



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
2015**

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 11 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 methods. 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 will be found in the stimulus statement instruction, “compare and contrast”, and the use of methods (“situation”, “form and structure”, “language – including imagery – and tones”).

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 situation, form and structure, language – including imagery – and tones.
- (c) **AO3** This module requires candidates to **compare and contrast** two poems, taking account of the methods the two poets use to present their themes. Candidates who demonstrate strength in AO1 and AO2, but who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. **47** marks. Candidates who provide no comparison/contrast should not be rewarded beyond the top of Band 4, i.e. **41** marks.

4 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.

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. 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 candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. 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.

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.

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 Observance of Rubric

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

Mark Grid for AS 2: Section A

	AO1 Communication	AO2 Methods	AO3 Comparison
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 little appropriate textual reference [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> identifies a few basic methods but with little 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 limited understanding of the texts conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference [emergence of relevance] writes fairly accurately, using a few common literary terms with limited understanding 	<ul style="list-style-type: none"> may identify quite a few methods – 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 textual relevance writes with some accuracy, using some literary terms with some understanding 	<ul style="list-style-type: none"> identifies some methods with some understanding 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 explains identified methods in relation to key terms in a competent way 	<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 methods offers clear, well-developed exploration of use of identified methods in relation to key terms 	<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*

Dickinson and Hopkins both write about encounters with creatures in the natural world.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language, including imagery and tones) which each poet uses to write about encounters with creatures in the natural world.

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 narrow fellow in the grass” (Dickinson), “The Windhover” (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 questions set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

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

AO2: Methods

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

- **Situation:** “A narrow fellow in the grass”
 - the speaker of the poem describes the movement of a creature in the natural world, recalls an encounter with this creature and considers the fear such a meeting produces
- **Situation:** “The Windhover”
 - the speaker of the poem describes an encounter with a kestrel in flight; this majestic spectacle leaves him with a sense of awe and wonder
- **Form and structure:** “A narrow fellow in the grass”
 - four line stanza with alternating 4- and 3-stress lines allows for a controlled consideration of the creature’s movement in the natural environment; the boyhood encounter is

- foregrounded in the more expansive, enjambed eight-line third stanza
 - use of dashes and capitalisation thwarts expectations of coherence and creates a sense of brokenness, unease and anxiety in the speaker's encounter with the creature
 - as the poem moves towards its conclusion a movement from half rhyme to full rhyme foregrounds the description of the chilling effect the encounter with the creature has on the speaker: "Attended or alone And Zero at the Bone –"
 - general development from sense of friendly camaraderie with the narrow fellow in the grass established at the beginning to a sense of terror inspired by the creature " ... Zero at the Bone – "
 - use of a male persona (" ... when a boy") to universalise the experience of nature, or perhaps an attempt on the female poet's part to distance herself from the experience of sexual dread which is described in the poem
- **Form and structure:** "The Windhover"
 - interplay of conventional sonnet form expectations (octave/sestet division, basic iambic pentameter template, regular sonnet rhyme scheme) against the irregularities of sprung rhythm, irregular line length, frequent enjambment/caesurae, creating a sense of turbulence and intensity in the speaker's encounter with the windhover
 - the octave presents the speaker's amazement at the beauty and majesty of the windhover, and the sestet relates these qualities to Christ, moving on to replace the spectacular image of the windhover with the more earthbound images of the plough horse and the "blue-bleak embers" which also have the capacity to reveal Christ's glory
 - use of sprung rhythm to convey the intensity of the speaker's encounter with the creature
 - **Language (including imagery):** "A narrow fellow in the grass"
 - unconventional word order, in the phrase "His notice sudden is" used to register either the speaker's unmediated shock on first sighting the "narrow fellow"
 - use of simile – "The Grass divides as with a Comb" – to emphasise the fluid movement of the creature during an encounter
 - personification – "A narrow Fellow"; "this Fellow" – presents an attempt on the part of the speaker to see the "narrow fellow" as a friendly presence and to remove any sense of threat or danger in the encounter
 - assonance – "alone"; "Zero"; "at the Bone" – emphasises the final image of dread in relation to an encounter with the creature
 - **Language (including imagery):** "The Windhover"
 - royal imagery – "king-/dom of daylight's dauphin" – to stress the majesty of the creature encountered by the speaker
 - skating imagery – "as a skate's heel sweeps smooth on a bow-bend" – and riding imagery – "how he rung upon the rein of a wimpling wing" – to provide a vivid sense of the grace and speed of the creature's aerial display, and the awe and enthrallment which define the encounter
 - use of sound patterning – "dapple-dawn-drawn Falcon" – to foreground the speaker's sense of wonder and delight at the encounter with the creature
 - use of internal rhyme – "My heard in hiding/Stirred for a bird" – to emphasise the intensity of the speaker's encounter with the creature
 - use of interjection – "oh, air, pride, plume" – to stress the speaker's amazement and awe when contemplating the movement of the creature during the encounter
 - use of plosive alliteration – "brute beauty" – to foreground an essential aspect of the creature which is apparent during the encounter
 - the use of enjambment to create a sense of the creature's fluidity of movement during the encounter
 - the use of caesural pause – "In his ecstasy! then off.." – to provide a sense of the creature's movement as it is suspended briefly in time during the encounter
 - **Tone:** "A narrow fellow in the grass"
 - curious: "And then it closes at your feet/And opens further on"

