

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

January 2010

MARK SCHEMES (2010)

Foreword

Introduction

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

The Purpose of Mark Schemes

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

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

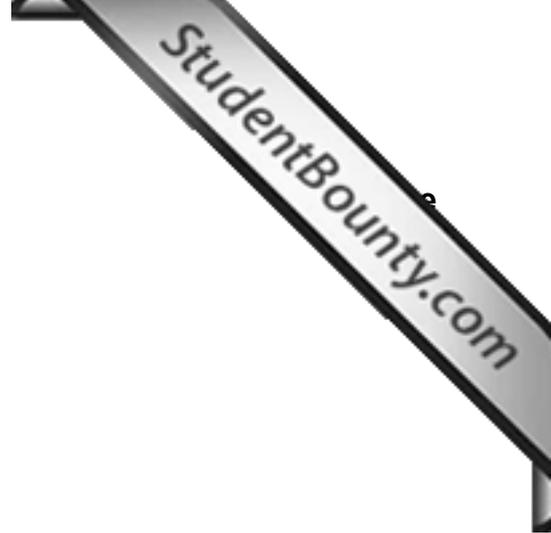
The main purpose of the mark scheme is to provide a uniform basis for the marking process so that all the markers are following exactly the same instructions and making the same judgements in so far as this is possible. Before marking begins a standardising meeting is held where all the markers are briefed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

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

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

CONTENTS

AS 2: Module 2



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**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2010**

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English Literature

Assessment Unit AS 2

assessing

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

[AL121]

MONDAY 25 JANUARY, MORNING

MARK SCHEME

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

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

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

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

Assessing the Responses of Candidates

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

Section A: The Study of Poetry Written After 1800

Advice to Examiners

1 Description v Analysis/Assessment

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

2 Key Terms/Issues

In all questions, candidates should take account of key terms in both the stem of the question and in the stimulus statement and structure their answers accordingly. Key terms in this unit include the focus of the question as stated in the stimulus statement “compare and contrast”, and the methods which the poets use such as form and structure, language – including imagery, tone.

3 Assessment Objectives

- (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 at the heart 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, tone.
- (c) **AO3** This module requires candidates to compare and contrast the methods which the two poets use to present their theories. Candidates who provide **limited** comparison /contrast cannot be rewarded beyond the top of Band 5, i.e. 47 marks. Candidates who provide **no** comparison/contrast should not be rewarded beyond the top of Band 4, i.e. 41 marks.

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 Length of Answers

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

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

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

Dickinson and Hopkins both write about the individual's relationship to the natural world.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about the individual's relationship to the natural world.

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 |

Likely poems are: "A Narrow Fellow in the Grass" (Dickinson); "Binsey Poplars" (Hopkins)

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

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the methods which the two poets use to write about the individual's relationship to the natural world:

- **themes** and **ideas** developed: "Binsey Poplars"
 - the speaker is horrified at the destruction of an aspect of the natural world
 - he laments the clumsy destructiveness of mankind which causes the obliteration of essential qualities of a beautiful natural scene

- **themes and ideas** developed: "A Narrow Fellow in the Grass"
 - the speaker expresses his fear of an aspect of the natural world. Although he feels a degree of 'cordiality' for several other of nature's creatures, the snake horrifies him
- **form and structure**: "Binsey Poplars"
 - distinctive two-stanza lyric with irregular rhyme scheme and stanza form
 - use of sprung rhythm: lends itself to expressing passion regarding the natural world; heavy emphasis on 'felled'
 - use of enjambment: gives a sense of the meandering movement of the river
- **form and structure**: "A Narrow Fellow in the Grass"
 - regularity of common metre broken up with dashes, enjambment and slant rhyme
 - halting, uncertain effect created by dashes
 - use of rhyme to build to a climax: half rhyme progresses to decisive full rhyme to create sense of horror at aspect of nature
- **language** (including **imagery**): "Binsey Poplars"
 - use of alliteration, consonance, assonance and internal rhyme to convey the individual's appreciation of the harmony of nature
 - freshness of description
 - use of compound adjectives
 - ugly monosyllabic verbs convey man's clumsiness and destruction: "hack" "rack"
 - eyesight imagery
- **language** (including **imagery**): "A Narrow Fellow in the Grass"
 - use of sibilance to imitate the snake's hiss
 - description conveys elusive quality of the snake
 - contrast: vulnerability of the barefoot boy / the whip-like snake
 - assonance of final line creates tension: "Zero at the Bone – "
- **tone**: "Binsey Poplars"
 - delight
 - regret
 - despair
- **tone**: "A Narrow Fellow in the Grass"
 - detached
 - horrified

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

Duffy and Lochhead both write about adolescent experiences.

