



Rewarding Learning

**ADVANCED SUBSIDIARY (AS)
General Certificate of Education
January 2012**

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 12 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 themes. 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.

8 Answers in Note Form

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

9 Uneven Performance

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

10 Quality of Language

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

11 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

Internal Assessment Matrix for AS 2: Section A

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

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

Dickinson and Hopkins both write about intense feelings aroused by the natural world.

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

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

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

Likely poems are: "I dreaded that first Robin, so"; "How the old Mountains drip with Sunset"; "Fairer through Fading – as the day" (Dickinson); "Binsey Poplars"; "The Starlight Night"; "Spring" (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 poems:

- **Situation of the speaker:** "I dreaded that first Robin, so"
 - the speaker contemplates the approach of spring, symbolic of change, with anxiety and dread
- **Situation of the speaker:** "Binsey Poplars"
 - the speaker reflects on a wanton act of natural destruction as he mourns the loss of his "aspens dear"

- **Form and structure:** “I dreaded that first Robin, so”
 - powerful lyric – appropriate form in which to express intense feelings aroused by natural world
 - half-rhyme used to emphasise intimate, personal and intense feelings aroused by the natural world
 - iambic hymn-like metre of opening suggests intense, almost neurotic state of mind, thus reflecting the intense feelings aroused by the natural world
 - dashes reiterate insecurities and intensity (note dash at end which reinforces lack of closure), thereby stressing the speaker’s feelings as aroused by the natural world
- **Form and structure:** “Binsey Poplars”
 - sprung rhythm employs multiple stressed syllables to evoke intensity of destruction, e.g. “All felled, felled, are all felled.”
 - shape of poem embodies the natural curves of the landscape and the meandering river bank, reiterating the intense, intimate feelings aroused within the speaker by the natural world
 - use of rhyming couplets to reiterate the beauty of nature, as well as to stress the speaker’s intense feelings about man’s onslaught on God’s creation, e.g. “tender”/“slender”
- **Language (including imagery):** “I dreaded that first Robin, so”
 - alliterative phrases emphasise intense feelings aroused by natural beauty, e.g. “dared not meet the daffodils”; “could not bear the bees should come”
 - capitalisation of “Robin”, “Woods”, “Daffodils”, “Grass” and “Bees” stresses intense feelings aroused by the natural world
 - rhetorical question reiterates introspection and insecurity evoked by intense feelings aroused by the natural world
- **Language (including imagery):** “Binsey Poplars”
 - shocking impact of violent blindness imagery to evoke intensity of feelings about the human destruction of the natural world, e.g. “But a prick will make no eye at all”
 - enjambment to effect the meandering river bank evokes the speaker’s deep appreciation of the flowing course of nature, thereby rendering the feelings aroused by the human destruction of the trees all the more intense
 - contrast in harsh and soft consonants to connote sensual, aesthetic response to nature and intense feelings in response to its violation, e.g. “delve or hew –/Hack and rack...”
 - repetition to create incantatory effect, e.g. “The sweet especial rural scene,/Rural scene, a rural scene,/Sweet especial rural scene.”
- **Tone:** “I dreaded that first Robin, so”
 - poem opens in self-confessional mood with the speaker revealing intense personal feelings aroused by the natural world
 - movement from insecurity to greater self-acceptance: “No blossom stayed away . . . The Queen of Calvary.”
- **Tone:** “Binsey Poplars”
 - intimate mood of opening suggests the speaker’s intensely personal feelings about the natural world
 - celebration of the beauty of the natural world is replaced by anger and grief at its destruction
 - melancholic, wistful tone in the final incantatory triplet

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

Duffy and Lochhead both write about childhood.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation of the speaker, and the form, structure and language, including imagery and tones) which each poet uses to write about 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: “In Mrs Tilscher’s Class” (Duffy), “The Metal Raw” (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, 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 of the speaker:** “In Mrs Tilscher’s Class”
 - the adult speaker recalls the warmth and security of her childhood classroom; she contrasts this with the emerging adult world of threat and danger
- **Situation of the speaker:** “The Metal Raw”
 - the adult speaker reminisces about a place significant to her as a child; her recollection of the “metal raw” leads to a consideration of a child’s perception of an adult world

