



*Rewarding Learning*

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

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**English Literature  
Assessment Unit AS 2**

*assessing*

Module 2:

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

**[AL121]**

**THURSDAY 6 JUNE, AFTERNOON**

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

#### 3 Assessment Objectives

- (a) **AO1** This globalising objective emphasises two essential qualities:
- (i) communication appropriate to literary studies (which is also reflected in the paper’s general rubric: “Quality of written communication will be assessed in all questions”); and
  - (ii) the coherent organisation of material in response to the question.
- (b) **AO2** This objective is the driver of AS 2 (A) and is concerned with the writers’ methods used to achieve certain effects. It requires candidates to consider situation, form and structure, language – including imagery – and tones.
- (c) **AO3** This module requires candidates to compare and contrast 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, with particular regard to the candidates’ smooth and syntactically appropriate combining of the quotation with their own words.

## 7 Derived Material

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

## 8 Length of Answers

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

## 9 Answers in Note Form

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

## 10 Uneven Performance

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

Mark Grid for AS 2: Section A

	AO1 <i>Communication</i>	AO2 <i>Methods</i>	AO3 <i>Comparison</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 or ability to write about them</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 texts</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 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</b> 30–35 <b>EMERGENCE</b>	<ul style="list-style-type: none"> <li>communicates basic understanding of the texts</li> <li>conveys ideas with a developing of order and relevance and with more purposeful use of textual evidence <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</b> 36–41 <b>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</b> 42–47 <b>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><b>explains</b> 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)</b> 48–54 <b>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 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)</b> 55–60 <b>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 Poetry***

Dickinson and Hopkins both write about ideas and feelings about God.

**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 ideas and feelings about God.

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: “Victory comes late” (Dickinson), “Thou art indeed just, Lord, if I contend” (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, 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 their ideas and feelings about God:

- **Situation:** “Victory comes late”
  - the speaker conveys a sense of disappointment with God for His withholding of gratification
  - the poem presents a decontextualized voice with no indication of specific temporal or spatial location, which gives the ideas and feelings about God a universal relevance

- **Situation:** “Thou art indeed just, Lord, if I contend”
  - the poem presents a less decontextualized voice and includes reference to the scene, which allows him to draw contrast between nature’s industry and his own futility
  - much more direct address to God whose presence is much more vividly felt by the speaker
- **Form and Structure:** “Victory comes late”
  - vestigial sonnet form with octave and sestet differentiation and scattered traces of iambic pentameter: the fragmentation of form reflects the fragmented relationship between speaker and God
  - the use of dashes and lack of rhyme reinforce the sense of brokenness in the relationship between speaker and God
  - continual balancing of words and phrases to suggest ambivalence in the speaker’s view of God, e.g. use of the volta word “unless”: momentary certainty of the original meeting of the biblical allusion dissipated by the use of the subjunctive mood, “God keep”, the syntactical ambiguity of the last two lines of the poem, and ironic deflation of the last phrase of the poem (“know how to starve”)
  - no clear movement towards resolution or affirmation of faith in God’s love, or clarification of the nature of “victory”
- **Form and Structure:** “Thou art indeed just, Lord, if I contend”
  - sonnet form – condensed, compact – allows for the intense expression of the speaker’s feelings and ideas about God
  - the build-up of a sense of frustration and futility is protracted by continuing the line ending the octave into the sestet
  - speaker moves from a sense of futility and frustration to a closing prayer for inspiration
  - sense of development of feeling towards hopeful resolution based on faith
- **Language including imagery:** “Victory comes late”
  - disjointed, fragmented language used to convey a sense of difficulty of expressing ideas and feelings about God
  - constant balancing of words, phrases and images creates a sense of ambiguity and uncertainty about the speaker’s feelings and ideas about God – from the first line
  - use of physical, sensuous words and images to explore abstract metaphysical ideas about God, e.g. “freezing lips”; “tasted”; “dine on tiptoe”; “little mouths”; “strangles”
  - use of paradoxical expressions, e.g. “know how to starve” to express ideas and feelings about God
  - use of rhetorical questions, e.g. “Was God so economical?” to challenge ideas of a providential God
  - use of biblical allusion, which is treated with scepticism rather than in the spirit of faith
  - metaphorical linkage of bird and human suggesting the unity of God’s creation
  - use of images of coldness, hunger and privation used to describe the human condition: this condition provides the motivation for thinking about a providential God
- **Language including imagery:** “Thou art indeed just, Lord, if I contend”
  - “disappointment” foregrounded through being placed in a stressed position at the beginning of line 4
  - use of rhetorical questions and interjections to convey the strength and feeling in the speaker’s address to God
  - contrast between nature’s fertility (“banks and brakes”) and the speaker’s disappointment in his own lack of productivity (“birds build but not I build”) used to express the speaker’s sense of being excluded from God’s purpose