- surprised: “It wrinkled, and was gone – ”
- respectful: “a transport/Of cordiality – ”
- terrified: “Without a tighter breathing”

- **Tone:** “The Windhover”
 - amazed: “how he rung upon the rein of a wimpling wing”
 - mesmerised: “the achieve of; the mastery of the thing!”
 - thrilled: “the mastery of the thing!”
 - admiring: “Brute beauty and valour and act”

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

Duffy and Lochhead both write about family life.

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

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

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

Likely poems are: “The Virgin Punishes the Infant” (Duffy) and “1953” (Liz Lochhead)

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 questions set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

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

AO2: Methods

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

- **Situation:** “The Virgin Punishes the Infant”
 - the speaker, prompted by a scene he observed through a window, considers the family life of Mary, Joseph and Jesus
- **Situation:** “1953”
 - the speaker recalls the specific roles her mother and father adopted when, in 1953, the family moved to a new house, and how, in the present of the final stanza, the family has changed
- **Form and structure:** “The Virgin Punishes the Infant”
 - use of the dramatic monologue form in which a speaker adopting a neutral, objective point

- of view describes a family which is both ordinary and extraordinary
 - the monologue is notable for the speaker’s adherence to empirical evidence and his/her refusal to interpret or comment on the facts (“Your guess”)
 - the structure of the poem is built on two contrasting sets of images, one producing a picture of ordinary parenting, the second, suggesting the extraordinary appearance and behaviour of the child
 - the poem juxtaposes ideas of human uncertainty, as exemplified by Mary, Joseph and the community, with the assertion of divine authority “I am God” associated with the child
 - structure based on extended interplay between ordinary human perspectives and the perspective of biblical prophecy
- **Form and structure: “1953”**
 - temporal structure: poem begins as a retrospective in which the speaker looks back on her family in 1953 immersing herself in the vivid memories of that time so much so that in the last stanza she looks forward from that time to “a long time later” when a family member has died
 - free verse appropriate for a conversational, colloquial consideration of family at a particular time
 - division into three stanzas, each dealing with a different aspect of family life: the father’s role outdoors (stanza 1); the mother’s role indoors (stanza 2); and the effect of the passing of time on the family (stanza 3)
 - separate stanzas for the mother and father emphasise the gender roles within the family
 - juxtaposition of a key point in the family history (moving into a new home) with a key point in the national history (Coronation Day) both of which the poem commemorates, and then, in its references to death and the passing of time, undermines
 - **Language (including imagery): “The Virgin Punishes the Infant”**
 - repeated juxtaposition of baby talk with poised speech – “*goo goo goo*”/“*I am God*” – to give a sense of the exceptional nature of this family
 - use of popular allusion – “carving himself/a silent Pinocchio” – to emphasise Joseph’s sense of dislocation from the family
 - oppositional phrasing: “he walked, our normal children crawled” to indicate the community’s sense of difference between its normal families and Mary and Joseph’s family
 - use of italics: “*GooGoo. Googoo*”; “*I am God*” foregrounds the two ways of viewing this family, either as an ordinary family or in terms of biblical prophecy
 - ambiguous diction: use of the word “normal” in the phrase “he walked, our normal children crawled” suggests that the infant is not normal, which could mean either that he is extraordinary/wonderful or simply odd/the bringer of “sorrow” to the family
 - **Language (including imagery): “1953”**
 - use of direct address – “All the Dads, like you”; “You set...” – suggests a closer bond between the speaker and the father than between speaker and mother who is never directly addressed
 - use of sibilant alliteration – “You set paths straight/with slabs” – foregrounds the description of the father’s industry when working on the family home
 - imagery of “earth”, “clay”, “worms”, “slabs” prefigures the death imagery at the end (“the undertaker coming up the path”) and the breakup of the family
 - specificity of detail – e.g. reference to “Coronation Day” – locates the presentation of family in a particular time period
 - diction: “in rooms/that had emptiness, possibilities) indicates first the literal emptiness of rooms without furniture and then is used to refer to the potential of the family’s new start in a new estate
 - use of paradox – “In no time at all....a long time later” – to emphasise the family’s experience of time passing
 - use of symbolism – “the undertaker coming up the path/carrying a pint of milk” – to present death in the family and to give a sense of continuing routine and regeneration

