



Rewarding Learning

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

WEDNESDAY 20 JUNE, MORNING

MARK SCHEME

GCE Advanced/Advanced Subsidiary (AS) English Literature

Mark Schemes

Assessment Objectives

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

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

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

Assessing the Responses of Candidates

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

Section A: The Study of Poetry Written After 1800

Advice to Examiners

1 Description v Analysis/Assessment

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

2 Key Terms/Issues

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

3 Assessment Objectives

- (b) **AO1** This globalising Objective emphasises two essential qualities: (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”) and (ii) the coherent organisation of material in response to the question.
- (b) **AO2** This objective is at the heart of AS 2 (A) concerned with the writers’ methods used to achieve certain effects. It requires candidates to consider form and structure, language – including imagery, tone.
- (c) **AO3** This module requires candidates to compare and contrast the methods which the two poets use to present their theories. Candidates who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. 47 marks. Candidates who provide **no** comparison/contrast cannot be rewarded beyond the top of Band 4, i.e. 41 marks.

4 Unsubstantiated Assertions

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

5 Use of Quotation

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

6 Observance of Rubric

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

7 Length of Answers

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

8 Answers in Note Form

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

9 Uneven Performance

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

10 Quality of Language

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

11 Implicit/Explicit

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

Mark Grid for AS 2: Section A

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

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

Dickinson and Hopkins both write about powerful forces in nature.

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

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: “How the old Mountains drip with Sunset”; “An awful Tempest mashed the air” (Dickinson); “The Windhover”; “God’s Grandeur”; “As Kingfishers Catch Fire” (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 two poems:

- **Situation of the speaker:** “How the old Mountains drip with Sunset”
 - the speaker contemplates the sun as it sets over the mountains
- **Situation of the speaker:** “The Windhover”
 - the speaker describes his morning observation of a windhover and its powerful motion in the sky

- **Form and structure:** “How the old Mountains drip with Sunset”
 - use of dashes to effect breathless awe in response to the powerful forces in nature
 - slant rhyme throughout until the last stanza in which the second and fourth lines end in perfect rhyme befitting the aesthetic sensuality of the artists cited and capturing the sun as a powerful force in nature
- **Form and structure:** “The Windhover”
 - the octave comprises a series of enjambed lines, thereby imitating the sense of breathless wonder with which the speaker perceives and experiences the powerful trajectory of the bird in flight
 - the sestet is broken into tercets which are abrupt, compact and conclusive, evoking the powerful forces in nature
 - sprung rhythm evokes the rhythmic expansiveness and energy of the powerful, majestic bird in flight
- **Language (including imagery):** “How the old Mountains drip with Sunset”
 - personification of the different figures that play a part in the sunset
 - rich, luxurious language renders the sunset palpable, e.g. synaesthesia
 - sensuous sounds, e.g. “drip” and “drape” evoke the powerful radiance of the shimmering sunset across the landscape
 - regal, transcendent imagery, e.g. “Vision” is so powerful that it eludes artistic, poetic attempts to encapsulate it; consequently, the speaker’s allusion to artists in the final stanza
 - bewitching language and personification employed to evoke the powerful forces in nature, e.g. “Wizard”
 - similes and metaphors morphing into new images convey the powerful radiance of the sunset
 - use of light and dark imagery to contrast vividly the powerful forces in nature
 - repetition of “how” to evoke exclamatory superlatives
 - use of questions to reiterate wonder and awe at power of the sunset
 - use of dashes evokes sense of speaker’s urgent efforts to capture the essence and power of the sunset
- **Language (including imagery):** “The Windhover”
 - use of in-stress throughout to encapsulate the windhover as a powerful force in nature
 - alliterative phrases, e.g. “riding of the rolling level”
 - enjambed lines to evoke energy and power inherent in the natural world
 - compounds add intensity to language, thereby encapsulating the powerful forces of nature, e.g. “daylight’s dauphin, dapple-dawn-drawn Falcon”
 - exclamation to express awe at the powerful forces in nature, e.g. “the mastery of the thing!”
 - verbs infused with energy, e.g. “caught”; “striding”; “gliding”
 - plosive consonants, e.g. “pride, plume”
 - closing image of embers – “gash gold-vermillion” evocative of wounds of crucified Christ which evoke a vivid image of the powerful, spiritual forces in nature
 - transformation from striking images of flight to extended fire metaphor which embody the powerful forces in nature
- **Tone:** “How the old Mountains drip with Sunset”
 - enchantment
 - urgency
 - wonder and admiration
- **Tone:** “The Windhover”
 - awe
 - wonder
 - epiphanic climax