- striking metaphor (“Time’s eunuch”) to express the speaker’s disappointment and inability to serve God as he would wish to
- use of alliteration, assonance, repetition, to add emphasis to the speaker’s ideas and feelings about God
- **Tone:** “Victory comes late”
  - questioning: “Was God so economical?”
  - rueful
  - bleak
  - ambivalent
- **Tone:** “Thou art indeed just, Lord, if I contend”
  - questioning: “Why do sinners’ ways prosper?”
  - frustrated and disappointed: “Why must/Disappointment...”
  - pleading: “O thou Lord of life, send my roots rain”
  - dissatisfaction: “How wouldst’ thou worse, I wonder”



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

Duffy and Lochhead both write about journeys.

**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 journey.

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: “Originally” (Duffy) and “Lanarkshire Girls” (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 situation, form, structure and language including imagery and tones in comparing and contrasting the ways the two poets write about a journey:

- **Situation:** “Originally”
  - the speaker recalls the journey she and her family made when they moved to another city
  - the speaker describes her sense of dislocation and uncertain identity in her new environment
- **Situation:** “Lanarkshire Girls”
  - the speaker describes a bus journey she took as a fourteen year old from rural Lanarkshire to Glasgow
  - a series of perceptions seen through the window of a bus indicating widening horizons for the fourteen year old

- **Form and structure:** “Originally”
  - three eight-line stanzas create a measured, poised consideration of a journey and its impact
  - the first stanza considers the actual journey; the second stanza considers journey in a more metaphorical sense; the third stanza deals with integration and identity in relation to the destination
- **Form and structure:** “Lanarkshire Girls”
  - use of free verse appropriate for a conversational, relaxed consideration of a journey
  - division into three stanzas: the first deals with the countryside, the second the approach to the city, and the third, the city itself.
- **Language (including imagery):** “Originally”
  - identification with the starting point of journey rather than destination: ‘our own country’
  - childlike language used to reinforce the child’s perception of the journey: ‘in a red room/ which fell through the fields’
  - use of direct speech to convey the speaker’s brother’s distress on the journey: ‘*Home,/ Home*’
  - contrast between journey to destination, and the speaker’s mental ‘journey’ home: ‘the miles rushed back to the city,/the street, the house, the vacant rooms’
  - bleak image of the blind toy stresses lack of solace on the journey
  - use of direct speech to convey more metaphorical ideas about journeys: *Where do you come from? . . . Originally?*
- **Language (including imagery):** “Lanarkshire Girls”
  - vivid language to describe journey through the countryside: metaphor - ‘rained down’ . . . ‘drumming us’; simile - ‘Like a boy with a stick’; personification - ‘Summer annoyed us thrusting/leafy branches’
  - use of list to suggest the diversity of buildings as the bus approaches the city: ‘shabby schemes, gospel halls, chapels, Orange halls’
  - alliteration to emphasise the imposing Tollcross: ‘coherent cliffs’; ‘many mansions’
  - variety of verbs to emphasise the progress of the bus: ‘sped’; ‘accelerated’; ‘juddered’; ‘spilled us out’
  - hard plosive alliteration of ‘glamorous Gallowgate’, ‘gallus’, ‘gorgeous’ to create sense of the appealing toughness of the destination
- **Tone:** “Originally”
  - distressed: ‘I want our own country’; ‘bawling *Home,/Home*’
  - thoughtful: ‘All childhood is an emigration’
  - perplexed: ‘And I hesitate’
- **Tone:** “Lanarkshire Girls”
  - irritated: ‘Summer annoyed us’
  - warmly nostalgic: ‘the many mansions of those lovely red and/blackened tenements’
  - excited: ‘dreaming ourselves up’

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

Montague and Heaney both write about childhood.