- **Form and structure:** “In Mrs Tilscher’s Class”
 - the first two stanzas deal with the contentment of the child’s world, whereas stanzas three and four chart the movement towards adolescence
 - the loose iambic pentameter and the eight-line stanza provide cohesion, but still allow the flexibility of recollection of memories of childhood
- **Form and structure:** “The Metal Raw”
 - flexibility of free verse allows for an easy, anecdotal contemplation of childhood
 - the unhurried pace gives a sense of the spontaneous recollection of childhood experience
- **Language (including imagery):** “In Mrs Tilscher’s Class”
 - accumulation of detail to give a vivid sense of the childhood classroom: “long pole”; “skittle of milk”
 - similes and metaphors are drawn from aspects of the child’s own world: “like a sweetshop”; “changed/from commas to exclamation marks”
 - tadpole symbolism used to suggest change from childhood to adolescence
 - symbolism of the “gates” of the last stanza as the onset of adolescence
- **Language (including imagery):** “The Metal Raw”
 - anecdotal and colloquial language gives a sense of the recollection of authentic childhood experience
 - use of italics for use of terms and names from the adult world: “*Kruschev*”; “*Bulgarin*”; “*The Cold War*”; “*Iron Curtain*”
 - the language emphasises the child’s perspective; “somebody’s big cousin”; “that big man”
- **Tone:** “In Mrs Tilscher’s Class”
 - warm nostalgia (stanza one)
 - unsettled tone (stanza three)
 - charged, intense (stanza four)
- **Tone:** “The Metal Raw”
 - reminiscing
 - contemplative
 - rueful
 - unsettled

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

Montague and Heaney both write about death.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation of the speaker, and the form, 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: “The Locket” (Montague); “Man and Boy”, “The Strand at Lough Beg” (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 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 two poems:

- **Situation of the speaker:** “The Locket”
 - though the poet feels that all his life he’s been abandoned and neglected by his mother, he discovers after her death that she wore a locket with his picture in it

- **Situation of the speaker:** “The Strand at Lough Beg”
 - Heaney’s recreation of the scene of his second cousin’s sectarian murder, mingling references to Dante’s Purgatorio and the Sweeney myth, ending with the poet’s imagined burial rites performed for his dead relative
- **Form and structure:** “The Locket”
 - an elegy – “a last song/for the lady who has gone” – reflecting strongly on the relationship between mother and son
 - memory poem consisting of a series of brief, vivid disjointed vignettes of his mother (“lady who has gone”, “lovely Molly, the belle of your small town”, “forlorn woman/resigned to being alone”) and himself as a child
 - irregular rhyming and half-rhyming
- **Form and structure:** “The Strand at Lough Beg”
 - verse paragraphs, irregularly rhyming in first part, but rhymes becoming more insistent, with frequent half-rhymes as well as full-rhymes, and sometimes couplets
 - addressed directly to “you”, i.e. Colum McCartney
 - focus shifts between different temporal, spatial and imaginative levels of reality: starts with poet’s attempt to imagine the terrible event in the recent past, moves to more generalised reference to his and his cousin’s family, and ends with the poet’s imagined burial rites carried out for his cousin by the strand at Lough Beg
- **Language (including imagery):** “The Locket”
 - symbolism of locket – traditional symbol of love, with courtly connotations
 - story of his life and mother’s death seen as an unfolding drama – “my cue to come on”, “my first claim to fame”
 - description of birth in second stanza picked up in later phrase “your cocoon of pain”
 - pathetic fallacy: lashing rain mirroring mother’s situation “mournful and chill”
- **Language (including imagery):** “The Strand at Lough Beg”
 - use of place names, and topographical, historical and mythological references create strong sense of place: image of an ancient killing ground “Where Sweeney fled before the bloodied pack”
 - descriptions of the farmer’s life and the burial ritual create strong sense of rootedness in nature: the killing as violation of the spirit of nature
 - images of violence – “spent cartridges,/Acrid, brassy, genital, ejected”, “like a dull blade . . .”
 - language acquires incantatory quality; action becomes ritualistic
 - contrasts: sensuous language creates a landscape which is both richly beautiful and deadly dangerous; simple “shy” life of the farmer contrasts with the horror of his death
- **Tone:** “The Locket”
 - mixture of resentment, flirtatiousness, regret and love on part of speaker
- **Tone:** “The Strand at Lough Beg”
 - elegiac, incantatory

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

Thomas and Frost both write about birds.

