



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2013**

---

## **English Literature**

### **Assessment Unit AS 2**

*assessing*

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

**[AL121]**

**FRIDAY 18 JANUARY, MORNING**

---

# **MARK SCHEME**

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 **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 stimulus statements and the directions in the question itself.

#### 3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises two essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper's general rubric: "Quality of written communication will be assessed in all questions") and
  - (ii) the coherent organisation of material in response to the question.
- (b) **AO2** This objective is the driver of AS 2 (A) and is concerned with the writers' methods used to achieve certain effects. It requires candidates to consider situation, form and structure, language, including imagery and tones.
- (c) **AO3** This objective requires candidates to compare and contrast two poems by taking account of the methods which the two poets use to present their themes. Candidates who demonstrate strength in AO1 and AO2, but who provide **limited** comparison/contrast cannot be rewarded beyond the top of Band 5, i.e. **47** marks. Candidates who provide no comparison/contrast should not be rewarded beyond the top of Band 4, i.e. **41** marks.

#### 4 Implicit/Explicit

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

#### 5 Unsubstantiated Assertions

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

#### 6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed. Candidates should ensure the smooth and syntactically appropriate combining of quotations with their own words.

## 7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into an argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 8 Length of Answers

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

## 9 Answers in Note Form

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

## 10 Uneven Performance

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

## Internal Assessment Matrix for AS 2: Section A

	<b>AO1 Communication</b>	<b>AO2 Methods</b>	<b>AO3 Comparison</b>
<b>Band 1 (a) 0–13 VERY LITTLE</b>	<ul style="list-style-type: none"> <li>• shows very little understanding of the texts or ability to write about them</li> <li>• shows very little ability to write about the texts</li> </ul>		
<b>Band 1 (b) 14–22 GENERAL</b>	<ul style="list-style-type: none"> <li>• communicates broad or generalised understanding of the texts</li> <li>• writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2 23–29 SUGGESTION</b>	<ul style="list-style-type: none"> <li>• communicates very basic understanding of the texts</li> <li>• conveys simple ideas but with little sense of order and relevance, using a little appropriate textual reference <b>[suggestion of relevance]</b></li> <li>• writes with basic accuracy using a few common literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a few basic methods but with little understanding <b>[suggestion of methods]</b></li> <li>• occasionally comments on identified methods</li> </ul>	<ul style="list-style-type: none"> <li>• makes simple comments on basic similarities and differences between texts <b>[suggestion of comparison/argument]</b></li> </ul>
<b>Band 3 30–35 EMERGENCE</b>	<ul style="list-style-type: none"> <li>• communicates basic understanding of the texts</li> <li>• conveys ideas with a developing sense of order and relevance and with more purposeful use of textual reference <b>[emergence of relevance]</b></li> <li>• writes fairly accurately, using a few common literary terms with limited understanding</li> </ul>	<ul style="list-style-type: none"> <li>• may identify quite a few methods – but with limited understanding</li> <li>• makes a more deliberate attempt to relate comments on methods to the key terms of the question <b>[emergence of methods]</b></li> </ul>	<ul style="list-style-type: none"> <li>• offers a few comments on similarities and differences between texts <b>[emergence of comparison/contrast]</b></li> </ul>
<b>Band 4 36–41 SOME</b>	<ul style="list-style-type: none"> <li>• communicates understanding of the texts</li> <li>• conveys some ideas with some sense of order and relevance, using some appropriate textual reference</li> <li>• writes with some accuracy, using some literary terms with some understanding</li> </ul>	<ul style="list-style-type: none"> <li>• identifies some methods with some understanding</li> <li>• makes some attempt to relate comments on methods to the key terms of the question</li> </ul>	<ul style="list-style-type: none"> <li>• offers some comments on similarities and differences between texts</li> </ul>
<b>Band 5 42–47 COMPETENT</b>	<ul style="list-style-type: none"> <li>• communicates competent understanding of the texts</li> <li>• conveys ideas with a competent sense of order and relevance, using competent evidence</li> <li>• writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a competent selection of methods</li> <li>• explains identified methods in relation to key terms in a competent way</li> </ul>	<ul style="list-style-type: none"> <li>• offers competent comments on similarities and differences between texts</li> </ul>
<b>Band 6 (a) 48–54 GOOD</b>	<ul style="list-style-type: none"> <li>• communicates a good understanding of the texts</li> <li>• conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>• writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a good range of methods</li> <li>• offers clear, well-developed exploration of use of identified methods in relation to key terms</li> </ul>	<ul style="list-style-type: none"> <li>• comments well on similarities and differences between texts</li> </ul>
<b>Band 6 (b) 55–60 EXCELLENT</b>	<ul style="list-style-type: none"> <li>• excellent in all respects</li> </ul>		

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

Dickinson and Hopkins both write about intense emotional experience.