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

Duffy and Lochhead both write about sea creatures.

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

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 Dolphins” (Duffy) and “aquarium 1” (Liz Lochhead)

The information below is indicative only. Other valid comments will be rewarded. While other poems may be chosen, candidates must demonstrate their relevance to the 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 Dolphins”
 - the speaker is a dolphin in captivity; it contrasts its past life of freedom with its sad existence in an aquatic park
- **Situation of the speaker:** “aquarium 1”
 - the speaker visits an aquarium in Berlin and is struck by the variety and strangeness of the sea creatures

- **Form and structure:** “The Dolphins”
 - use of the dramatic monologue form: the reader is given the dolphin’s point of view
 - use of short, unadorned, terse sentences give a sense of the dolphin’s mood of sadness
 - loose iambic pentameter and self-contained narrative quality of stanzas provide cohesion but also allow for flexibility in the presentation of the dolphin’s thoughts
- **Form and structure:** “aquarium 1”
 - use of free verse, with little punctuation and extensive enjambment gives a sense of free-flowing movement, suitable for the presentation of sea creatures
 - use of free verse suggests the speaker’s spontaneity of thought and idea in response to the sea creatures
 - short final stanza foregrounds the sustained metaphor
- **Language (including imagery):** “The Dolphins”
 - contrast between the beauty of the dolphins – “silver skin flash” – and the tacky world of man: “hoops”; “coloured ball”; “plastic toy”
 - metaphors used to convey the dolphin’s sense of dislocation: translation metaphor; dream metaphor
 - comparison of the dolphins’ movement to the monotonous turning of a vinyl record
- **Language (including imagery):** “aquarium 1”
 - use of sound patterning to give a sense of the sea creatures’ appearance; “bump blunt noses”
 - use of lists to give a sense of visual variety
 - sibilant alliteration to replicate slithery movement; “sinuous slip of a thing/swivelling”
 - surreal imagery, yet specific brand name – “Woolworths” gives familiar reference point
 - use of repetition: “day night day night day night”
- **Tone:** “The Dolphins”
 - resigned
 - mournful
 - flat
 - wistful
- **Tone:** “aquarium 1”
 - fascinated
 - thrilled
 - observant

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

Montague and Heaney both write about the Irish past.

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

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

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

Likely poems are: “A Lost Tradition” (Montague); “Bogland” (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:** “A Lost Tradition”
 - the speaker views the landscape as a repository of the past, of racial and tribal inheritance
- **Situation of the speaker:** “Bogland”
 - the speaker views the landscape as a repository of the past, of racial and tribal inheritance

- **Form and structure:** “A Lost Tradition”
 - mingling of reflections on the past with personal experience
 - adaptation of old Gaelic tribal lament – see account of the defeat of the O’Neills in the stanzas
 - irregularities of rhythm and rhyme scheme embodying sense of disjointedness and discontinuity

- **Form and structure** of “Bogland”:
 - extended metaphor of the bog as repository of the past
 - series of images to suggest the ancient bogland heritage
 - flexible unrhymed quatrains with frequent repetition (“butter”, “years”, “inwards and downwards”) and enjambment (sometimes across stanzas) suggesting “melting” action of the bog
 - use of short-lined “artesian” stanza structure – an “augur” going down into the ground, history, culture, consciousness