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

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

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

Likely poems are: “The Owl” (Thomas) and “The Oven Bird” (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 two poems:

- **Situation of the speaker:** “The Owl”
 - the speaker describes journeying to an inn in search of shelter from the natural elements. Within the sanctuary of the inn, he hears an owl’s cry which becomes a symbolic voice for those soldiers and poor who are, “unable to rejoice”

- **Situation of the speaker:** “The Oven Bird”
 - the speaker reflects on the song of the oven bird encountered in a wood. As he contemplates the song of the oven bird, a song different from those of other birds, the speaker comes to appreciate the symbolic nature of this song
- **Form and structure:** “The Owl”
 - simple, plain, reflective mode
 - solipsistic narrative element as the speaker relates his journey and emotions before hearing the owl’s cry at the end of the second stanza; hereafter, the cadence and symbolism of the song pervade the last two stanzas as the speaker moves towards a more altruistic, philosophical awareness of human suffering
 - four-line stanza form with rhyme in the second and fourth lines to imitate the steady, repetitive cadence of the owl’s song
- **Form and structure:** “The Oven Bird”
 - use of the sonnet form: patterned and structured to allow the speaker to move from the octave’s description of the bird in the wood to a more philosophical, figurative reflection in the sestet of the bird’s song as symbolic of art or human mortality
- **Language (including imagery):** “The Owl”
 - series of oppositions to describe the speaker’s state before the symbolic presence of the owl’s cry draws the speaker from solipsism to awareness of the sacrifice of soldiers: hunger/food; heat/fire, tired/rest
 - description of the owl’s cry is foregrounded: runs from second to the third stanza, reiterating its symbolic resonance throughout the latter stages of the poem
 - use of alliteration to emphasise speaker’s reaction to the owl and the voiceless soldiers for whom it ‘speaks’: “salted . . . sobered”
 - ultimate evocation of the owl as a harbinger of death as well as the timeless voice of wisdom
- **Language (including imagery):** “The Oven Bird”
 - prosaic consonance of opening lines evokes the banality of the bird’s song
 - use of repetition – “he says” – to give a sense of how the bird voices, rather than sings, his knowledge of the changing seasons and, metaphorically, of life itself
 - bird’s song comes in “mid-summer”, symbolising the midpoint of life’s journey/the artistic ‘journey’ of the poet
 - the spiritual resonance of imagery in the closing lines – the “dust” and “the fall” of which the bird speaks comes to symbolise difficult, universal truths; thus, this seemingly uninspiring bird and its song ultimately frame provocative, essential questions about art, mortality and human existence
 - ambiguity of final lines: “diminished thing” – the bird’s song has provoked troubled reflection about life itself
- **Tone:** “The Owl”
 - plain and direct
 - thankful, humble tone of the last stanza
- **Tone:** “The Oven Bird”
 - matter-of-fact tone of opening replaced by more troubled, reflective and philosophical tone of last two lines

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

Yeats and Kavanagh both write about death.

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

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: “In Memory of Major Robert Gregory” (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 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 two poems:

- **Situation of the speaker:** “In Memory of Major Robert Gregory”
 - Yeats, newly married and “almost settled” in Thoor, Ballylee recalls for his wife friends who are dead
- **Situation of the speaker:** “In Memory of my Mother”
 - the speaker addresses his dead mother, imagining a series of familiar scenarios where he might meet her