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

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

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

Likely poems are: "I Felt a Funeral, in my Brain" (Dickinson), "I wake and feel the fell of dark, not day" (Hopkins)

**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 situation, form, structure and language including imagery and tones, in comparing and contrasting the ways the two poets write about intense emotional experience:

- **Situation:** "I Felt a Funeral, in My Brain"
  - the speaker is in a state of despair
  - the speaker presents an inner landscape: the speaker uses a funeral setting to describe her state of despair

- **Situation:** “I wake and feel the fell of dark, not day”
  - the speaker expresses the intensity of his feelings of darkness, abandonment, self-loathing
  - the speaker experiences darkness, both literal and metaphorical
  - the poem develops the speaker’s full realisation of hopelessness
- **Form and structure:** “I Felt a Funeral, in My Brain”
  - the halting, uncertain effect of the punctuation creates a tension which intensifies the emotional experience
  - the last line ending with a dash conveys a sense of inconclusiveness – suggesting no end to the intense emotional experience
  - although dealing with an intense emotional experience, the form is disciplined and economical
  - progression of feelings of despair towards complete dissolution
- **Form and structure:** “I wake and feel the fell of dark, not day”
  - use of compression to convey a sense of intense emotional experience: ‘And more must, in yet longer light’s delay’
  - use of the sonnet form – dense, condensed, concentrated – to present intense emotional experience
  - octave/sestet division: the octave deals with the speaker’s sense of darkness and isolation, the sestet with his self-loathing – both intense emotional experiences
- **Language (including imagery):** “I Felt a Funeral, in My Brain”
  - funeral imagery – “mourners”; “service”; “coffin”; “bell” – gives sense of intense and distressing emotional experience
  - repetition – “treading, treading”; “beating, beating” – has an oppressive quality which emphasises the intense emotional experience
  - imagery of terrifying precipitous descent – “broke...dropped down, and down...at every plunge” – suggests intensity of the emotional experience
- **Language (including imagery):** “I wake and feel the fell of dark, not day”
  - ‘fell of dark’: gives a sense of intense pain (blow) and claustrophobia (animal’s pelt)
  - use of interjection to emphasise despair: “O what black hours”
  - stark repetition – “I am gall, I am heartburn” – suggests intensity of the speaker’s pain and loathing
  - foregrounding of “but worse” to emphasise depth of the speaker’s emotional experience
- **Tone:** “I Felt a Funeral, in My Brain”
  - oppressive: “til I thought/My Mind was going numb –”
  - disorientated: “Then space – began to toll”
  - terrified: “And hit a World, at every plunge”
- **Tone:** “I wake and feel the fell of dark, not day”
  - anguished: “what sights you, heart, saw; ways you went!”
  - despairing: “To dearest him that lives alas! Away”
  - hopeless: “their sweating selves; but worse”

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

Duffy and Lochhead both write about their mothers.

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

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 Way My Mother Speaks” (Duffy) and “Sorting Through” (Liz Lochhead)

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

Candidates should **identify** and **explore** aspects of situations, form, structure and language including imagery and tones, in comparing and contrasting the ways the two poets write about their mothers:

- **Situation:** “The Way My Mother Speaks”
  - as the speaker of the poem journeys on a train away from her mother, she is comforted by her recollection of her mother’s voice. There is a sense of the speaker’s mixed emotion – “like a child who stood at the end of summer” – but her attitude to her mother’s comforting voice is one of fondness and love
  - as the speaker moves physically further away from her mother she feels emotionally closer to her
- **Situation:** “Sorting Through”
  - the recently bereaved speaker sorts through her dead mother’s clothes and, in doing so, gains an increasingly vivid sense of her



- **Form and structure:** “The Way My Mother Speaks”
  - free verse to give sense of speaker’s thoughtful meditation on her relationship with mother
  - use of repetition to emphasise the power of the mother’s speech
- **Form and structure:** “Sorting Through”
  - use of free verse allows for spontaneous, at times conversational consideration of the mother and her clothes
  - repetition of **structure** (abstract noun plus “of”) to foreground the significance of the mother’s clothes: “the sadness of...the decency of...the gravitas...of”
- **Language (including imagery):** “The Way My Mother Speaks”
  - use of metaphor which describes the sound of the mother’s voice in terms of shapes: “restful shapes”
  - use of the syntax of Glaswegian dialect to give a vivid sense of the mother: “*What like is it.*”
  - paradox used to give a sense of the mother’s presence in the speaker’s mind: “Nothing is silent. Nothing is not silent.”
  - antithetical language to give a sense of the speaker’s mixed emotions at being separated from her mother: “happy”/“sad”; “homesick”/“free”
  - repetition of title in last line of the poem to emphasise the focus on the mother’s voice: “in love/with the way my mother speaks”
- **Language (including imagery):** “Sorting Through”
  - accumulation of detail to give a vivid sense of the mother and her clothes: “bump-toed silver shoes/swinging from their ankle straps”
  - use of present tense to give immediacy to speaker’s imaginative reconstruction of her mother returning home
  - use of brand names to indicate the clothes (and by extension her mother) are of a particular type and vintage
  - sibilant consonance: “invisible, danders, fizzing” to reinforce the idea that life for the mother does not “neatly end”
  - photographic imagery: “prints her even more vivid/than an Ilford snapshot”
- **Tone:** “The Way My Mother Speaks”
  - loving: “in love/with the way my mother speaks”
  - comforting: “The day and ever. The day and ever.”
  - pensive: “the way I say things when I think”
- **Tone:** “Sorting Through”
  - pensive: “The moment she died...”
  - nostalgic: “prints her even more vivid/than an Ilford snapshot”
  - assertive: “all that life that will not neatly end”

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

Montague and Heaney both write about life in the Irish countryside.