- **Tone:** “The Virgin Punishes the Infant”
 - within the poem Mary, Joseph and the community speak in tones of bemusement, query, smugness and perplexity
 - the speaker’s tone is one of neutrality and objectivity (“Your guess”)

- **Tone:** “1953”
 - pathos – recognition of the passing of time which creates a perspective within which family endeavours, memories, commemorations are viewed
 - warm and reminiscing: “All the Dads, like you,”
 - admiring – “they/ran rivers of curtain material”
 - hopeful – “rooms/that had emptinesses, possibilities”
 - pensive – “I will watch in a dawn/through a crack in drawn curtains”

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

Montague and Heaney both write about local people remembered from childhood.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (situation, form and structure, and language, including imagery and tones) which the two poets use to write about local people remembered from childhood.

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

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

Likely poems are: “The Wild Dog Rose” (Montague); “The Other Side” (Heaney)

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 questions set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

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

AO2: Methods

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

- **Situation:** “The Wild Dog Rose”
 - speaker’s record of a farewell visit to an old woman who lives in the Irish countryside and who had frightened him as a child
 - conditions of the old woman’s life in the Irish countryside – decrepitude, loneliness, hardship, isolation, hatred, death, spinsterhood, parochialism, madness
 - speaker’s awareness of how his adult perspective changes the way he regards the old woman: no longer merely a figure of terror, she is humanised and personalised, viewed with new respect and understanding

- **Situation:** “The Other Side”
 - speaker’s recollection of an encounter with a neighbouring Protestant
 - rural setting remembered from childhood

- **Structure:** “The Wild Dog Rose”
 - loosely structured, conversational free verse, with broken or stepped lines suggesting halting, difficult address of the subject
 - interplay of adult perspective and childhood feeling (“And I feel again/the ancient awe, the terror of a child”) in returning to the memory of the old woman
 - structure enacts movement towards undoing of the stereotype of rural Irish hag

- **Structure:** “The Other Side”
 - contrasts between the two figures in terms of language (“rolled/magnificently, like loads of hay/too big for our small lanes”), farmland (“our scraggy acres his promised furrows”), and religious observance
 - tri-partite division marks deepening imaginative engagement with the neighbouring farmer
 - loosely structured verse arranged in unrhymed tercets with frequent enjambment and caesura conveys both conversational informality and the difficulty of achieving fluency and harmony (as befits the subject)

- **Language (including imagery):** “The Wild Dog Rose”
 - use of direct speech to add vividness and immediacy to the portrayal of the old woman
 - use of word *cailleach* to locate the local woman in Gaelic tradition
 - language used to inscribe the local person in the landscape – images of “cottage/circled by trees”, “a final outcrop – /the hooped figure”

- **Language (including imagery):** “The Other Side”
 - incorporation of direct speech to add vividness and immediacy to characterisation of the neighbouring farmer, and at the end to convey sense of halting, uneasy communication
 - images of threat and portentousness (“laid his shadow/on the stream”), and inadvertent offence (“a wake of pollen/drifting to our bank, next season’s tares”) to describe the Protestant neighbour
 - striking metaphor equating the Protestant neighbour’s “brain” with a “whitewashed kitchen/hung with texts” juxtaposed with later references to “rosary” and “litany” indicating contrast between text-based Protestantism and observance-based Catholicism
 - concluding rhetorical question reinforces sense of doubt and uncertainty about the ‘other’

- **Tone:** “The Wild Dog Rose”
 - elegiac, respectful, affectionate, attentive

- **Tone:** “The Other Side”
 - wariness
 - gentle mockery of the neighbour
 - uncertainty at the end

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

Frost and Thomas both write about death.