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

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: “Good Teachers” (Duffy); “In Mrs Tilscher’s Class”(Duffy); “Lanarkshire Girls” (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 question set.

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the methods the two poets use to write about adolescent experiences:

- **themes** and **ideas** developed: “Lanarkshire Girls”
 - the speaker recalls the adolescent experience of travelling by bus from Lanarkshire to Glasgow
 - for the fourteen year old the city is a place of glamour and excitement

- **themes and ideas** developed: “The Good Teachers”
 - the speaker considers a school photograph and reflects on her schooldays and her teachers
 - she considers the transition from adolescence to womanhood
- **form and structure:** “Lanarkshire Girls”
 - flexibility of free verse allows for an easy, anecdotal style
 - progression of journey reflected in structure of the poem
- **form and structure:** “The Good Teachers”
 - the style is conversational but the six-line stanzas and fairly even line lengths create a sense of regularity and cohesion
- **language** (including **imagery**): “Lanarkshire Girls”
 - language of restriction applied to the country
 - use of Scots dialect: “wee balls”; “gallus”
 - use of plosive consonance and alliteration to suggest rough energy of Glasgow
 - intensity of adolescent experience: “dreaming”; “burning”
 - exoticism of names: “Terry Tattoo Artist”; “Jamaica Street”
- **language** (including **imagery**): “The Good Teachers”
 - familiar “you” address, as though the speaker is addressing her adolescent self
 - the teachers are identified by their characteristic words: “Comment vous appelez”; “Dar es Salaam”; “Equal to the square...”
 - detailed description of the teachers, conveying efficiency and authority
 - symbolic use of the climbing “wall” as movement into adulthood
- **tone:** “Lanarkshire Girls”
 - impatient, annoyed
 - excited, exhilarated
- **tone:** “The Good Teachers”
 - tone: “The Good Teachers”
 - reminiscent
 - fond
 - contemplative
 - regretful

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

Montague and Heaney both write about family relationships.

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

The following mark scheme should be applied in conjunction with the AS2 Section A Mark Band grid and the following table:

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

Likely poems are: “Man and Boy” (Heaney); “The Silver Flask” (Montague)

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

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the text 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 methods which the two poets use in writing about family relationships:

- **themes** and **ideas** developed: “Man and Boy”
 - speaker’s childhood memory of fishing with his father, and being told by his father of the day of *his* father’s death

- **themes and ideas** developed: “The Silver Flask”
 - speaker’s childhood memory of the family, especially his father, travelling to Middle Mass
- **form and structure:** “Man and Boy”
 - freedom and fluidity in handling of time, space, identity and verse form
 - operates on bewildering variety of levels, both literal and symbolic
 - shift from third-person, past-tense remembrance to first-person narration signalling imaginative merging of identities of father and son
 - disorienting changes of perspective: the speaker, having imagined himself into his father’s boyhood, projects forward “when he will piggyback me” – a future which is already in the past
- **form and structure:** “The Silver Flask”
 - regular six-line stanzas with irregular rhyme and half rhyme
 - first (“Sweet, though short”) and last lines (“in the cabin trunk of a Cunard liner”) framing the poem with reminders of flux and transitoriness
- **language** (including **imagery**): “Man and Boy”
 - image of mower: traditional figuration of Death and Time
 - in last line reference to Virgil: ironically it is the speaker who is like the “witless elder”, Anchises, being helped from the flames of Troy on the shoulders of Aeneas
- **language** (including **imagery**): “The Silver Flask”
 - images of change and movement (travelling car, melting snowflakes, Cunard liner) contrasting with images of what is fixed and enduring (landscape, religion, song, Mother and Father)
 - contrasting images of inner (inside the car, inside the church, the “family circle”) and outer (the wintry scene outside, Brooklyn, Cunard liner)
 - contrasting images of home (“Fivemiletown”) and away (“Brooklyn”), of intimate “family circle” and world beyond
- **tone:** “Man and Boy”
 - happy, then darkening into elegiac
- **tone:** “The Silver Flask”
 - “sweetness” tinged with melancholy