- **Form and structure:** “In Memory of Major Robert Gregory”
 - formal 8 line structure – creates sense of dignity appropriate to Yeats’ elegy for Gregory
 - self-contained stanzas but vital parts of the whole of poem, e.g. series of discursive observations on three different men before moving to Gregory, “our perfect man”
 - antithesis of “dying” and “youth” emphasising the loss of Gregory’s potential at an untimely age
 - regular rhyme scheme adding to the speaker’s precision in recording the attributes of Robert Gregory
- **Form and structure:** “In Memory of my Mother”
 - use of quatrains to progress the series of recollections the speaker has of his mother – on the way to the station, going to second mass, etc.
 - use of enjambment to create a sense of forward momentum that belies the fact of his mother’s death
 - cyclical movement in opening and closing stanzas of graveyard image – emphasises both the loss the speaker feels and his refusal to accept his mother is gone
- **Language (including imagery):** “In Memory of Major Robert Gregory”
 - repetition of refrain “Soldier, scholar, horseman, he” to express admiration for Gregory as symbol of all Yeats admires
 - repetition of key Yeatsian terms, “intensity”, “cold”, “stern” – to suggest the perfect combination in Gregory of passion and detachment – heightens the sense of Gregory’s loss
 - images of destruction to suggest the violence of a life cut short as well as the values and way of life that die with Gregory
 - image of the fire of straw representing Gregory’s life as short but intensely lived, as opposed to the “damp faggots” burned by those for whom Yeats has little admiration
- **Language (including imagery):** “In Memory of my Mother”
 - impact of the opening image of the graveyard is mitigated by the speaker’s refusal to think of his mother as dead
 - the final powerful image to counteract his mother’s death: “And you smile up at us – eternally”.
 - the ordinary and everyday sights are invested with a sense of wonder and mystery as he remembers his mother’s presence and absence
 - use of present tense to highlight speaker’s belief that his mother is not dead but lives some other way
- **Tone:** “In Memory of Major Robert Gregory”
 - movement from pride and joy to resignation at the loss of Gregory
 - sudden change of tone in the final lines to evoke pathos at the “discourtesy” of Gregory’s death
 - variety of tone to suggest both public eulogy and personal lament: formal; elegiac; resentful; troubled
- **Tone:** “In Memory of my Mother”
 - emphatic opening, echoed more hollowly in final stanza: “O you are not lying in the clay”
 - sense of warmth of the relationship between the speaker and his mother
 - hopeful and defiant tone emphasises speaker’s belief that his mother is not gone

Section B: The Study of Prose 1800-1945

Advice to Examiners

1 Description v Discussion

Answers which consist of simple narration or description as opposed to the discursiveness required by AO3 should not be rewarded beyond Band 1. From Band 3 upwards you will find scripts indicating increasing ability to engage with the precise terms of the question and to develop a point of view. Top Band answers will engage confidently and cogently with the given reading of the text at the beginning of the question.

2 Key Terms/Issues

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

3 Assessment Objectives for AS 2 Module 2 Section B

AO1 This globalising Objective emphasises two essential qualities:

- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions") and
- (ii) the coherent organisation of material in response to the question.

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

AO4 No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – whether social, cultural, historical, biographical, literary – candidates will be expected to provide appropriate information from outside the text. Such information must be applied to the terms of the question. Little credit should be given for contextual information that is introduced merely for its own sake. Candidates who provide **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, on contextual information which is not of the right kind, but which could have been made relevant.

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.

8 Answers in Note form

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

9 Uneven Performance

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

10 Quality of Language

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

11 Implicit/Explicit

Examiners are strongly urged to mark what is **on the page** rather than what they think the candidate might mean. Do not attempt to do the work for the candidate to justify a higher mark than is actually earned. The argument that something is **implicit** in the answer is extremely unreliable as what may appear to be implicit to one examiner may not appear so to another.

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 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 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) Fanny Price is not a typical heroine

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

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: **“Fanny Price”, “not a typical 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 Price does possess the attributes that might be expected of a heroine.**

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

- (b) The twenty-first-century reader finds it impossible to relate to the world of leisure as described in *Mansfield Park*.

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: **“the twenty-first-century reader”, “impossible to relate to”, “the world of leisure and privilege”, “described in *Mansfield Park*”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the twenty-first-century reader can relate to some extent to the world of leisure and privilege described in *Mansfield Park***

AO4

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

- **Context: Twenty-first-century reader**
 - twenty-first-century reader’s world of leisure: popular culture, pubs, cinema, sport, theatre, nightclubs, television
 - twenty-first-century reader and world of privilege: less stratified class-ridden society; privilege based on money and celebrity as well as social status

7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) *Wuthering Heights* is a Romantic Novel rather than a Realist Novel.

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

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: “**Romantic Novel**”, “**rather 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 the novel does possess Realist features**

AO4

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

- **Literary context**
 1. **Realist Novel:**
 - focuses on everyday events
 - showing life “as it is/was” (the quotidian)
 - convincingly “real” characters
 - convincingly “real” situations
 - convincingly “real” action

- convincingly “real” speech and dialogue
- verisimilitude

2. Romantic Novel:

- landscape – wildness, dreamscape, pathetic fallacy
- protagonists driven by irresistible passion, e.g. lust, ambition, envy, revenge
- focus on the individual
- obsessive concern with death/morbidity
- focus on the instinctual rather than the rational
- extreme states of mind, troubled conscience

(b) *Wuthering Heights* accurately reflects the sharp class divisions in nineteenth-century English society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** about sharp class divisions in nineteenth-century English society, give your response to the above view.