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

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: “An Old Man’s Winter Night” (Frost); “As the Team’s Head-brass” (Thomas)

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 questions set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

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

AO2: Methods

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

- **Situation:** “An Old Man’s Winter Night”
 - the speaker observes the senescent decrepitude of an isolated farmer facing death in the cold and hostile climate of a New England winter
- **Situation:** “As the Team’s Head-brass”
 - the speaker describes a meeting with a farmer where, at each “turn” of the team of horses, a conversation develops; the two men discuss the impact of war, the risk of death and dismemberment, the ploughman’s dead “mate”; the speaker wonders whether to volunteer for service in France

- **Form and structure:** “An Old Man’s Winter Night”
 - third person narrative provides a sense of observational detachment concerning the old man’s looming death, while use of detailed description and pauses creates a sense of the speaker’s attentive identification with the old man
 - cinematic structuring of image and perspective in treatment of the theme of death
 - structure built on patterns of contrast (e.g. between inner and outer, particular and general, detachment and empathetic identification) in treating the theme of death
 - shift from past tense to present tense at the end, indicating desire to draw universal and timeless message about the individual in the face of death

- **Form and structure:** “As the Team’s Head-brass”
 - eclogue in blank verse, with dialogue discussing the deaths of soldiers fighting in France
 - strict iambic pentameter used to set the rural scene is disrupted by the men’s conversation about the deaths of local men in The Great War
 - prosaic speech rhythms give a realistic, conversational feeling to the contemplation of dying or being wounded in battle

- **Language (including imagery):** “An Old Man’s Winter Night”
 - darkness and winter as metaphors for death are suggested in the opening line “All out-of-doors looked darkly in at him/Through the thin frost...” and in later references to “snow” and “icicles”
 - use of repetition and enjambment slows the poem’s pace and suggests the old man’s movements in reaction to encroaching darkness and death
 - fading light imagery symbolises the old man’s loss of power and control in the shadow of death: “a light he was to no one but himself...A quiet light, and then not even that”
 - images of “cellar under him” and “beating on a box” suggest imminent death

- **Language (including imagery):** “As the Team’s Head-brass”
 - symbolism of the “fallen elm” carries connotations of soldiers having “fallen” and died in battle
 - metaphor of the winter blizzard used to suggest the chaos and heavy death toll of the fighting on the front
 - simple, monosyllabic language of “one of my mates is dead” emphasises the sense of tragedy as the farmer remembers his friend
 - ploughing imagery (“clods crumble and topple over”) prefiguring death in the trenches

- **Tone:** “An Old Man’s Winter Night”
 - combination of detachment and empathetic understanding
 - menacing tone used in reference to nature
 - bleak and hopeless final lines
 - querulousness and confusion (“at a loss”) on speaker’s part reflecting the confusion and bewilderment of the old man

- **Tone:** “As the Team’s Head-brass”
 - opening tone of apparent serenity used to describe a bucolic English country scene heightens by contrast the contemplation of death
 - quiet, reflective (wry?) tone when discussing possibility of death or injury in France
 - stoical tone suggests life continues in the face of death
 - menacing tone of final lines suggests the speaker’s bleak future
 - ploughman’s tone of restrained bitterness towards war is contrasted with the speaker’s tone of controlled determination to accept death as an inevitable outcome of conflict

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

Yeats and Kavanagh both write about women.

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

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

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

Likely poems are: “No Second Troy” (Yeats); “In Memory of my Mother” (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 questions set.

AO1: Communication and **AO3: Comparison**

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of situation, form, structure and language including imagery and tones, in comparing and contrasting the way the two poets write about women:

- **Situation:** “No Second Troy”
 - the speaker is musing and lamenting over an unnamed woman’s beauty (undoubtedly Maud Gonne)
 - he compares the beauty of the woman to the beauty of Helen of Troy
- **Situation:** “In Memory of my Mother”
 - the speaker addresses his dead mother, who remains a vivid presence in his life
 - he imagines a series of familiar scenarios where he might meet her
- **Form and structure:** “No Second Troy”
 - modified sonnet which lacks the final rhyming couplet and ends with questions indicating the speaker’s refusal to accept Helen/Maud as unequivocal heroic icons

