.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on the nature of British and Indian cultures in colonial India, 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 novel”, “goes against”, “the facts of history”, “suggesting”, “integration”, “British and Indian peoples”, “possible”**
 - 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 facts of history do not necessarily support the idea that integration was impossible as globalised labour markets would imply; the novel itself does not necessarily suggest that integration is possible**

AO4

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

- **Historical context**

- the division of the colonised towns into native and British quarters preventing integration of the two cultures
- the administration of the Raj which largely encouraged only inferior roles for Indians who were anglicised
- mutual distrust between indigenous India and Anglo-India
- the rise of the Indian Nationalist Movement which would have limited any movement towards integration
- the achievement of independence in 1948

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) *North and South's* exploration of working-class life is as relevant today as it was time of the novel's publication. (The novel was published in 1855.)

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on working-class life both today and 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: “**exploration of working-class life**”; “**as relevant today**”; “**time of novel’s publication**”
 - 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’s exploration of working-class life is not relevant in the twenty-first century**

AO4

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

- **Historical context (1855)**
 - the height of the Industrial Revolution
 - the rise of the Trade Union Movement
 - pre-welfare state social conditions
 - pervasive class division and class consciousness

- **Historical context (today)**
 - decline of industry
 - better conditions for workers
 - New Labour's attempts to dissolve the discourse of class division ("The Third Way")
 - National Minimum Wage Act of 1998
 - Health and Safety at Work Act of 1974
 - increasingly stringent Factories Acts
 - introduction of Local Authority housing

(b) *North and South* plays down labour unrest in the nineteenth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on labour unrest in the nineteenth century, give your response 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: **“plays down”**; **“labour unrest”**; **“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 North and South does not play down the labour unrest in the nineteenth century.**

AO4

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

- **Historical context**

- General Strike of 1842
- the strike in Milton Northern based on the Preston lockout in 1853-4 which involved an estimated 11,800 women and 6200 men
- Scotch Collier's Strike of 1856
- lack of labour law
- formation of moderate trade unions – the New Model Unions
- the 1871 Trade Union Act secured the legal status of trade unions
- in 1875 the Conspiracy and Protection of Property Act made peaceful picketing legal

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) Elizabeth-Jane is the only female character in *The Mayor of Casterbridge* who could possibly be called a heroine.

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 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: “**Elizabeth-Jane**”, “**only female character**”, “**heroine**”
 - 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 other female characters may possess the qualities of a heroine**

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 “heroine”:**
 1. Awareness of general qualities associated with the heroine – strength in the face of adversity, vitality, resourcefulness, individuality
 2. Awareness of different kinds of heroine – romantic heroine, e.g. Rosalind; tragic heroine, e.g. Cleopatra; moral heroine, e.g. Fanny Price; feminist heroine, e.g. Shug Avery; a character who is representative of the best values of the culture, e.g. Fanny Price, or an exceptional person, e.g. Mrs Moore
 3. Informed working definition – the candidate’s personal definition of a heroine in light of above

- (b) Hardy's novel deals with outdated moral concerns and therefore is of **little relevance** to the twenty-first-century reader.

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: **“outdated moral concerns”, “little relevance”, “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 some of the concerns of the novel still have relevance for the twenty-first-century reader**

AO4

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

- **Historical context**

Nineteenth-century reader:

- influence of Victorian Temperance Movement
- Victorian repressive attitudes to issues of sexual morality
- Victorian hypocrisy regarding issues of sexual morality
- the deep and pervasive class division and class consciousness in Victorian society
- sexist attitudes in Victorian society

Twentieth-century reader:

- twenty-first-century binge-drinking culture
- changes in attitudes to sexual morality, e.g. the rise of the “ladette”
- a more open and globalised perspective in the twenty-first century