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

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

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

Likely poems are: “The Wild Dog Rose” (Montague); “The Wife’s Tale” (Heaney)

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

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

- **Situation:** “The Wild Dog Rose”
  - speaker’s record of a farewell visit to an old woman who lives in the Irish countryside and who had frightened him as a child
  - conditions of the old woman’s life in the Irish countryside – decrepitude, loneliness, hardship, isolation, hatred, death, spinsterhood, parochialism, madness
  - speaker’s awareness of how his adult perspective changes the way he regards the old woman: no longer merely a figure of terror, she is humanised and personalised, viewed with new respect and understanding
- **Situation:** “The Wife’s Tale”
  - the speaker is the wife who brings food to her husband and his workmen in a field
  - contrasting domains between inside/outside, male/female, nature/nurture, violence/culture, husband’s self-assurance/wife’s tentativeness in the context of life in the Irish countryside.

- wife's sense of isolation and marginality in a man's world and eventual re-orientation to domestic world in the farmhouse
- **Form and structure:** "The Wild Dog Rose"
  - loosely structured, conversational free verse
  - broken or stepped lines suggesting halting, difficult address of the subject
  - movement towards undoing of the stereotype of rural Irish hag
- **Form and structure:** "The Wife's Tale":
  - use of persona of wife: point of view of the outsider who has come from the interior, domestic world of the farmhouse to the exterior, male world of field-work
  - loosely structured, conversational free verse with concluding rhyming couplet to describe life in the Irish countryside
  - poem framed by woman's arrival and then her departure at the end
- **Language (including imagery):** "The Wild Dog Rose"
  - use of direct speech to add vividness and immediacy to life in the Irish countryside
  - use of word "*cailleach*" to locate the woman in Gaelic tradition
  - language used to inscribe the human figure in the landscape – images of "cottage/circled by trees", "a final outcrop – /the hooped figure"
- **Language (including imagery):** "The Wife's Tale"
  - incorporation of direct speech to add vividness to the rural Irish scene being described, e.g. husband's language of self-assurance, self-satisfaction and playful condescension
  - images of threat, monsters ("straw/hanging undelivered in the jaws") and violence ("hard as shot", "As javelins might mark lost battlefields") to define the male aspect of the Irish countryside
  - images of civilised order, nurture ("white cloth", "buttering the thick slices that he likes") to define the female aspect of life in the Irish countryside
- **Tone:** "The Wild Dog Rose"
  - elegiac, respectful, affectionate, attentive
- **Tone:** "The Wife's Tale"
  - wife's poignant awareness, sensuous appreciation, acceptance, affection
  - husband's self-assurance, self-satisfaction, playful, condescension

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

Thomas and Frost both write about old age.

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

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 New Year” (Thomas); “An Old Man’s Winter Night” (Frost)

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

- Knowledge and understanding of the text, with appropriate reference and quotation
- Order and relevance in conveying ideas: the candidate’s selection of poems must be argued into relevance
- Appropriate and accurate expression
- Appropriate use of literary terminology
- Skilful and meaningful insertion of quotations

**AO2: Methods**

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

- **Situation:** “The New Year”
  - the speaker meets an old man in a wood and engages him in conversation, letting the old man reveal his thoughts, fears and hopes
  - the immediate situation concerning the meeting between the speaker and the old man is set against the sense of a cold and hostile world
- **Situation:** “An Old Man’s Winter Night”
  - the speaker observes the old man from a position of meditative detachment, contrasting with the conversational engagement featured in “The New Year”, which therefore produces a different perspective on the subject of old age
  - the old man is situated in a lonely farmhouse, which in turn is pictured in the context of vast and hostile nature

- **Form and structure:** “The New Year”
  - largely a descriptive poem which uses direct speech to bring the old man very immediately present
  - a rough approximation to blank verse is well suited to convey the physical distortion of age and a world that is out of joint.
  - the structure of the poem involves movement from a close-up on the individual to the larger contexts of the old man’s existence, e.g. war, family and nature
  - structure is cinematic: gradually closing on on the old man through a series of images and memories, and through a series of adverbial phrases “at first sight”, “fifty-yards off”, “but when I saw it was an old man bent”, until at the pivotal moments in the poem, the poem reverses from zooming in to pulling back in order to indicate larger contexts and meanings (“the trees roar”) against which the old man is to be seen
  - structure does not lead to enlightenment, finality or resolution, but leaves us with a resonant image of old age in a hostile world
  
- **Form and structure:** “An Old Man’s Winter Night”
  - the perspective is that of detached observer commenting on the details of the old man’s life and drawing out its larger meanings
  - fairly regular blank verse which conveys a sense of the ordinariness of the scene and the lack of harmony between the old man and his natural surroundings
  - the structure is cinematic: the focus shifts from the individual to the larger contexts of the natural and the cosmic, and from past tense description of the old man to present tense generalized conclusion
  