- **Language** (including **imagery**) and **tone** in “A Lost Tradition”
 - glorifying of place names (relate to Irish dinnseanchas tradition): “uncultivated pearls”, “image-encrusted name”
 - use of names of heroes of Ireland – “Barnagh”, “O’Niall”, “O’Hagan”
 - use of broken Irish language
 - images of decay, fading, ghostliness, defeat – “rusty litany”, “ghostly tread”, “dying sun”, “founder in a Munster bog”
 - elegiac tone – traditional Irish formula “So breaks the heart, Brish-mo-Cree” – lament for the decline of the O’Neills and the old Gaelic order

- **Language** (including **imagery**) and **tone** in “Bogland”
 - implied contrast between Irish depth and American expansiveness (see Theodore Roethke’s poem “In Praise of Prairies”)
 - use of “we” – poet speaking on behalf of the Irish
 - sensuous imagery evoking textures of bogland, e.g. “melting and opening under foot”, the ground as “kind, black butter”
 - image of “wet centre” which is “bottomless”: the space which opens up in the last line (the “O” suggests infinite time stretching back into the past, the infinite possibilities for poetry, the notion that origins are unreachable)

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

Thomas and Frost both write about encounters between people in rural settings.

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

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: “May the Twenty-third”; “The New Year”; “As the Team’s Head-brass”; “Man and Dog” (Thomas); “Mending Wall”.

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:** “May the Twenty-third”
 - the speaker describes a fleeting, joyful, rural encounter with a rustic character (Old Jack Norman)
- **Situation of the speaker:** “Mending Wall”
 - the speaker (a farmer) recalls an encounter and conversation with a neighbouring farmer as the two men meet to repair the wall dividing their land

- **Form and structure:** “May the Twenty-third”
 - poem’s opening rhyming couplet sets the easy, memorable natural scene in which the encounter will occur
 - anapaestic and iambic rhythms combine with rhyming couplets to embody the ‘jaunty’, colourful character of Jack, thereby conveying the speaker’s joy at this encounter
 - mysterious and somewhat darker undertones of the final couplet to underscore the joyous memory of this encounter which is now tinged with a sense of loss
- **Form and structure:** “Mending Wall”
 - blank verse monologue opens the poem to establish the singularity of the speaker, emphasising the separation between rural neighbours
 - use of caesural pauses and end-stopped lines to reiterate idea of division and separation
 - monologue of opening later embedded with brief dialogue to create sense of distinctive voices of these rural neighbours and illustrate their fleeting interaction as they mend the wall
 - disrupted iambic pentameter in opening line (“Something...”) to suggest the supernatural forces at work which cause the boulders to tumble, thus necessitating the repairs and an encounter between neighbours
 - movement from literal description of physical rural encounter towards figurative expression of essential cultural differences between these neighbours, i.e. conflict between traditional and modern mindsets
 - repetition of proverbial wisdom in closing line to reiterate the neighbour’s entrenched perceptions: “Good fences make good neighbors.”
- **Language (including imagery):** “May the Twenty-third”
 - colloquial dialogue to dramatise rural nature of encounter, e.g. “ ‘Don’t ask it,/And you’ll be told no lies.’ ”
 - alliteration to evoke rural setting : “fairer flowers”
 - use of compounds which serve as verbs rather than nouns: “roll-walk-run” and the use of natural similes to connote Jack’s rustic character and physical idiosyncrasies which captured the speaker’s imagination, e.g. “Like his short clay pipe”
 - rich texture of the natural descriptions, e.g. sibilance and assonance to evoke the uplifting memory of the encounter which is rendered more special because of its spontaneity and brevity
- **Language (including imagery):** “Mending Wall”
 - largely monosyllabic, prosaic, verse which is in keeping with the nature of these men and their encounter dominates the first part of the poem
 - use of dialogue to authenticate and dramatise the encounter between men
 - gradual movement from descriptive, anecdotal and conversational language to inclusion of dialogue, followed by figurative language, to convey the essential differences which emerge between these two men through this ritualistic rural encounter
 - symbolism of wall, fences and apple/pine orchards to connote elemental differences between neighbours which are reiterated through this rural encounter
 - simile connoting paleolithic savage (“like an old-stone savage armed.”) and metaphor of darkness/woods to underscore differences in perception and mindsets which exist between these men
- **Tone:** “May the Twenty-third”
 - joyful
 - celebratory
 - reflective
- **Tone:** “Mending Wall”
 - superficially simplistic, yet more profound undertones
 - dignified
 - stoical