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

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

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

Likely poems are: “The Locket” (Montague); “The Barn” (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 situation, form, structure and language including imagery and tones in comparing and contrasting the ways the two poets write about childhood:

- **Situation:** “The Locket”
  - the speaker recalls his childhood relationship with his estranged mother
  - the poem moves from his birth in Brooklyn to his childhood in Ireland, and finally his mother’s death
- **Situation:** “The Barn”
  - description of interior of barn from point of view of a child
  - sense of child’s mounting hysteria and fear of obliteration
  - transformative power of child’s imagination

- **Form and structure:** “The Locket”
  - adult speaker looks back on childhood
  - seven fairly regular six-line stanzas with irregular rhyme and half-rhyme suggesting tension and unease
- **Form and structure:** “The Barn”
  - five quatrains with consonantal and assonantal half-rhyme suggesting unease and tension
  - caesurae and enjambment used to modulate rhythm and feeling
  - movement towards final image of child’s terrified paralysis: “I lay face-down to shun the fear above”
- **Language (including imagery):** “The Locket”
  - symbolism of the locket as token of mother’s love for her child
  - incorporation of direct speech to add vividness to childhood memories, e.g. mother’s “favourite saying”; speaker’s memory of his mother’s actual words to him
  - italicised, unattributed statement encapsulating speaker’s searing memory of being unwanted and rejected as a child
  - bitter ironies: reference to mother as “fertile source of guilt and pain”, and to speaker’s own “claim to fame” and “double blunder” at his birth
  - language of courtship to convey relationship between mother and son
  - variety of terms to refer to mother (“lovely Molly, the belle of your small town”, “a forlorn woman/resigned to being alone”, “the lady who has gone”) and the contrast between the vicissitudes of the mother’s life and the constancy of her “always” wearing the locket with the picture of “a child in Brooklyn”
  - blunt, unsentimental language: “Not readily forgiven”; “Then you gave me away”
- **Language (including imagery):** “The Barn”
  - images of threat and violence (“armoury”, “shafts”, “slit”, “burned”, “scythe’s edge”, “clogging”, “bright eyes stared”, “great blind rats”)
  - repetition of “two-lugged sacks” and “dark” in first and last stanzas to convey transformative power of child’s imagination; similarly, exotic imagery of “Threshed corn lay, piled like grit of ivory” changes in last stanza to “I was chaff/To be pecked up”
  - long/open vowels in “dark gulfed like a roof-space” to convey child’s terror
- **Tone:** “The Locket”
  - mixture of bitterness and affection, irony and sympathy, accusation and understanding, hurt and “blessedness”
- **Tone:** “The Barn”
  - preternatural alertness and vigilance, imaginative susceptibility, mounting terror

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

Thomas and Frost both write about the beauty of nature.

**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 the beauty of nature.

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 “Beauty” (Thomas); “The Tuft of Flowers” (Frost).

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

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

Answers should contain:

- Knowledge and understanding of the text, 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 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 beauty and nature:

- **Situation:** “Beauty”
  - the speaker describes an experience of depression and extreme irritability
  - the speaker’s mood changes, transforming without explanation to a delighted response to the beauty of the natural world which renews his sense of “home and love”