- **Language (including imagery):** “The New Year”
  - imagery of storm and leaves used to convey a sense of the pointlessness of the old man’s activity and the harshness of his life
  - suggestion of pun on “leaves” hinting at approaching death
  - imagery accentuates the misshapen and grotesque aspects in the appearance of the old man through metaphor (“tripod” suggesting also immobility), convoluted simile (“less like a man than/His wheel-barrow in profile was like a pig”); then through incongruous comparison of his rigid posture with the flexible bending of leap-frog games (which are given their playground names), then through tortoise simile; finally through doubling of adverbs to describe contortion of the old man’s head (“upward sideways”)
  - the old man’s slowness of movement suggested by duplication of verbs (“began to straighten”)
  - image of the unlit pipe may suggest deprivation of comforts of life or low level of vitality
  - old man’s manner of speech, e.g. “muttered” suggests his lack of power and control; his gnomic utterances suggesting the resigned wisdom of old age; reference to his “polite” response emphasises the old man’s natural courtesy
  - contrasts between the feebleness of the old man and the energy of the speaker “who strode past”
  - ironic contrast between the poem’s optimistic title with its connotations of new life and new beginnings, and the content of the poem which deals with the decrepitude of old age
  - frequent use of caesura in description of immobile figure of the old man, which disappears when he labours into motion
  
- **Language (including imagery):** “An Old Man’s Winter Night”
  - personification of elements of “out-of-doors” nature accentuates the isolation of the old man
  - use of repetition to slow pace of poem, suggesting the sluggish rhythms of age and its forgetfulness, and the gathering power of sleep
  - positioning of “age” as final word in line emphasises the absoluteness of the explanation given
  - semi-onomatopoeic “clomping” suggests emptiness and perhaps comfortlessness of the house “kept” by the old man
  - faint suggestion of death through simile “beating on a box”
  - extended “light” metaphor conveys both isolation and waning vitality of old age

- **Tone:** “The New Year”
  - dispassionate tone used in presenting the old man
  - the incongruous imagery used to describe the old man diffuses sentimentality
- **Tone:** “An Old Man’s Winter Night”
  - meditative, questioning, speculative tones in detailed observation of the old man
  - a movement towards bleaker tones at the end
  - unexpected playfulness in lines dealing with the moon

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

Yeats and Kavanagh both write about places which are important to them.

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

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: “Coole Park and Ballylee, 1931” (Yeats); “Canal Bank Walk” (Kavanagh)

**AO1: Communication** and **AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

Candidates should **identify** and **explore** aspects of situation, form, structure and language including imagery and tones, in comparing and contrasting the way the two poets write about places which are important to them:

- **Situation:** “Coole Park and Ballylee, 1931”
  - the speaker’s contemplation of the river at the tower, Ballylee, and its connection for him (both physically and symbolically) to the lake and house at Coole Park
  - the speaker’s reflections on the demise of Coole Park and its associated traditions and values
- **Situation:** “Canal Bank Walk”
  - the speaker’s contemplation of the Canal Bank Walk in Dublin as he convalesces from lung cancer
  - his sense of spiritual renaissance as he links the natural beauty of place with God

- **Form and structure:** “Coole Park and Ballylee, 1931”
  - ottava rima stanza structure used to suggest a sense of classical formality and order in the description of Coole Park and Ballylee – but its slightly eroded form suggests underlying anxieties about the place
  - accompanying reflections on the nature of the soul, art, the impending loss of aristocratic values, “Traditional sanctity and loveliness”, the celebration of artistic achievement all linked to the significance of Coole Park for Yeats
  - interplay between past and present emphasises how “all is changed” with the imminent demise of Coole Park
  - shift at end of opening stanza from description of physical place to metaphysical reflection, marked by the caesura
  
- **Form and structure:** “Canal Bank Walk”
  - traditional sonnet form in which the octave is devoted to pantheistic celebration of spring on the canal bank, and the sestet takes the form of a prayer for both eloquence and renewal
  - variation in line lengths, e.g. long, ‘sprawling’ lines to evoke the speaker’s effusive joy at the natural world in the canal setting and in his sense of spiritual renewal
  - explicit apostrophe (line 9) the sacred nature as manifest in the canal bank scene
  - the balance of contraries throughout the poem: physical place/ spiritual transcendence; commonplace events of life by the canal bank/ transforming power of God
  - appositional, associative, rhapsodic style: “Pouring redemption for me that I do The will of God, wallow in the habitual, the banal”
  - combination of concrete particulars (“the bright stick”) and abstractions (“redemption”) which are used to present the speaker’s appreciation of the miracle of the ordinary by the Canal Bank Walk
  
- **Language (including imagery):** “Coole Park and Ballylee, 1931”
  - concrete images used to evoke sense of place: “a rocky place/In Coole demesne”; “Upon the border of that lake’s a wood”; “a copse of beeches”; “the flooded lake”; “Old marble heads, old pictures everywhere; Great rooms . . .”
  - Coole Park as symbolic location – the place associated with the aristocratic values that Yeats admired
  - contrast between images of the sterility of the contemporary world and images of the richness of Coole Park’s legacy, e.g. the “dry sticks” of the wood in winter contrasted with “ancestral trees Or gardens rich in memories”
  - contrast between the language of contentment (“lovely”, “beloved”, “content”, “joy”, “satisfied”) and the language of uncertainty associated with the destruction of Coole Park (“tragic”, “awry”, “murdered”, “toils”, “spent”, “changed”)
  - lists to evoke Coole Park and its associated values/traditions, e.g. “Old marble heads, old pictures everywhere;/Great rooms...”; “Marriages, alliances and families”
  