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

Thomas and Frost both write about a traditional rural way of life.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about a traditional rural 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: “Haymaking” (Thomas); “Mending Wall” (Frost).

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

AO1: Communication and AO3: Comparison

Answers should contain:

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

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the methods the two poets use to write about a traditional rural way of life:

- **themes** and **ideas** developed: “Haymaking”
 - a traditional rural English scene imbued with pastoral images of labourers at haymaking becomes a symbol of the permanence of rural tradition/the essence of “Englishness”

- **themes and ideas** developed: “Mending Wall”
 - exploration of the role of rural tradition in maintaining agreed laws of civilisation
 - movement from rural description to metaphorical reflection on the nature of communal tradition “moves in darkness”
- **form and structure**: “Haymaking”
 - dominance of rhymed couplets and enjambed lines effects a sense of steadfastness, which reiterates the notion of the timelessness aspects of rural tradition
- **form and structure**: “Mending Wall”
 - strict metre: blank verse reinforces ritualistic nature of rural tradition
- **language** (including **imagery**): “Haymaking”
 - rich, naturalistic imagery which evokes a vivid rural scene is interspersed with mythological connotations (“like the first god”) to connote idea of immortal tradition
 - aurally sensual language (“shrill shrieked”) evokes sense of the essence of rural life and traditions
 - concluding rhyming couplet reiterates notion of immortality: “change”/ “grange”
- **language** (including **imagery**): “Mending Wall”
 - “sound of sense” – simple vocabulary and straightforward colloquial conversation develops into primitive simile (“like an old-stone savage armed”) and metaphor (“moves in darkness”) to make more profound observations about the nature of rural traditions
 - ritualistic tradition implied through language (“spring mending-time”)
- **tone**: “Haymaking”
 - contemplation and sense of awe at seeming permanence of rural tradition;
- **tone**: “Mending Wall”
 - playful and ironic; use of wry humour

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

Yeats and Kavanagh both write about the individual's relationship to the natural world.

Compare and contrast two poems, one by each poet, taking account of the methods (the situation and tones of the speakers, and the form, structure and language, including imagery) which each poet uses to write about the individual's relationship to 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: "The Wild Swans at Coole" (Yeats); "A Christmas Childhood" (Kavanagh).

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

AO1: Communication and AO3: Comparison

Answers should contain:

- knowledge and understanding of the poems in appropriate reference and quotation
- order and relevance in conveying ideas
- appropriate and accurate expression
- skilful and meaningful insertion of quotations

AO2: Methods

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the methods the two poets use to write about the individual's relationship to the natural world:

- **themes and ideas** developed: "The Wild Swans at Coole"
 - exploring the individual's relationship to the natural world in terms of time passing
- **themes and ideas** developed: "A Christmas Childhood"
 - exploring the individual's relationship to the natural world through evocation of childhood memories of Christmas - "Garden that was childhood"