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

Yeats and Kavanagh both express their dissatisfaction with the Ireland of their time.

Compare and **contrast** two poems, one by each poet, taking account of the **methods** (the situation of the speakers, and the form, structure and language, including imagery and tones) which each poet uses to express his dissatisfaction with the Ireland of his time.

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: “September 1913” (Yeats); “Stony Grey Soil” (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:** “September 1913”
 - the speaker bitterly addresses people in contemporary Ireland, including the press, comparing their materialism unfavourably with the lost ideals of Romantic Ireland
- **Situation of the speaker:** “Stony Grey Soil”
 - the speaker vents his anger and frustration with the limitations of Monaghan/Irish rural life

- **Form and structure:** “September 1913”
 - formal 8 line structure and use of regular rhyme – emphasises the focused intensity of the speaker’s public criticism
 - repetition of refrain as climax to each stanza – unfavourably contrasts the materialism of Yeats’ time with the idealism of the past; modification of the refrain in the last stanza closes on a note of resignation
 - use of direct address to set tone of accusation from the opening: “What need you . . . You have dried the marrow from the bone . . .”
 - use of rhetorical questions to emphasise speaker’s sense of disbelief, bitterness and defeat

- **Form and structure:** “Stony Grey Soil”
 - series of oppositions used to convey the speaker’s ambivalence to the rural Ireland of his time: past/present: pleasure/anxiety, original vision/deadening experience, etc.
 - regular four-line stanzas and strong rhythm conveys the speaker’s bitterness and frustration at the rural Ireland of his time
 - juxtaposition of the mundanity of the rural Ireland of his time and the world of the imagination and the classics, e.g. “And I believed that my stumble/Had the poise and stride of Apollo/And his voice my thick-tongued mumble.”

- **Language (including imagery):** “September 1913”
 - language of greed, materialism: “fumble in a greasy till”; “add the halfpence to the pence”
 - use of repetition to underline sense of incredulity and criticism of the present: “Was it for this . . . For this that all that blood was shed . . .”
 - listing of personal names to conjure register of past heroes and their sacrifice for Ireland: “O’Leary . . . Edward Fitzgerald . . . Robert Emmett and Wolfe Tone . . .”
 - use of imagery to convey the speaker’s disparagement of contemporary Ireland, e.g. “until/You have dried the marrow from the bone”
 - repetition of images to convey death and/or sacrifice: “grave”; “hangman’s rope”; “blood”
 - use of symbolism to add grandeur to past heroes, e.g. “. . . the wild geese spread/The grey wing upon every tide”

- **Language (including imagery):** “Stony Grey Soil”
 - personification of the Ireland of his time in the traditional terms of the *Shan Van Vocht*
 - use of classical allusion to convey the speaker’s perception of himself before he is disillusioned by the constricting conditions of the Ireland of his time
 - language suggesting the stultifying effects on the speaker of the rural Ireland of his time, e.g. “clogged”, “stumble”, “blunted”
 - repetition of “O” suggesting frustration and lament
 - barrenness conveyed through “grey”, “stony”
 - litany of place names suggests the speaker is caught between the rejection and yearning for the rural Ireland of his time
 - use of coinage to emphasise the speaker’s self-irony and dissatisfaction with the Ireland of his time, e.g. “clod-conceived”, “thick-tongued”; “green-life-conquering”.
 - negative images contrast with positive images of love in final stanza
 - final paradox to suggest the speaker’s torn attitude to the Ireland of his time