- use of enjambment creating a sense of the woman's energy
- contrast between the heroic potential represented by Maud Gonne and the "littleness" and "ignorance" of the Dublin society in which she lived
- **Form and structure:** "In Memory of my Mother"
 - use of quatrains progressing the series of recollections the speaker has of the woman – on the way to the station, going to second Mass, etc.
 - use of enjambment creating a sense of forward momentum that belies the fact of the woman's death
 - repetition of graveyard image emphasising both the loss the speaker feels and his refusal to accept the woman is gone
- **Language (including imagery):** "No Second Troy"
 - use of classical allusion (Helen of Troy) suggesting the destructive beauty of the woman
 - use of metonymy ("little streets") conveying how the woman tried to incite the powerless to rise against the powerful
 - use of simile ("beauty like a tightened bow") indicating Helen's/Maud's association with Greek ideas of perilous beauty but also, in Maud's case, with unbending adherence to a cause
 - use of questions conveying the speaker's need to interrogate the accepted view of these women as cultural icons
 - use of symbolism ("fire"; "burn") suggesting the woman's burning passion and destructiveness
- **Language (including imagery):** "In Memory of my Mother"
 - use of the present tense highlighting the speaker's belief that the woman lives on in the speaker's memories of her
 - use of sibilance ("second Mass on a summer Sunday") conveying a relished memory of the woman
 - use of metaphor ("oriental streets of thought") conveying a sense of the mother as muse capable of exciting the boy's imagination
 - mother figure as a symbol combining the quotidian and the exotic, the ordinary and the extraordinary ("oriental streets of thought", "shops and stalls and markets")
- **Tone:** "No Second Troy"
 - ambivalent mixture of admiration and criticism
 - combination of resignation and questioning
- **Tone:** "In Memory of my Mother"
 - emphatic opening ("I do not think of you lying in the wet clay"), intensified into triumphant affirmation in the final stanza ("O you are not lying in the wet clay")
 - nostalgic, sentimental tone
 - hopeful and defiant tone emphasises the speaker's belief that the woman is not gone

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 argumentation 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

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 – 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 **no** external contextual information cannot be rewarded beyond a mark of **41**. Candidates who provide only **limited** external contextual information cannot be rewarded beyond a mark of **47**. Limited contextual information might be simple generalised assertion or contextual information which is not of the right kind but which could have been made relevant.

4 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.

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 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. 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.

8 Observance of Rubric

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

9 Length of Answers

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

10 Answers in Note Form

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

11 Uneven Performance

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

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 • shows very little ability to write about the texts 		
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 little appropriate textual reference [suggestion of relevance] • writes with basic accuracy using a few common literary terms with little understanding 	<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"> • identifies a few basic contextual points but with little understanding or development [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> • communicates limited understanding of the text • conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual and contextual reference [emergence of relevance] • writes fairly accurately, using common literary terms with limited understanding 	<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 • makes 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 some understanding of the text • conveys some ideas with some sense of order and relevance, using competent, textual and contextual reference • writes with some accuracy, using some literary terms with some understanding 	<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 textual and contextual reference • 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 text and relevant context • 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 convincing 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) Austen's novel deals with moral concerns which are 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: “**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 if not all, at least some of the novel's moral concerns are still relevant to the twenty-first-century reader – e.g. reasons for marrying, moral integrity, susceptibility to appearances, issues surrounding respect for authority, family, religion and tradition**

AO4

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

Historical context

- Context: twenty-first-century reader**
 - twenty-first-century reader would expect individual behaviour to be determined by individual will rather than by social dictate, e.g. twenty-first-century marriages often cross boundaries of creed, race, class

- twenty-first-century reader is accustomed to public displays of disreputable or scandalous behaviour which undermine notions of respectability, reputation and honour
- twenty-first-century reader is accustomed to a tolerant attitude to sexual matters, e.g. acceptance of teenage pregnancy, open discussion of issues of abortion, contraception, etc.
- twenty-first-century reader tends to relate to figures of transgression, rebellion and subversion
- twenty-first-century reader tends towards secularism and scepticism as evidenced by today's fall in church attendance and reluctance to accept received truths
- twenty-first-century reader continues to find ideals of moral integrity, independence and courage attractive, as evidenced by the widespread admiration of figures such as Nelson Mandela, Archbishop Desmond Tutu

(b) Henry Crawford possesses more of the qualities of a hero than Edmund Bertram does.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of 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: **“Henry Crawford”, “possesses more of the qualities of a hero”, “Edmund Bertram”**
 - 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 Henry Crawford may be considered to have no or few heroic qualities in light of his duplicity and irresponsibility; that Edmund Bertram does possess some of the qualities of a hero in light of his kindness and determination to follow his moral code, and his eventual recognition of Fanny’s true worth**