- **form and structure:** “The Wild Swans at Coole”
 - regular stanza pattern of sestets signifying the stability and continuity of the natural world
- **form and structure:** “A Christmas Childhood”
 - regular stanza pattern of quatrains controlling the memories of Christmas
 - two parts: the first part (first published three years after second part) alluding to the Fall of Man (“Apple”, “Eve”, “tempted”, “Garden”), the second part focusing on the Nativity (“Bethlehem”, “Three Wise Kings”, “Virgin Mary”), and focusing more on the wider human world (“My father”, “my mother”, “Lennons”, “Callans”, “Cassidy”)
- **language** (including **imagery**): “The Wild Swans at Coole”
 - simple, direct diction and images
 - images of flux and change (“autumn beauty”) contrasting with images of continuity and constancy (“Unwearied still”)
 - language used to contrast human and natural worlds
- **language** (including **imagery**): “A Christmas Childhood”
 - simple, direct diction and images
 - religious references, e.g. “Heaven’s gable”, “Eve” “Garden”, “transfigured” in part 1; Bethlehem star, “Three Wise Kings”, “Virgin Mary”, “prayer” in part 2
 - language of magical/mystical/religious transfiguration, e.g. “The light of her stable-lamp was a star”, “I looked and three whin bushes rode across/ The horizon – the Three Wise Kings”
- **tone:** “The Wild Swans at Coole”
 - melancholy, awe, delight, resentment at the swans’ constancy
 - fear of growing old
- **tone:** “A Christmas Childhood”
 - reflective
 - joyful
 - celebratory
 - nostalgic

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

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 Length of Answers

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

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

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) *Mansfield Park* cannot be described as a satirical novel as Austen shows little interest in mocking the foolishness of her society.

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

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “cannot be described as a satirical novel”, “Austen shows little interest in mocking”, “foolishness of her 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. the novel may be described as a satirical novel that mocks the foolishness of Austen’s society**

AO4

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

- literary context
 - notions of the constituents of a satirical novel

- (b) Mary Crawford is a much more attractive character than Fanny and therefore has more claim to be considered the novel's 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 |

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: "Mary Crawford", "much more attractive character than Fanny", "more claim to be considered the novel's 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 Fanny is much more of a heroine than Mary Crawford**

AO4

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

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

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) Catherine Earnshaw deserves to be described as the only real heroine of *Wuthering Heights*.

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 |

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “Catherine Earnshaw”, “deserves to be described”, “the only real heroine in the 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 Catherine Earnshaw does not deserve to be described as the only real heroine in the novel**

AO4

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

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

(b) *Wuthering Heights* is more of a Gothic Novel than a Realist Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Gothic Novel and 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 |

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “more of a Gothic Novel than ...”, “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 *Wuthering Heights* is more of a Realist Novel, or that it possesses elements of the two genres**

AO4

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

- literary context
 - notions of the constituents of the Gothic Novel, e.g. concern with haunted houses, supernatural, dreams, dark side of consciousness
 - notions of the constituents of the Realist Novel, e.g. verisimilitude, interest in reflecting the received view of the world.

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

Answer either (a) or (b)

(a) *The Great Gatsby* is more effective as a Symbolic Novel than as 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 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 |

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of the key terms: “more effective”, “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 statement:
e.g. that it presents realistic and convincing characters, situations and events as well as having symbolic levels of meaning

AO4

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

- literary context:
 - Realist Novel: convincingly “real” characters, situations and action
 - Symbolic Novel: where the main significance of characters, situations and action is symbolic rather than realistic, e.g. Gatsby’s story as symbolic of the story of America; Daisy as a symbolic figure of Romance; Dan Cody as a ‘type’ of the American pioneering frontiersman

(b) Jay Gatsby is an updated version of the American frontiersman of earlier times.

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

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of the key terms: “updated version”, “American frontiersman”, “earlier times”
 - 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 statement: **e.g. that Gatsby in several important ways does not conform to the stereotype of the old American frontiersman – his “capacity for wonder”, his “romantic readiness” goes beyond the traditionally materialistic motivation of the frontiersman.**

AO4

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

- historical and cultural context
 - the American frontiersman: rugged individualism, self-reliance, determination to tame the wilderness and exploit its resources
 - genocidal elimination of native Indians
 - lawlessness of the frontier, spirit of adventure, optimism, etc.
 - Dan Cody as representative of frontier values, aspirations, behaviour

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

Answer either (a) or (b)

- (a) The relationship between Fielding and Aziz accurately reflects the larger tensions in Anglo-Indian relations in the early twentieth century.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Anglo-Indian relations in the early twentieth century, give your response to the above view.