- **Tone:** “September 1913”
 - bitterness at the self-interest and materialism of the Ireland of Yeats’ time
 - biting criticism of those who add “prayer to shivering prayer”
 - nostalgia and admiration for the past heroes
 - note of defeat and resignation at the end of the poem
 - nostalgia

- **Tone:** 'Stony Grey Soil'
 - speaker's resentment of the hard work that distorts the natural world for him
 - bitterness, e.g. associated with having been robbed of his youth
 - tenderness in places – a sense of loving the rural Ireland of his time, in spite of himself
 - accusing – repeated use of "you"
 - ambivalence

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 or 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 creditable insights or raise pertinent points, however inadequately developed these insights or points may be. If in doubt, contact the Chief Examiner.

9 Uneven Performance

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

10 Quality of Language

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

11 Implicit/Explicit

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

Mark Grid for AS 2: Section 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 texts or ability to write about them 		
Band 1 (b) 14–22 GENERAL	<ul style="list-style-type: none"> communicates broad or generalised understanding of the text writes with very little sense of order and relevance and with limited accuracy 		
Band 2 23–29 SUGGESTION	<ul style="list-style-type: none"> communicates basic understanding of the text conveys simple ideas but with little sense of order and relevance, using a few appropriate examples [suggestion of relevance] writes with basic accuracy using a few common literary terms 	<ul style="list-style-type: none"> offers a simple consideration of the question without necessarily coming to a personal conclusion takes a little account of key terms shows a very basic attempt at reasoning in support of opinion [suggestion of relevant argument] 	<ul style="list-style-type: none"> may mention a little external contextual information [suggestion of context]
Band 3 30–35 EMERGENCE	<ul style="list-style-type: none"> communicates basic understanding of the text conveys ideas with a little sense of order and relevance, using a few appropriate examples [emergence of relevance] writes fairly accurately, using a few common literary terms 	<ul style="list-style-type: none"> offers a simple consideration of the question and reaches a simplistic personal conclusion takes a limited account of key terms 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 Austen: *Mansfield Park*

Answer either (a) or (b)

(a) None of the male characters in *Mansfield Park* deserves to be described as a hero.

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

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: **“none of the male characters”, “deserves to be described”, “hero”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that some of the male characters display some heroic qualities**

AO4

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

- **Literary context – candidates may offer consideration of some of the following in dealing with the term “hero”:**
 1. General qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality

2. Kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus – see Aristotle and Arthur Miller; romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist; character who is representative of the best values of the culture, e.g. Edmund Bertram, or an exceptional person, e.g. Gatsby

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

- (b) Austen’s novel reflects very different views of marriage from those of most twenty-first-century readers.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on twenty-first-century readers’ views of marriage, 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: **“very different views of marriage ”, “most twenty-first-century readers”**
- 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 views of marriage in the novel are similar to those which most twenty-first-century readers might have**

AO4

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

Twenty-first-century readers' view of marriage:

- similarities between marriages in the novel and twenty-first-century marriages:
 - marriages in the twenty-first century may still be based on money or love or status; some may be impulsive; twenty-first-century marriages of convenience
- differences between marriages in the novel and twenty-first-century marriages:
 - serial marriages, common law marriages, cohabitation as alternative to marriage, same-sex marriages; twenty-first-century marriages reflecting changing attitudes to class, gender roles, church authority etc.