- **Situation:** “The Tuft of Flowers”
  - the speaker is at work, turning grass to dry; his thoughts about the essential nature of human life are gradually modified by observation of and meditation on the beauty of nature, eventually alighting on a tuft of flowers
  - he realizes that his predecessor in the work had responded to the natural beauty of nature by sparing them, and this recognition contributes to his growing awareness of human solidarity
- **Form and structure:** “Beauty”
  - monologue which moves from opening despairing question to final confident statement about the presence of natural beauty
  - rhyming couplets in slightly irregular iambic pentameter used to convey a range of moods
- **Form and structure:** “The Tuft of Flowers”
  - first person descriptive and reflective poem which moves between polarities “alone” and “together”, with the beauty of nature functioning first as background then as stimulus for movement of thought
  - regular iambic pentameters in rhyming couplets to convey the rhythms of work and thought
- **Language (including imagery):** “Beauty”
  - accumulation of adjectives, use of triplets, and of rhyme (“laugh/epitaph”) suggest bitterness of speaker’s mood, contrasting with later happiness when responding to the beauty of nature to describe initial mental state of alienation
  - positioning of line-break and word selection (“in a trice that whim/ Has wearied”) used to indicate initial instability of mood before the awareness of the beauty of nature
  - simile of river used to suggest coldness and darkness of speaker’s mental state
  - image of psychological exacerbation (“cross breezes cut the surface like a file”)
  - the juxtaposition of the file image and the lightness of “This heart...happily/ Floats” marks the transformation from depression to nature’s revitalising influence
  - appearance in poem of images of the beauty of the natural world qualified by notes of melancholy (“misting”, “dim-lit”, “quiet vale”)
- **Language (including imagery):** “The Tuft of Flowers”
  - predecessor in the work identified initially only by pronouns “one” and “he”, then “the mower in the dew”, then “a kindred spirit”, then engaged in imagined “brotherly speech”: speaker’s attribution of human qualities to his predecessor, and his belief in human connectedness are initiated by his perception of his predecessor’s response to the beauty of the natural world.
  - characterization of speaker: his alertness and thoughtfulness suggested by frequent use of pause, by brief interior monologue and imagined discourse, and by use of repetition (“I looked...I listened...I marked...I thought...”)
  - speaker’s sympathy with natural world suggested by details of butterfly’s plight; confusion of butterfly suggested by repetition (“round and round”) and use of adjectives “bewildered”, “tremulous”
  - energetic image used to convey beauty of the tuft of flowers: “a leaping tongue of bloom”
  - use of collocation (“The butterfly and I”), onomatopoeia (“whispering”) to foreground, and repetition of (“with him... with him... with one...”) enforcing sense of “sheer morning gladness” in response to the beauty of nature
- **Tone:** “Beauty”
  - querulous
  - bitter and self-mocking
  - changeable
  - gradually relaxing and achieving some certitude and even happiness in the beauty of nature

- **Tone:** “The Tuft of Flowers”
  - appreciative of the beauty of the natural world
  - thoughtful
  - patient
  - philosophical

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

Yeats and Kavanagh both write about important events in history.

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

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: “Easter 1916” (Yeats); “Epic” (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 situation, form, structure and language including imagery and tones in comparing and contrasting the ways the two poets write about important events in history:

- **Situation:** “Easter 1916”
  - the speaker recollects and reflects on the Easter Rising in Dublin
  - sustained ambivalent attitude towards the sacrifice of the rebels
- **Situation:** “Epic”
  - the speaker compares the significance of the parochial in Inniskeen in Co. Monaghan with events in Europe leading up to the Second World War – the ‘Munich crisis’ (1938)
  - the poem moves to a recognition of the universal in the parochial



- **Form and structure:** “Easter 1916”
  - shifts between different points in time, locations, perspectives, moods, etc. to deal with the complexity of ideas and feelings which the poet attempts to deal with in context of important events in history
  - overall consistent metre and rhyme scheme (ABAB) demonstrates the poet’s control over complex ideas and feelings about an important event in history
  - variation in rhythm and rhyme in order to emphasise the speaker’s shifts of thought and meaning in response to this event in history, e.g. his ambivalence regarding the sacrifice made is marked in the final stanza by deviations in rhythm: “Too long a sacrifice/Can make a stone of the heart./O when may it suffice?”; the deviation in the rhyme scheme to emphasise “death” (line 66)
  - use of refrain, e.g. its repetition emphasises the speaker’s awareness of the impact of this moment in history; the effect of its absence in stanza 3 is to emphasise the permanence of death compared to the “change” experienced by living things
  - contrast between the “casual comedy” of pre-revolutionary Ireland and the “terrible beauty” resulting from the Easter Rising
  