- **Language (including imagery):** “Canal Bank Walk”
  - metaphor to express relationship between God and the natural world, e.g. analogy drawn between the waters of the canal and the waters of the baptismal font
  - religious language to suggest speaker’s sense of God in the ordinary canal bank setting, e.g. “redemption”, “God”, “the Word”, “soul”
  - opening neologism, “Leafy-with-love banks”, instantly imbues the setting and the moment with emotional/spiritual significance
  - commonplace images of the canal bank evokes sense of real place, e.g. a stick lodged in the canal, lovers kissing on a bench, a bird gathering material for a nest
  - alliteration and assonance to evoke a sense of physical and spiritual worlds, e.g. “The bright stick trapped, the breeze adding third/Party to the couple kissing on an old seat...”
  - hyperbole to express speaker’s sense of wonder at God in nature and his spiritual need, e.g. “delirious beat”, “fabulous grass”, “gaping need”



- **Tone:** “Coole Park and Ballylee, 1931”
  - reminiscent – as the speaker recalls how this “spot whereon the founders lived/ Seemed once more dear than life”
  - celebratory – of Coole Park and its achievements
  - elegiac tone – sense of the destruction of “Traditional sanctity and loveliness”, represented by the world of Lady Gregory and Coole Park, by the demands of the contemporary world “Where fashion or mere fantasy decrees/Man shifts about...”
  - ominous – sense of threat from the future, “the darkening flood”
  - personal sadness at loss of Coole Park and an aristocratic set of values
  - pride in what “ the last romantics” strove to achieve
- **Tone:** “Canal Bank Walk”
  - lyrical celebration of poetic renewal
  - wonder, awe at the presence of God in the natural world
  - celebratory
  - serene

## Section B: The Study of Prose 1800–1945

### Advice to Examiners

#### 1 Description v Argument

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

#### 2 Key Terms/Issues

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

#### 3 Assessment Objectives

**AO1** This globalising objective emphasises two essential qualities:

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

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

**AO4** No specific sources are prescribed or recommended. Nevertheless, as the given readings of the text address a contextual issue – 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 Implicit/Explicit

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

#### 5 Unsubstantiated Assertions

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

## 6 Use of Quotation

Quotations should be appropriately selected and woven into the main body of the discussion. Proper conventions governing the introduction, punctuation and layout of quotations should be observed. Candidates should ensure the smooth and syntactically appropriate combining of quotations with their own words.

## 7 Derived Material

Such material cannot always be easily spotted and candidates must be given the benefit of the doubt. Where the candidate has integrated short pieces of derived material **relevantly** into her/his argument, marks should not be withheld. On the other hand, credit cannot be given for large sections of material regurgitated by the candidate even when they are relevant.

## 8 Length of Answers

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

## 9 Answers in Note Form

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

## 10 Uneven Performance

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

Mark Grid for AS 2: Section B

	AO1 <i>Communication</i>	AO3 <i>Argument</i>	AO4 <i>Context</i>
<b>Band 1 (a)</b> 0–13 <b>VERY LITTLE</b>	<ul style="list-style-type: none"> <li>• shows very little understanding of the texts</li> <li>• shows very little ability to write about the texts</li> </ul>		
<b>Band 1 (b)</b> 14–22 <b>GENERAL</b>	<ul style="list-style-type: none"> <li>• communicates broad or generalised understanding of the text</li> <li>• writes with very little sense of order and relevance and with limited accuracy</li> </ul>		
<b>Band 2</b> 23–29 <b>SUGGESTION</b>	<ul style="list-style-type: none"> <li>• communicates very basic understanding of the text</li> <li>• conveys simple ideas but with little sense of order and relevance, using a little appropriate textual reference [<b>suggestion of relevance</b>]</li> <li>• writes with basic accuracy using a few common literary terms with little understanding</li> </ul>	<ul style="list-style-type: none"> <li>• offers a simplistic consideration of the question without necessarily coming to a personal conclusion or, if it does, only a simplistic one</li> <li>• takes a little account of key terms</li> <li>• shows a very basic attempt at reasoning in support of opinion [<b>suggestion of relevant argument</b>]</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a few basic contextual points but with little understanding or developments [<b>suggestion of context</b>]</li> </ul>
<b>Band 3</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>• communicates basic understanding of the text</li> <li>• conveys ideas with a developing sense of order and relevance, and with more purposeful use of textual and contextual reference [<b>emergence of relevance</b>]</li> <li>• writes fairly accurately, using common literary terms with limited understanding</li> </ul>	<ul style="list-style-type: none"> <li>• offers a simple consideration of the question and reaches a simple personal conclusion</li> <li>• takes a limited account of key terms</li> <li>• makes a more deliberate attempt at reasoning in support of opinion [<b>emergence of relevant argument</b>]</li> </ul>	<ul style="list-style-type: none"> <li>• identifies a few basic contextual points with a little more understanding and development [<b>emergence of relevant external context</b>]</li> </ul>
<b>Band 4</b> 36–41 <b>SOME</b>	<ul style="list-style-type: none"> <li>• communicates understanding of the text</li> <li>• conveys some ideas with some sense of order and relevance, using some appropriate textual and contextual reference</li> <li>• writes with some accuracy, using some literary terms with some understanding</li> </ul>	<ul style="list-style-type: none"> <li>• offers some consideration of the question and reaches a personal conclusion</li> <li>• takes some account of key terms</li> <li>• makes some attempt at reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>• offers some relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 5</b> 42–47 <b>COMPETENT</b>	<ul style="list-style-type: none"> <li>• communicates competent understanding of the text</li> <li>• conveys ideas with a competent sense of order and relevance, using competent textual and contextual reference</li> <li>• writes with competent accuracy, using literary terms</li> </ul>	<ul style="list-style-type: none"> <li>• offers a competent consideration of the question and reaches a competent personal conclusion</li> <li>• addresses key terms in a competent manner</li> <li>• offers competent reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>• makes a competent use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (a)</b> 48–54 <b>GOOD</b>	<ul style="list-style-type: none"> <li>• communicates a good understanding of text and relevant context</li> <li>• conveys mostly sound, well-supported ideas in a logical, orderly and relevant manner</li> <li>• writes accurately and clearly, using an appropriate literary register</li> </ul>	<ul style="list-style-type: none"> <li>• offers a good consideration of the question and reaches a convincing personal conclusion</li> <li>• addresses key terms well</li> <li>• offers good reasoning in support of opinion</li> </ul>	<ul style="list-style-type: none"> <li>• makes good use of relevant <b>external</b> contextual information in answering the question</li> </ul>
<b>Band 6 (b)</b> 55–60 <b>EXCELLENT</b>	<ul style="list-style-type: none"> <li>• excellent in all respects</li> </ul>		