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: “**accurately reflects**”, “**sharp class divisions**”, “**nineteenth-century English society**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel does not provide an accurate reflection of class divisions in nineteenth-century English society, or that the novel is only partially accurate**

AO4

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

- **Historical context**
 - rigid class divisions in nineteenth-century England, e.g. stark division between the lower-class and the aristocracy; the beginnings of the rise of the middle-class
 - the hereditary element within the nineteenth-century English upper-class
 - social class and its rigid hierarchical structure as a nineteenth-century obsession
 - the rise of the *nouveau riche*
 - the unlikelihood/economic impossibility of marriage between the classes, which nevertheless remained an aspiration among many during this period
 - the necessity of women to make financially advantageous marriages as perhaps the only way of securing social status

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

(a) Tom Buchanan reflects important attitudes and values in real-life American society in the 1920s.

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

The following mark scheme should be applied in conjunction with the AS2 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 indicative only. All valid comments will be rewarded.

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of the key terms: **“the character of Tom Buchanan”, “reflects”, “important attitudes and values”, “real-life American society 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 statement: **e.g. that the attitudes and values which Tom Buchanan reflects were not important in real-life American society in the 1920s, which remained an essentially liberal democracy.**

AO4

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

- **Social and Historical context:**

- post-war patriotism – led to attacks on immigrants
- immigration restrictions – the ‘barbarian horde’ – immigrants seeking escape from war torn Europe; National Origins Quota Act (1924) restricted immigration to 150,000 per annum, allocating most slots to Britain, Ireland, Germany, Scandinavia, banning all Asian immigrants – survived until 1960s
- ‘Red Scare’ – result of heightened national feeling following WWI – series of strikes in 1919
- Prohibition Act (1917-33) – bred disrespect for the law
- racial tensions – KKK – founded in 1915 in Georgia, mushroomed in 1920s, gone by end of decade; Marcus Garvey’s ‘Back to Africa’ movement; Sacco and Vanzetti case (1927) symbolised the bigotry and intolerance of the 1920s
- fundamentalism – John Scopes v William Jennings Bryan (Scopes convicted of teaching evolutionary theory in his biology class in Tennessee)
- the divided society – gap between rich and poor; ‘old’ money and ‘new’ money
- growing industrialisation – rise of the motor car: Henry Ford moving assembly line for production of Model T (1913) – a major step toward mass production and beginning of America’s industrial supremacy
- powerful liberal and progressive forces in American society, e.g. the Women’s Movement
- persistence of traditional American values of self-reliance, freedom, independence and hard work

(b) The female characters in *The Great Gatsby* represent the “New Woman” in 1920s American society.

With reference to appropriately selected parts of the novel, **and relevant external contextual information** on the “New Woman” in American society in the 1920s, give your response to the above view.

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- offers opinion or judgment in response to the given reading of the text;
- takes account of the key terms: **“female characters”, “represent”, “New Woman”, “American society 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 statement, e.g. **that the female characters could only be said to represent the “New Woman” in limited or partial ways**

AO4

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

- **Social and Historical context**
 - nuclear family breaks down under impact of post-war economic and social change
 - new freedoms and independence for “New Women” female suffrage 1920
 - Alice Paul’s National Women’s Party – lobby for full equality
 - “New Women” involved in crusading for social progress and/or embodied new spirit of defiant, individual female self-expression, rebelling against Victorian constraints, e.g. ‘flappers’
 - “New Women” enjoyed new sexual freedoms – meant rise in both adultery and divorce rates among women
 - “New Women” part of new affluent America in which there were more consumer goods and more leisure time
 - “New Women” tended to have smaller families, and often moved out of traditional domestic roles into the workplace, though mostly in traditional jobs such as nursing and teaching

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

Answer either (a) or (b)

- (a) Forster's own attitudes to India are expressed through the character of Fielding.
A Passage to India fails to reflect the full extent of Indian opposition to British colonial rule.

With reference to appropriately selected parts of the novel, and **relevant external contextual biographical information** on Forster's view of India, give your response to the above view.