- **Form and structure:** “Epic”
  - exploitation of traditional sonnet as a form notable for its formality and therefore appropriateness for purpose of celebration and commemoration
  - lack of neat end-rhymes (“Gortin/importance”) suggests the underlying ambiguity in the poem regarding the meaning of historical importance
  - the juxtaposition of different registers (“half a rood of rock”, pitch forked-armed claims”) to highlight the different perspectives on what constitutes historical importance
  - the octave’s apparently ironic counterpoint of “great events” with the “local row(s)” of rural Ireland; the reversal in the sestet, “I made the Iliad from such a local row.”
  - the use of the volta in line 9 to introduce the “Munich bother” –introduces a historical perspective which casts light on how the reader responds to the “march” and “no-man’s land” of the sestet; further reversal at the end of poem (“I inclined/ To lose my faith.../Till Homer’s ghost came whispering...”)
  - rhyming of “Gortin” with “importance” emphasising the way apparently significant local events can acquire “importance”
  - the use of enjambment line 2 introduces the “great events” of the speaker’s “times” in a mock-heroic way (“who owned/That half a road?”)
  
- **Language (including imagery):** “Easter 1916”
  - colloquial language of opening stanza – underlines the ordinariness of the men before their transfiguration into heroes by this event in history
  - the stone and the stream as ambiguous images of the rebels’ sacrifice
  - the contrast between the language of flux and change associated with life, (but also with rebels, the agents of change) and the language of stasis and death associated with the belief and fate of the rebels (but also with the state of pre-revolutionary Ireland) : “Minute by minute they change”, “tumbling”, “plashes”, “dive”, “call”; “a stone/To trouble the living stream”, “The stone’s in the midst of all”
  - repetition used for various purposes in dealing with an important event in history, characterizing the conventionalized society in pre-revolutionary Ireland, incantatory listing of the names of the heroes of history, constant meditative returning to key ideas and words, e.g. “ sacrifice”
  - combination of emphatic assertions and troubled questions (stanza 4) to underline the speaker’s awareness of the paradoxical “terrible beauty” of this event in history, e.g. “O when may it suffice?/ That is heaven’s part, our part/To murmur name upon name...”
  - use of gnomic paradoxical statement to encapsulate contradictory responses to an important event in history
  - use of caesurae to convey the depth of the speaker’s response, e.g. “All changed, changed utterly...”
  - questions regarding the importance of this event in history build in stanza 4 are resolved in the elegiac final lines of the poem

- **Language** (including **imagery**): “Epic”
  - use of colloquial diction and idiomatic speech demonstrates an intimate understanding of the ordinary local world that the imagination can transform into important events in history
  - the contrasting allusion is a turning point when new perspectives on important events in history become available
  - ironic use of inflationary and deflationary diction to question the importance of local and international events in history, e.g. “important places”, “great events”, “the Munich bother”
  - ironic use of the language of war to describe local dispute, e.g. “cast-steel”, “iron”, “no-man’s land”, “the march”
  - repetition of “important” (line 1), “important” (line 10) and “importance” (final line) to explore the meaning of “importance in history”
  - the lack of ‘neat’ end-rhymes in the opening octave which underlines instead the pervasive ambiguity in the poem, e.g. by linking, “soul/stones”, “Gortin/importance”
  - the placing of “Which” at the end of a line forces an answer to the question of where the important events in history lie – local or international?
- **Tone**: “Easter 1916”
  - awe at the significance of the events of Easter 1916, “All changed, changed utterly: /A terrible beauty is born”
  - elegiac commemoration of the rebels’ heroism
  - sombre about the future
  - ambiguous tone reveals complexity of the speaker’s response to this event in history, “Was it needless death after all?”
  - rueful self-presentation when the speaker contemplates his own involvement in those important events in history
- **Tone**: “Epic”
  - mock-heroic title initiating the debate about importance in history
  - ironic depiction of the “important places and times” in rural Ireland post-Independence
  - dismissive, “the Munich bother”
  - celebratory, e.g. vindication in final lines of local events as important events in history/ worthy literary subject matter
  - ambiguous, finally resolving in a decisive concluding statement (“Gods make their own importance”)

## 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, with particular regard to the candidate's smooth and syntactically appropriate combination of the quotation with their own words.