6 Jane Austen: *Mansfield Park*

Answer either (a) or (b)

- (a) In *Mansfield Park*, Austen exaggerates the importance of the class system in nineteenth-century English society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the class system 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 judgement in response to the given reading of the text
- Takes account of key terms: “**exaggerates**”, “**importance**”, “**class system**”, “**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 Austen does not exaggerate the importance of the class system in nineteenth-century English society as evidenced by her realistic depiction of the fates of those who transgress class conventions or of the possibility of social mobility for those of strong personality.**

**AO4**

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

- **Historical/social context – on the class system in nineteenth-century English society:**
  - strict hierarchical system in both the family and in the class system in society

- stock types of character which are a manifestation of the class system in nineteenth-century English society, e.g. the poor relation, the deserving poor, the recipient of charity, the benevolent master, the prodigal, the eloper, the reckless transgressor, the class system, the humbly obedient, the snob
- laws of primogeniture affected status of younger sons, who were expected to go into the Army or the Church
- the Big House exemplified a post-feudal, aristocratic class associated with a sense of *noblesse oblige*
- servant class: expected to be invisible; 16% of Britain's population in the early nineteenth century were servants; Duke of Westminster had 50 indoor servants; even lower class families had servants (impoverished Price family in Portsmouth had two servants)

(b) *Mansfield Park* could never be described as a Feminist Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Feminist 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 judgement in response to the given reading of the text
- Takes account of key terms: **“could never be described as”, “Feminist 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 characterisation of Fanny Price makes it possible to describe *Mansfield Park* as a Feminist Novel**

#### AO4

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

- **Literary context – on the nature of the Feminist Novel**

The constituents of the Feminist Novel:

- strong, independent female characters who are not afraid to voice their own opinions and who are not reliant on men
- exploration of capabilities of the central female characters
- the Feminist Novel often ends with a relationship which is different from those which conclude other kinds of novel (not the case in *Mansfield Park* which has a conventional romantic ending)
- women presented as an instrument of change in society, e.g. Dorothea Brooke in *Middlemarch*
- presentation of the struggle of women for equality, e.g. *Jane Eyre*
- the presentation of society as strongly and pervasively patriarchal which mitigated against the possibility of a Feminist Novel: in a patriarchal society women were victims; and marriage was rarely a union of equals and more likely to be a commercial transaction

## 7 Emily Bronte: *Wuthering Heights*

Answer either (a) or (b)

(a) Catherine Earnshaw is more anti-heroine than heroine

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the anti-heroine and 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“Catherine Earnshaw” “more anti-heroine” “heroine”**
  - Makes an attempt at reasoning in support of his/her opinion
  - Provides textual referencing to illustrate his/her opinion
  - Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Catherine Earnshaw can be considered to be a heroine in the light of her courage and indomitability**

### AO4

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

- **Literary context – candidates may offer consideration of some of the following in dealing with the terms “heroine” and “anti-heroine”:**

#### Heroine

1. Awareness of general qualities associated with the heroine – strength in the face of adversity, vitality, resourcefulness, individuality
2. Awareness of different kinds of heroine – romantic heroine, e.g. Catherine Earnshaw; tragic heroine, e.g. Catherine Earnshaw; moral heroine, e.g. Fanny Price; feminist heroine, e.g. Shug Avery; popular culture heroine, e.g. Lady Gaga; the character whose heroism derives from values in the society (Fanny Price), as opposed to the character whose heroism depends on her rebellion against the values of society (Shug Avery)