7 **Bronte: *Wuthering Heights***

Answer either (a) or (b)

(a) The Gothic elements spoil Bronte's novel and make it unconvincing.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** about the nature of the Gothic 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: **“Gothic elements”, “spoil Bronte’s novel”, “unconvincing”**
- 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 Gothic elements do not spoil the novel but serve to enhance our understanding of certain aspects of the novel, e.g. atmosphere, states of mind and feeling**

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 the Gothic Novel:**
 - atmosphere of mystery and suspense, gloom, horror
 - omens, portents, visions, dreams, nightmares, premonitions
 - use of melodrama
 - images of darkness as projections of an internal world, or the inimical aspects of the natural world
 - supernatural or otherwise inexplicable events
 - heightened states of mind
 - pathetic fallacy – features of weather, etc. used to stand for something else, e.g. rain/sorrow

- (b) Bronte's novel tells us little about the social conditions of nineteenth-century English life.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** about the nature of nineteenth-century English country life, 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: **“tells us little”, “social conditions”, “nineteenth-century English country life”**
- 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 tell us about the social conditions of nineteenth-century English country life**

AO4

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

- **Historical context (new context)**
 - many of the rural poor in the nineteenth century were living in unsanitary and overcrowded conditions
 - poverty was regarded as the natural condition of the rural labourer in nineteenth century England
 - many in rural communities suffered from the effects of low wages, poor diet, insecure employment and the dread of sickness
 - 1851 census showed the huge population drift from rural communities to urban centres because of the harsh conditions
 - the introduction of “outdoor relief” in many rural parishes and the persistent fear of the workhouse

- the enclosure movements served to dispossess a generation from the land
- many problems associated with the isolation of rural communities at this period in history
- many problems associated with the influence of harsh weather conditions, e.g. the fluctuations of harvests, etc.

8 Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

The Great Gatsby is so far-fetched that it is more like a fairy-tale than a Realist Novel.

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

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of the key terms: “**far-fetched**”, “**more like**”, “**fairy-tale**”, “**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 fairy-tale elements**

AO4

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

- **Literary context:**
 - (i) Aspects of Realist Novel:
 - Realistic characters, i.e. typical of people in a particular time and place
 - Realistic plots and situations, e.g. not relying on coincidences, supernatural
 - Realistic dialogue
 - Realistic setting, i.e. referring to a specific historical period
 - Realistic reflection of social conditions
 - the Realistic Novel aims to create the illusion of actuality

(ii) Aspects of fairy-tale:

- traditional, simple, formulaic, orally transmitted tale
- contains elements of fantasy and the supernatural
- may end happily when unlikely hero marries princess, becomes wealthy or destroys fantastical enemy, or may end unhappily, as when children are chopped up and cooked in a pie
- childlike in nature and appeal
- expressive of primal, universal fears and desires

(b) In *The Great Gatsby*, Fitzgerald shows that America in the 1920s was far from the classless society promised by the American Dream.

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

The following mark scheme should be applied in conjunction with the AS 2 Section B Mark 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: “**America in the 1920s**”, “**far from**”, “**classless society**”, “**promised by the American Dream**”
- 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 Fitzgerald shows in the story of Gatsby how the individual can transcend class barriers to some extent though he may never achieve full acceptance by the social élite; or that Tom Buchanan displays anxiety about the imminent arrival of the classless society**

AO4

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

- **Historical and cultural context:**
 - American Dream's promise of freedom, independence, social mobility, equal opportunity, abolition of class barriers
 - ideas associated with early formulations of the American Dream, e.g. Emerson, Jefferson, *Declaration of Independence*, Benjamin Franklin

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

Answer either (a) or (b)

- (a) The friendship between Mrs Moore and Aziz conforms to the usual stereotype of Anglo-Indian relationships.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on stereotypes of Anglo-Indian relationships, 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. **“friendship”, “between Aziz and Mrs Moore”, “conforms to”, “usual stereotype”, “Anglo-Indian relationships”**
- 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 friendship between Aziz and Mrs Moore does not conform to the usual stereotype of Anglo-Indian relationships**