## 7 Derived Material

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

## 8 Observance of Rubric

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

## 9 Length of Answers

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

## 10 Answers in Note Form

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

## 11 Uneven Performance

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

## 12 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>
<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 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 simple consideration of the question without necessarily coming to a personal conclusion</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 simplistic 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 little relevant <b>external</b> contextual information [<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 competent, 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 focusing on the world of the Big House, Austen offers only a limited view of nineteenth-century English society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on 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: **“focusing” “world of the Big House” “limited view”, “nineteenth-century English society”**
  - Makes an attempt at reasoning in support of his/her opinion
  - Provides textual referencing to illustrate his/her opinion
  - Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel offers a significant view of the wider nineteenth-century society beyond the Big House (Portsmouth)**

#### AO4

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

- Social/historical context** on nineteenth-century English society:
  - concentration of wealth and power in a small number of Big Houses
  - Big House was a rural phenomenon involving a range of occupations, e.g. live-in servants, tenant farmers, clergymen associated with the Big House and given “livings” on the estate
  - the Big House became a point of common interest for a wide variety of different kinds of people, from humble servants and labourers, to governesses, tutors and clergymen

- the Big House was a bastion of nineteenth-century patriarchy, social and conservatism, colonialism, benign feudalism, patronage, aristocratic privilege and responsibility
- Big House representing the idea of the organic society and social cohesion
- contrast between the rural, agricultural world of the Big House and the emerging new society that is urbanised, industrialised and presenting a different set of values and problems
- the Big House became a favourite theme for writers and artists who recognised a threat to an older, idealized way of life coming from the modern metropolis
- rise of industrial capitalism with attendant problems of overcrowding, bad health, labour unrest, squalid living conditions, poverty
- rise of industrial and commercial middle class which does not appear at all in the novel
- London world of sophistication and relaxed morals, fashion and the arts, which is present in the novel; but also a London world of sweatshops, criminal degradation and poverty which is not in the novel

(b) Austen's treatment of vice and folly is too serious for *Mansfield Park* 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 judgment in response to the given reading of the text
  - Takes account of key terms: **“treatment”, “vice”, “folly”, “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 there is enough mocking humour to enable us to call *Mansfield Park* a Satirical Novel**

**AO4**

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

- **Literary context:** on the nature of the Satirical Novel  
The constituents of the satirical novel:
  - purpose of satire: to offer social criticism by mocking vice and folly
  - combining comic means and serious purpose, mixing “profit” and “pleasure”, integrating entertainment and moral message
  - kinds of satire: gentle versus dark and biting
  - all satire assumes a redeemable situation or character
  - all satire assumes a moral framework of right action or values
  - satirical characterisation involves exaggeration, extremism, fanaticism, departure from a social norm
  - targets of satire
  - comedy used to mock



## 7 Emily Bronte: *Wuthering Heights*

### Answer either (a) or (b)

(a) *Wuthering Heights* challenges Victorian values regarding sexual and marital relations.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of Victorian values regarding sexual and marital relations, 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: “**challenges**”, “**Victorian values**”, “**sexual and marital relations**”
  - 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 reproduces some typical Victorian values regarding sexual and marital relations**

#### AO4

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

- **Social and historical context** on Victorian values regarding sexual and marital relations:
  - strong influence of religion; religious revival led to a code of moral behaviour referred to as ‘Victorianism’
  - influence of Queen Victoria on matters of family and sexuality in society
  - strong influence of patriarchy on matters of family and sexuality leading to repressive, authoritarian control, particularly the silencing and marginalisation of women
  - sexual prudery; sex outside marriage unacceptable, leading to social ostracism for women
  - double standards: sexual indiscretion tolerated for men, but resulted in woman’s disgrace
  - hypocrisy: strict, repressive attitudes towards sex, yet prostitution flourished

- strict social code of conduct, e.g young women chaperoned at all times
- rigid class system which makes relationships between classes impossible
- ‘Victorian’ attitudes towards women; the ‘Angel of the house’

(b) The twenty-first-century reader identifies more easily with Catherine Earnshaw’s attitudes and behaviour than a reader would have done at the time the novel was first published (1847).