AO4

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

- **Literary Context – candidates may offer consideration of some of the following in dealing with the terms “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:
 - moral hero: characters who live, fight for and are prepared to die for principles and convictions, e.g. Thomas Becket, Thomas More
 - Romantic Hero: characters of great passion who delight in defying social orthodoxy, e.g. Heathcliff, Gatsby, and possibly Henry Crawford
 - culture hero: characters who represent the best values of the culture, e.g. Edmund Bertram
 - anti-hero: to be distinguished from villain; the anti-hero has some attractive qualities but is ultimately debarred from the heroic role because of serious moral or personal deficiencies, and the fact that his experience (or suffering) is pointless, e.g. Willy Loman, Edmund (King Lear),
 - tragic hero: described by Aristotle; exemplified in classical tragedy and Shakespearean tragedy
 3. Working definition – the candidate’s personal definition of a hero in light of above

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

- (a) None of the marriages in *Wuthering Heights* is a conventional nineteenth-century marriage.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on conventional nineteenth-century marriages, 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: “**none of the marriages**”, “**conventional nineteenth-century marriage**”
 - 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 marriage between Catherine and Edgar Linton is based on the conventional grounds of property and class rather than love**

AO4

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

- **Social and historical context** on conventional nineteenth-century marriages
 - strong influence of religion; religious revival in nineteenth century led to a strict moral code of sexual behaviour
 - strong influence of patriarchy on matters of marriage and family leading to repressive, authoritarian control, and the silencing and marginalisation of women
 - influence of Queen Victoria on matters of family and the “ideal” nineteenth-century marriage
 - sexual prudery: sex outside marriage unacceptable, leading to social ostracism of “fallen” women
 - rigid class system which made relationships between classes impossible or difficult; a woman adopts her husband’s social class.

- nineteenth-century legal position of women upon marriage deprived them of property rights
- marriage often undertaken on the basis of economic/class concerns rather than as a romantic undertaking

(b) Catherine Earnshaw is not a typical nineteenth-century heroine.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of a typical nineteenth-century 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: “**Catherine Earnshaw**”, “**typical nineteenth-century 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 Catherine Earnshaw possesses some of the attributes of a typical nineteenth-century Romantic heroine, e.g. wild passion, independence, transgressiveness, closeness to nature**

AO4

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

- **Literary context – candidates may offer consideration of some of the following in dealing with the terms “typical nineteenth-century heroine”:**
 1. awareness of general qualities associated with the heroine – strength in the face of adversity, nobility, courage, independence
 2. awareness of different kinds of heroine:
 - Tragic Heroine, e.g. Anna Karenina, Tess Durbeyfield
 - Romantic heroine (characters who embody the Romantic sensibility, e.g. great passion, closeness to nature, rejection of conventional modes of thought and feeling – Catherine Earnshaw)

- Sentimental Heroine (characters who embody Christian suffering and traditional expectations of the good wife and mother – Biddy Gargery in *Great Expectations*)
3. working definition – the candidate’s personal definition of a typical nineteenth-century heroine in light of the above

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

- (a) *The Great Gatsby* is as relevant to today's readers worldwide as it was to its first readers in 1920s America. (The novel was first published in 1925.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on today's readers worldwide and readers in 1920s America, 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: “**relevant**”, “**today’s readers**”, “**worldwide**”, “**first readers in 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 is so deeply embedded in, and responsive to, social conditions in 1920s America, and so closely related to Fitzgerald’s personal life, that it is unable to transcend its historical and cultural moment**

AO4

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

- Social and historical context**

Readers in 1920s America

- ‘the lost generation’: post-war disillusionment, boredom, dissatisfaction, aimlessness, anomie, ‘carelessness’, loss of spiritual values
- ‘Roaring Twenties’ famous for being a period of pleasure-seeking, reckless and irresponsible hedonism, drunken partying, pursuit of ‘good times’; underlying sense of emptiness, desperation

- familiar with organised crime, gangsterism in Prohibition period
- unprecedented affluence, materialism; exciting opportunities for acquisition of ‘new money’, entrepreneurship, illegal business enterprise
- persistence of the American Dream of social mobility, self-realisation, but general debasement of the original ideals of the American Dream
- premium on individualism
- rise of ‘celebrity culture’
- class-consciousness: ‘Old money’ versus ‘new money’
- period of female emancipation and new opportunities for women
- familiar with social tensions arising from increased immigration and racial unrest

Today’s Readers

- familiar with the universal propensity to dream and sense of hopefulness and wonderment at the world and what it has to offer
- familiar with culture of drunken partying, pursuit of ‘good times’, underlying sense of emptiness, desperation; but new social problems such as drugs
- familiar with 1920s emphasis on individualism and materialism
- familiar with organised crime and gangsterism, especially in NI; but now new criminal activities such as people-trafficking
- surrounded by war and post-war conditions around the world – Iraq, Afghanistan, Egypt, Syria, etc.
- ‘celebrity culture’ more widespread than ever
- transformations in cultural life and communications technology since the 1920s, e.g. internet, social media (contrasted with the novelty of mass car production and comparatively primitive bill board advertising in 1920s)
- continued relaxing of class and racial prejudices, but also similar tensions in society arising from increased immigration and racial unrest

(b) In *The Great Gatsby* Fitzgerald is more like a Realist Novel than a Modernist Novel.