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: **“Forster's own attitudes”, “India”, “character of Fielding”**
- 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. **it is the novel as a whole which expresses Forster's attitudes not just one character**

AO4

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

- **Biographical context:** The character of Fielding is used to express Forster's own view of India
“character of Fielding”, “Forster's own view”, “India”
 - novel began 1913 just after Forster's first visit to India, and finished after his second stay in 1921. After 1921 he worked for the Maharajah of Deras gaining close experience of native India – parallel with Fielding's close working relationship with and respect for Indians

- echoes of Foster’s relationship with Syed Rioss Massood 1906 in the relations between Foster and Aziz: Forster had already formed a view of India before his arrival in 1912
- In India Forster mixed with both the Raj and native population and said he preferred company of the latter: parallels with Forster’s distancing of himself from the white social of Chandrapore and his close association with Aziz, Godbole and Hamidullah, and other Indians
- Forster was troubled by racial oppression and deep cultural misunderstanding: parallels with Fielding’s frustration with English colonial attitudes in India and his sympathetic attitude to Aziz, especially after Marabanin incident
- Foster’s homosexuality increased his feelings of affinity with outsiders – he became a lifelong advocate of tolerance and understanding – parallels with Forster’s racial attitudes
- Forster’s realism about the future of India is reflected in the end of the novel in Fielding’s tempered hope for the future (the image of the horses)

(b) The world of the British Raj in *A Passage to India* has little relevance to the modern reader.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on the modern 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: e.g. “**The world of the British Raj**”, “**little relevance**”, “**modern 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. **the relevance of *A Passage to India* goes beyond its historical setting**

AO4

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

- **The modern reader:**
 - familiar with issues of multiculturalism, unequal power relations, especially between groups of different race
 - modern vogue for writing on postcolonial themes (centres and margins)
 - interest in exotic themes and forms of Eastern religion
 - interest in the historical period
 - interest in personal relationships

10 Gaskell: *North and South*

Answer either (a) or (b)

(a) *North and South* is little more than popular romantic fiction.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on popular romantic fiction, give your response to the above view.

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: “**little more**”, “**popular romantic fiction**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that *North and South* is more than popular romantic fiction, offering profound social commentary and critique**

AO4

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

- **Literary context – the features of popular romantic fiction:**
 - an emotionally engaging story about love and relationships
 - resolution of a difficult relationship
 - usually supports traditional values
 - stereotypical “happy ending” of marriage and future family
 - escapist in nature
 - idealisation of male/female relationship

- (b) Gaskell's exploration of labour issues is as relevant today as it was at the time of the publication. (The novel was published in 1855.)

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on labour issues today and in 1855, 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: **“labour issues”**, **“as relevant today”**, **“time of novel’s publication”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the exploration of labour issues has little or no relevance to today’s society**

AO4

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

- **Social and historical context:**
 - sharp divisions between bosses and workers reflecting the imbalance in the rights of employees in relation to owners
 - employers putting profit before the welfare of employees
 - absence of concern on the part of employers for issues such as health and safety
 - rise of trade unions
 - demands by workers for higher wages and better conditions
 - the use of “lockouts” and “scab” labour by employers to break strikes

11 Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) The ever-present sense of fate and the use of coincidence make *The Mayor of Casterbridge* unconvincing as a Realist Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on 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: **“ever-present sense of fate”, “use of coincidence”, “unconvincing as a 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 possesses strong elements of Realism despite the use of coincidence and the role of fate**

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 Realist Novel**
 - showing life “as it is/was” (the quotidian)
 - convincingly “real” characters
 - convincingly “real” situations
 - convincingly “real” action
 - convincingly “real” speech and dialogue
 - verisimilitude

- (b) Hardy's novel clearly indicates the great changes that were taking place in nineteenth-century rural England.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the changes in nineteenth-century rural England, 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: **“clearly indicates”, “the great changes”, “taking place in nineteenth-century rural England”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel offers only a limited or partial indication of the changes taking place in nineteenth-century rural England**

AO4

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

- **Historical context** – changes in rural/agricultural life in Hardy's lifetime are reflected in the novel:
 - the repeal of the Corn Laws in 1846
 - the arrival of the railway to Dorchester in 1847
 - the Great Exhibition of 1851 was a showcase for the latest developments in agricultural machinery and techniques
 - new approach to management: Scots farmers, like Farfrae, did travel South in order to save farms and small communities from bankruptcy and collapse