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgment in response to the given reading of the text
 - takes account of the key terms: **“relationship between Fielding and Aziz”, “accurately reflects”, “larger tensions in Anglo-Indian relations”, “early twentieth century”**
 - makes an attempt at reasoning in support of his/her opinion
 - provides textual referencing to illustrate his/her opinion
 - shows awareness of other readings from that expressed in the stimulus statement: **e.g. that the relationship between Fielding and Aziz is not an accurate reflection of larger tensions in Anglo-Indian relations**

AO4

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

- Social and historical context
 - notions of racial superiority on the part of members of the British Raj
 - cultural divide and unease between British and Indians
 - tensions deriving from British insularity and cultural exclusiveness
 - ambivalence of colonised Indians

- (b) Forster's exploration of interracial tensions in the novel is as relevant today as it was in the 1920s when the novel was first published. (The novel was first published in 1924.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on interracial tensions in the 1920s and today, give your response to the above view.

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - offers opinion or judgment in response to the given reading of the text
 - takes account of the key terms: **“Forster’s exploration”, “interracial tensions”, “in the novel”, “as relevant today”, “as ... in the 1920s”**
 - 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 has lost some of its relevance to today’s reader who inhabits an increasingly globalised, multicultural world**

AO4

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

- Historical context (1920s)
 - British colonial attitudes to Indians summed up in Kipling's phrase "the white man's burden"
 - characteristic attitudes of the British Raj - condescending superiority, insularity, exclusiveness
 - rise of Indian nationalism since 1885; emergence of Gandhi in early 1920s
 - Indian post-war disappointment that participation in the war had not led to concessions from the British Government
 - Amritsar Protest and Massacre in 1919

- Historical context (today)
 - India a sovereign nation since 1947
 - today's increasingly globalised, multicultural world

10 Elizabeth Gaskell: *North and South*

Answer either (a) or (b)

(a) *John Thornton* is a typical nineteenth-century factory owner.

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

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “John Thornton”, “negative representation”, “nineteenth-century factory owner”
 - 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 is not an entirely negative representation of a nineteenth-century factory owner**

AO4

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

- social and historical context
 - information about the Victorian manufacturing class
 - information on master-worker relations
 - the stereotype of the Victorian owner class: exploitative; money-driven

- (b) A twenty-first-century reader is likely to have more sympathy for the workers than the masters in North and South.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the sympathies 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 on pages 14 and 15 and the following table:

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “twenty-first-century reader”; “is likely to” “sympathy for”; “workers”; “masters”
 - 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 – **that a twenty-first-century reader is likely to have a more critical view of society and therefore more sympathy for the workers.**

AO4

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

- social and historical context
 - twenty-first-century concerns about: injustice; inequality; workers’ rights
 - twenty-first-century capitalism

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

(a) In *The Mayor of Casterbridge*, Farfrae is more of a hero than Henchard.

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 |

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text;
 - Takes account of key terms: “Farfrae”, “demonstrates more of the qualities of a hero”, “than Henchard”
 - Makes an attempt at reasoning in support of his/her opinion
 - Provides textual referencing to illustrate his/her opinion
 - Shows awareness of other readings from that expressed in the stimulus statement, **e.g. that Henchard possesses some heroic qualities; that it is Henchard who is the novel’s true hero**

AO4

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

- literary context
 - information about the qualities of heroism a reader might expect both in a literary sense and in a general sense

(b) The Mayor of Casterbridge is not an accurate reflection of Victorian attitudes towards women.

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

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

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

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

AO1

- Communicates effectively knowledge and understanding of the novel

AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
 - Offers opinion or judgment in response to the given reading of the text
 - Takes account of key terms: “The Mayor of Casterbridge”, “not an accurate reflection”, “Victorian attitudes towards women”
 - Makes an attempt at reasoning in support of his/her opinion
 - Provides textual referencing to illustrate his/her opinion
 - Shows awareness of other readings from that expressed in the stimulus statement, **e.g. that the novel reveals attitudes which are an accurate reflection of Victorian attitudes towards women**

AO4

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

- social and historical context
 - information about nineteenth-century cultural and social attitudes; attitudes about women, class and moral issues, e.g. property rights, attitudes to marriage