3. Informed working definition – the candidate’s personal definition of a hero/ine in light of the above

### Anti-heroine

1. Anti-heroine to be distinguished from villain; anti-heroine’s capacity to fascinate and attract sympathy and admiration despite moral or personal deficiencies (such as misplaced values, involvement in crime, dubious morality, self-interest, excessive adherence to social expectations, timidity)
2. Awareness of different kinds of anti-heroine, e.g. the amoral protagonist e.g. Lady Macbeth; the protagonist of dubious morality, e.g. Curley’s wife in *Of Mice and Men*; the selfish and self-interested protagonist, e.g. Catherine Earnshaw
3. Working definition – the candidate’s personal definition of anti-heroine in light of the above

- (b) It is surprising that a Victorian lady should write about such extremes of sex and violence as Emily Bronte does in *Wuthering Heights*.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** about the Victorian lady, 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“surprising”, “Victorian Lady”, “extremes of sex and violence, “Emily Bronte”**
  - 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 by no means surprising given that 1. even Victorian ladies can be expected to be interested in such universal timeless themes as sex and violence. 2. Gothic literature enjoyed much popularity at the time.**

### AO4

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

- **Social context on Victorian lady:**
  - modesty, reticence, lack of assertiveness, demure demeanour, prudishness
  - dependency on male support, including financial support; acceptance of male authority
  - “Angel of the House”: dominant social role of nurturer, carer, instructor of the young
  - powerlessness in all areas of family and social life, in which the Victorian lady was often a complicit
  - Victorian Lady was the primary source within the family of moral instruction, religious observance and charitable good works
  - premium on respectability and reputation
  - biographical contextual information may be used as long as it is related to the Victorian lady, e.g. the determination of Bronte’s family to preserve its gentility in the face of outrageous, disreputable behaviour from brother Branwell, who was addicted to alcohol and drugs and was suspected of adultery
  - mainstream writing by Victorian lady novelists was usually moralistic but often showed interest in dark secrets and sensationalism. Additionally, there was a popular sub-genre of “bodice rippers” written by and for Victorian ladies

8 F. Scott Fitzgerald: *The Great Gatsby*

Answer either (a) or (b)

(a) *The Great Gatsby* is too serious to be called a Satirical Novel.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the Satirical 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 judgement in response to the given reading of the text
- Takes account of the key terms: **“too serious”, “Satirical 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 includes elements of exaggeration and mockery which are typical of the Satirical Novel**

**AO4**

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

- **literary context: the characteristics of the Satirical Novel:**
  - clearly identified targets in terms of both individuals and society, e.g. materialism, corruption, “carelessness”, hedonism, spiritual emptiness, vulgarity
  - purpose of satire: to offer social criticism by holding vice and folly up to ridicule, i.e. combines comic means and serious purpose
  - kinds of satire e.g. gentle, or dark and biting
  - satirical characterisation often involves exaggeration, caricature, stock types, reductive techniques for the purposes of highlighting vice or folly, rather than presenting complex, rounded individual characters
  - assumes a moral framework of right action or values, i.e. a redeemable society or character: satire is corrective
  - usually involves the exposure of vice and folly: wrongdoers get their comeuppance or are punished for their vice or folly

- (b) Even though the novel is about America in the 1920s, *The Great Gatsby* has relevance to today's readers as those in the 1920s.

With reference to appropriately selected parts of the novel, and **relevant external context information** on today's readers and those 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 judgement in response to the given reading of the text
- Takes account of the key terms: **“the novel”**, **“America in the 1920s”**, **“as much relevance”**, **“today’s readers”**, **“those in the 1920s”**
- Makes an attempt at reasoning in support of his/her opinion
- Provides textual referencing to illustrate his/her opinion
- Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that, like any novel, *The Great Gatsby* is bound by its historical and cultural context**

#### AO4

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

- **Social context: today’s readers and those in the 1920s**
  - both sets of readers familiar with pursuit of pleasure, hedonism, partying, binge drinking; but also differences – today’s developed youth culture, drug subculture, different musical styles
  - both sets of readers familiar with celebrity culture, commodification of culture – even more a part of today’s world as a result of the increased power of mass media
  - both sets of readers familiar with loosening of traditional gender roles (Jordan, Myrtle) even more evident in today’s society
  - both sets of readers familiar with the existence of infidelity, marital discontent, adultery – today’s divorce rates, incidence of illegitimacy, abortion much higher
  - both sets of readers familiar with divided society – compare Valley of Ashes with today’s urban wastelands; today’s increasing gap between rich and poor; today’s bonuses for bankers while other people suffer rising unemployment
  - both sets of readers familiar with experience of boredom, dissatisfaction, aimlessness, anomie, disillusionment, “carelessness”

- both sets of readers familiar with capitalist rat race, though increased globalisation in twenty-first century: compare 1920s post-war boom with today's readers' experience of both boom and bust
- both sets of readers familiar with similar underlying chauvinism and racism (as represented by Tom) – BNP, Islamophobia
- both sets of readers familiar with romantic hopefulness and ambition (as represented by Gatsby) – today's young entrepreneurs

## 9 Forster: *A Passage to India*

- (a) The India in Forster's novel is nothing like the real India in the early years of the twentieth century.