AO4

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

- **Literary contexts:**
 1. Stereotypes of Anglo-Indian relationships – “Orientalism”
 - Indians incapable of self-government
 - Indians as childlike, emotional, disordered, disunified, irresponsible, requiring colonial government
 - Indians as irrational, mystical, spiritual, superstitious, requiring colonial logic and reason

- Indians in need of civilization by their British colonial rulers
 - negative stereotyping of Indians in relation to their colonial rulers in the British media of the time, e.g. Indian males as morally degenerate and a threat to British women living in India during the Raj
2. Reasons for stereotyping: result of colonial feelings of superiority over indigenous population and culture; a means by which the British in India confirmed their sense of their own values

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

With reference to appropriately selected parts of the novel, and relevant external contextual material on 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

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**”, “**Symbolic Novel**”, “**Realist Novel**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that it is primarily a Realist Novel, with strong elements of Symbolism**

AO4

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

Literary Context:

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

- **features of the Realist Novel:**
 - Realistic characters, i.e. typical of people in a particular time and place
 - Realistic plots and situations, e.g. not relying on coincidences, supernatural
 - Realistic dialogue
 - Realistic setting, i.e. referring to a specific historical period
 - Realistic reflection of social conditions
 - the Realistic Novel aims to create the illusion of actuality

10 Gaskell: *North and South*

Answer either (a) or (b)

(a) *North and South* exaggerates the ugliness of the Victorian industrial town.

With reference to appropriately selected parts of the novel, and **relevant external contextual material** on the Victorian industrial town, 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: **“exaggerates”, “ugliness”, “Victorian industrial town”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that *North and South* does not exaggerate the ugliness of the Victorian industrial town.**

AO4

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

- **Social/historical context** (Victorian towns)
 - rapid urbanisation due to internal migration from countryside, and from outside, e.g. influx of Irish in search of factory employment
 - rapid industrialisation in north of England, facilitated by ample local supplies of coal, iron, tin
 - poor urban working-class living conditions – poor housing, lack of town/city planning, lack of sanitation, disease, overcrowding

(b) John Thornton does not possess the qualities of a hero.

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

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms: “**John Thornton**”; “**does not possess**”; “**qualities**”; “**hero**”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that John Thornton does possess the qualities of a hero.**

AO4

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

- **Literary context – candidates may offer consideration of some of the following in dealing with the term “hero”:**
 1. General qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality
 2. Kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas Becket, Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus – see Aristotle and Arthur Miller; romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist; character who is representative of the best values of the culture, e.g. Edmund Bertram, or an exceptional person, e.g. Gatsby
 3. Working definition – the candidate’s personal definition of a hero in light of above

11 Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) *The Mayor of Casterbridge* tells us little about the deep class divisions in English society in the nineteenth century.

With reference to appropriately selected parts of the novel, and relevant external contextual information on 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: “tells us little”, “deep class divisions”, “English society”, “nineteenth-century”
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel provides a wealth of detail about deep class divisions in nineteenth-century English society.**

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, working 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
- the necessity for women to make financially advantageous marriages
- the changes in labour relations beginning to take place at this time

(b) Hardy's novel accurately reflects the widely held nineteenth-century view that women are inferior to men.

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

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

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

AO1

Communicates effectively knowledge and understanding of the novel

AO3

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

- Offers opinion or judgment in response to the given reading of the text
- Takes account of key terms **“accurately reflects”**, **“widely held nineteenth-century view”**, **“women are inferior to men”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel does not provide an accurate reflection of women's role in the nineteenth-century**

AO4

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

- **Historical context:**
 - the subordinate role of women in the nineteenth century
 - the lack of education available to women in the nineteenth century
 - women defined through men and marriage – the accepted reasoning was that the career for women was marriage

- Victorian women were expected to be innocent, virtuous, biddable, dutiful and of little intellectual opinion
- limited, domesticated roles for women – “the angel of the household”
- women denied the right to own property (see 1887 Married Woman’s Property Act)
- fragility of women’s reputation in the nineteenth century