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:

- offers opinion or judgment in response to the given reading of the text
- takes account of key terms: **“more like”, “Realist Novel”, “Modernist Novel”**
- 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 combines aspects of the Realist Novel (such as believable, realistic characters, descriptions, situations, settings, dialogue) and the Modernist Novel (such as symbolism, disrupted chronology, unreliable narrative, unrealistic elements of characterisation and situation)**

AO4

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

- **Literary context:**

Characteristics of the Realist Novel

- mirror held up to real life; accurate imitation of life as it is; illusion of life as it seems to the common reader; prefers the average, everyday, commonplace
- specific literary style designed to give illusion of actual experience
- convincingly “real” characters
- convincingly “real” situations
- convincingly “real” action
- convincingly “real” speech and dialogue
- convincing reflection of actual social and historical conditions, manners, customs
- convincing reflection of individual psychologies

Characteristics of the Modernist Novel

- interest in themes of loss, disillusionment, despair, in the wake of the Great War, disappointment of the American Dream, sense of historical discontinuity, social alienation, identity crisis, psychological breakdown, etc.
- experimentation with narrative structure, e.g. unreliable narrator, disrupted chronology, fragmentation of narrative
- incorporation of patterns of allusion, symbol and myth as ways of reaffirming principles of order and meaning in order to counteract the uncertainty and fragmentation of the modern world

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

Answer either (a) or (b)

(a) *A Passage to India* is more like a Symbolic Novel than a Realist Novel.

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgment in response to the given reading of the text
 - takes account of key terms: “**more like**”, “**Symbolic Novel**”, “**Realist Novel**”
 - 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 combines aspects of the Symbolic Novel and the Realist Novel by charging realistic details with symbolic significance**

AO4

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

- Literary context**

Features of the Symbolic Novel:

- symbolic settings, e.g. the Marabar caves, the opening description of Chandrapore
- symbolic characters, e.g. the punkah-wallah
- symbolic action, e.g. concluding image in the novel of the horses pulling apart
- symbolic situations, e.g. the tea party, the court-room scene
- symbolic structure, e.g. “Mosque”, “Caves”, “Temple”

Features of the Realist Novel:

- realistic plots and situations, e.g. not relying on coincidences, supernatural
- realistic dialogue

- realistic setting, i.e. referring to a specific historical period
- realistic reflection of social conditions
- the Realistic Novel aims to create the illusion of actuality

(b) In spite of Forster’s close connections with India and Indians, in *A Passage to India* his sympathies clearly lie with the British.

With reference to appropriately selected parts of the novel, and **relevant biographical information** on Forster’s connections with India and Indians, 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: **“in spite of”, “close connections”, “India and Indians”, “sympathies clearly lie”, “British”**
 - 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 there is a measure of both sympathy and criticism for all his characters regardless of their race**

AO4

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

- **Biographical context** on Forster’s connections with India and Indians:
 - Forster’s acquaintance with India and Indians acquired through his personal relationship with Syed Ross Masood at Cambridge and his two trips to India (1911 and 1921) during the second of which he worked at the court of an Indian prince
 - his preference for Indians during his visits to India demonstrated his liberal desire for “connection” with people and his questioning of the accepted mores of the British Raj
 - Forster’s belief in individualism; his distrust of authority, be it religious or political
 - his insistence on the importance of human relationships and the need to follow one’s instincts rather than meekly submit to convention, e.g. his statement that he would rather betray his country than his friend
 - Forster’s emphasis on the significance of tolerance, good-nature and sympathy in all interactions with people

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

- (a) As a mill owner, John Thornton is immediately debarred from the role of hero in this novel.