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

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

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

### 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 judgement in response to the given reading of the text
  - Takes account of key terms: “**India in Forster's novel**”, “**nothing like**”, “**real India**”, “**early years of the twentieth century**”
  - Makes an attempt at reasoning in support of his/her opinion
  - Provides textual referencing to illustrate his/her opinion
  - Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that there is much in Forster's novel that faithfully reflects India in the early years of the twentieth century.**

### AO4

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

- **Social and historical context: India in the early years of the twentieth century**
  - colonial contribution to developing an Indian infrastructure, e.g. building schools, hospitals, railroads; providing a common language
  - popular independence movements often involved in peaceful campaigns of civil disobedience, non-cooperation and economic resistance
  - the existence of more militant groups dedicated to the violent overthrow of British rule in India
  - tensions within Indian society; Muslims feeling threatened by the Hindu majority
  - rising tensions within Hinduism related to the caste system
  - the subcontinent was ravaged by disease and famine: famine at the turn of the century cost the lives of between 1.25–10 million Indians

- Russian strategic ambitions on the north-west frontier
- local arrangements between the Raj and local rulers which were essential to the operational survival of the Raj

(b) Aziz is the real hero of *A Passage to India*.

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 judgement in response to the given reading of the text
  - Takes account of key terms: “**Aziz**”, “**real 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 Aziz is not the real hero of the novel, and that other characters (Fielding? Mrs Moore?) may be considered as the real hero/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 “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 (a character who lives, fights for and is prepared to die for principles), e.g. Thomas Becket, Thomas More; tragic hero (see Aristotle and Arthur Miller), e.g. Lear, Oedipus; romantic hero (character of great passion), e.g. Heathcliff, Gatsby; intellectual hero (intensely self-reflective protagonist), e.g. Hamlet; the character whose heroism derives from values in his society (Edmund Pevensie) as opposed to the character whose heroism derives from his rebellion against the values of his society (Holden Caulfield, Mersault)
3. Working definition – the candidate's personal definition of a hero in light of above (character of great passion), e.g. Heathcliff; Gatsby; intellectual hero



## 10 Gaskell: *North and South*

- (a) *North and South* fails as an Historical Novel because its picture of working-class life in the mid-nineteenth century is so limited.

With reference to appropriately selected parts of the novel, and **relevant external context information** on the nature of the Historical 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“fails”, “Historical Novel”, “picture of working-class life in the mid-nineteenth century”, “limited”**
  - 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 success of the Historical Novel does not depend on the accuracy or comprehensiveness of its historical references.**

### AO4

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

- **Literary context on the nature of the Historical Novel**  
Features of the Historical Novel:
  - it refers to a particular historical period, events, issues, people, etc.
  - it may distort, exaggerate, simplify, telescope or suppress historical facts in order to enhance the story, or to make a point, or to articulate a larger truth than that of historical fact
  - that the Historical Novel always subordinates the facts of history to the internal demands of the novel.

- (b) In *North and South*, Gaskell concentrates on the negatives, at the expense of the positives, in nineteenth-century industrialisation.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on nineteenth-century industrialisation, 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“concentrates”, “negatives”, “at the expense of”, “positives”, “nineteenth-century industrialisation”**
  - 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 industrialisation is not seen as entirely negative.**

#### AO4

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

- **Historical context** on nineteenth-century industrialisation
  - industrial sprawl
  - migration from the countryside to the towns
  - poor living conditions
  - creation of wealth
  - reductive or instrumental view of workforce held by many employers
  - quest for consolation in religion and drink on the part of the workforce

11 Thomas Hardy: *The Mayor of Casterbridge*

Answer either (a) or (b)

- (a) What *The Mayor of Casterbridge* says about marriage is as interesting and relevant to today's readers as it was to those at the time of the novel's publication (the novel was published in 1886).

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on today's readers and those in the 1880s, 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“marriage”, “interesting and relevant”, “today’s readers”, “those at the time of the 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 status and rights of women have changed so immeasurably that what the novel says about marriage no longer has relevance or interest to today’s reader**

**AO4**

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

- Social context: today’s readers and those in the 1880s:**
  - today’s readers tend to regard marriage as provisional – 1880s reader would have had more regard for its sacramental, legal and financial value
  - today’s readers familiar with different forms of marriage, e.g. civil partnerships, same-sex marriages – 1880s readers would have had no experience of these variants

- (b) In *The Mayor of Casterbridge*, Hardy describes a traditional rather than a progressive society.

With reference to appropriately selected parts of the novel, and **relevant external information** on developments in nineteenth-century society, give your responses to the question in your own 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 judgement in response to the given reading of the text
  - Takes account of key terms: **“society”, “failure to keep up with”, “nineteenth-century ideas of progress”**
  - 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 elements of nineteenth-century progressive ideas have entered the world of Casterbridge, e.g. Farfrae’s ideas about agriculture and book-keeping**

#### AO4

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

#### Developments in nineteenth-century society:

- agricultural and industrial developments, e.g. the introduction of the mechanisation of agriculture: large scale, high yield productivity
- introduction of new business systems (book-keeping)
- specialisation of functions within the workplace
- changing employer/labourer relationships: more functional and formal
- changing relationship between male and female roles in society; e.g. rise of feminism, challenge to patriarchy, demand among women for education
- developments in women’s property and inheritance rights
- rise in religious scepticism, e.g. rise of Darwinism
- expansion of women’s occupational opportunities, e.g. nursing, secretarial
- rise in labour organisation, e.g. formation of combinations and Trade Unions
- expansion of the railways
- increased levels of literacy and the spread of Arnoldian ideas of liberal education