With reference to appropriately selected parts of the novel and **relevant external contextual information** on the nature of 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: “**John Thornton**”, “**mill owner**”, “**immediately debarred**”, “**role of 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 John Thornton’s status as a mill owner does not disqualify him from demonstrating qualities of the Romantic hero such as the capacity to be transformed by love, as well as more general heroic qualities such as his adherence to principle and integrity**

AO4

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

- **Literary context: candidates may offer consideration of some of the following in dealing with the term “hero”:**
 1. General qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality
 2. Kinds of hero:
 - action hero, e.g. Achilles, James Bond, John Thornton
 - moral hero, e.g. Thomas Becket, Thomas More, John Thornton – characters who live,

- fight for and are prepared to die for principles and convictions
- Romantic hero: character of great passion who delights in defying social orthodoxy, e.g. Heathcliff, Gatsby, John Thornton
- culture hero, character who is representative of the best values of the culture, e.g. Edmund Bertram, John Thornton (in eventually combining industrial vitalism with humane liberalism)
- tragic hero, e.g. Michael Henchard, Jay Gatsby
- anti-hero: e.g. to be distinguished from villain; a character who has some attractive qualities but who is ultimately debarred from the heroic role because of serious moral or personal deficiencies and the fact that his experience (or suffering) is pointless, e.g. Willy Loman, Edmund (King Lear)

3. Working definition – the candidate’s personal definition of a hero in light of above

(b) *North and South’s* exploration of nineteenth-century working-class life 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: “**exploration**”, “**nineteenth-century working-class life**”, “**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 many of the issues about working-class life raised in the novel are still relevant today, e.g. inadequate housing, family tensions, class divisions, trade union activity**

AO4

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

Social/political context: the twenty-first-century reader:

- the type of manufacturing work that features in the novel is practically non-existent in the UK today
- better working conditions, e.g. the Health and Safety at Work Act of 1974 and the National Minimum Wage Act of 1998
- continued housing crisis today despite introduction of Local Authority housing
- the attempt today by the media and certain political classes to dissolve the discourse of class division (introduction of such terms as “squeezed middle”, “ordinary hardworking people” and “underclass” to replace the old rhetoric)
- continued passionate political activism now tending towards a geo-political focus, e.g. the Occupy Movement, anti-globalisation demonstrations, anti G-8 protests
- twenty-first-century reader concerned with timeless issues of social injustice dealt with in the novel
- twenty-first-century decline in trade union membership
- an estimated five million workers earn less than the living wage
- twenty-first-century divisions between rich and poor

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

(a) *The Mayor of Casterbridge* has all the elements of a Tragic Novel.

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
- offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: **“all the elements”, “Tragic Novel”**
- 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* fails as a Tragic Novel because Henchard lacks the nobility 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 – candidates may offer consideration of some of the following in dealing with the terms Tragic Novel:**
 - role of the tragic hero: fatal flaw (hamartia, hubris), peripeteia, anagnorisis, catharsis
 - role of fate: tension between “character as fate” and the operation of mysterious external forces through coincidence, sense of inevitability
 - sense of diminished world with the passing of the tragic hero

(b) *The Mayor of Casterbridge* does not give us a realistic picture of the English nineteenth-century rural world.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the English nineteenth-century rural world, 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: **“realistic picture”**, **“English nineteenth-century rural world”**
- makes an attempt at reasoning in support of his/her opinion
- provides textual referencing to illustrate his/her opinion
- shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel gives us a realistic if partial view of both nineteenth-century progress and the vestigial past.**

AO4

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

- **Social/historical context – candidates may offer consideration of some of the following in dealing with the term “nineteenth-century rural world”**
 - social mobility in the nineteenth century – see Henchard – and rise of the middle class; arrival of the railway in Dorset in 1847 gave rise to cross-fertilisation of communities
 - the change in attitudes towards women; Elizabeth-Jane’s efforts to ‘improve’ herself
 - new advances in agriculture such as Jethro Tull’s designs for the seed drill and horse-drawn hoe in the early part of the nineteenth century
 - nineteenth-century transitions in the job market and the difficulty experienced by day-labourers in finding work
 - the rapid and far-reaching changes brought about by the Industrial Age such as the migration from the 1840s onward from the rural to the urban environment
 - the loss of long-established English rural customs such as fairs: the furnity woman, once enjoying popularity and prosperity, falls on hard times
 - tightening of the Corn Laws in 1815 caused severe economic distress, made worse by a series of bad harvests between 1837 and 1842
 - rural communities were often organised around influential figures, e.g. Squire, Parson, Exciseman
 - vestigial paganism; investment of spiritual value in landscape features and archaic customs, e.g. weather prophet, Skimmington Ride