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - Offers opinion or judgment in response to the given reading of the text
  - Takes account of key terms: **“twenty-first-century reader”, “identifies”, “more easily”, “Catherine Earnshaw’s attitudes and behaviour”, “reader . . . at the time the novel was first published”**
  - 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 Catherine Earnshaw’s attitudes and behaviour may not be considered acceptable to a twenty-first-century reader, such as the pathological nature of her emotional life**

#### AO4

- Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel:
  - **Context: nineteenth-century reader:**
    - young ladies in Victorian times expected to be submissive and accepting of patriarchal authority
    - nineteenth-century reader would expect females to be dependants on male family members
    - nineteenth-century reader would expect marriage to take place along class lines

- nineteenth-century reader would expect individual behaviour to be regular and in accordance with strict moral and religious codes
  - nineteenth-century reader would be accustomed to society's intolerance regarding deviance, dissent and moral impropriety
  - nineteenth-century reader would be accustomed to a strict moral code regarding sexual relations
  - nineteenth-century reader would expect the individual to place high value on respectability, reputation and honour in both individual and family spheres
- **Context: twenty-first-century reader:**
    - twenty-first-century reader would expect young ladies today to be less submissive and accepting of patriarchal authority
    - twenty-first-century reader would expect females to be less dependent on male family members
    - twenty-first-century reader would expect marriage to be less likely to follow strict class lines
    - twenty-first-century reader would expect individual behaviour to be free from adherence to strict religious and moral codes
    - twenty-first-century reader would, in general, have a weaker set of expectations regarding any attitudinal or behavioural standards
    - twenty-first-century reader would be accustomed to a more tolerant attitude to sexual matters
    - twenty-first-century reader would expect the individual to be less concerned with issues of respectability, reputation and honour in both individual and family spheres

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

### Answer either (a) or (b)

- (a) In *The Great Gatsby*, Fitzgerald unconvincingly forces the story of Jay Gatsby into becoming something else – a re-telling of the myth of America.

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

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

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

### AO1

- Communicates effectively knowledge and understanding of the novel

### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - Offers opinion or judgment in response to the given reading of the text
  - Takes account of key terms: **“unconvincingly forces”, “the story of Jay Gatsby”, “a re-telling of the myth of America”**
  - Makes an attempt at reasoning in support of his/her opinion
  - Provides textual referencing to illustrate his/her opinion
  - Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the story of Jay Gatsby is convincingly told even while being used to re-tell the myth of America**

### AO4

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

- Cultural context: the myth of America:**
  - original Dutch sailors; discovery and early settlement of America; the frontier
  - the American Dream: promise of fresh starts, new opportunities, freedom, social mobility, self-realisation, optimism of the Dream, freedom from the constraints of class, religious persecution
  - pantheon of foundational figures, e.g. Franklin, Jefferson, Emerson

(b) The real hero of *The Great Gatsby* is not Gatsby but the narrator Nick Carraway.

With reference to appropriately selected parts of the novel, and **relevant external context 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: **“the real hero”, “not Gatsby”, “the narrator Nick Carraway”**
  - 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. **even though Gatsby is the creation of the narrator Nick Carraway, it is Gatsby who is the more compelling and interesting character to read about**

#### 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”**
  - Awareness of general qualities associated with the hero – strength in the face of adversity, courage, vitality, resourcefulness, optimism, determination
  - Awareness of different kinds of hero – action hero (Achilles, James Bond); moral hero (Thomas Becket, Thomas More); tragic hero (King Lear); romantic hero (Gatsby, Heathcliff, Byron); intellectual hero (Hamlet); insightful hero demonstrates more penetrating and comprehensive understanding than any other character in the novel (Nick Carraway)
  - Working definition – the candidate’s personal definition in light of above

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

- (a) Forster’s exploration of tensions between British and native cultures in colonial India in the 1920s is of little relevance to the twenty-first-century reader.

With reference to appropriately selected parts of the novel, and **relevant contextual information** on the twenty-first-century reader, give your response to the above view.

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

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

**AO1**

- Communicates effectively knowledge and understanding of the novel

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - Offers opinion or judgment in response to the given reading of the text
  - Takes account of key terms: **“tensions”, “between British and native cultures”, “colonial India in the 1920s”, “little relevance”, “twenty-first-century reader”**.
  - Makes an attempt at reasoning in support of his/her opinion
  - Provides textual referencing to illustrate his/her opinion
  - Shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the tensions between British and native cultures in the novel are of particular relevance to a twenty-first-century reader in a globalised, multicultural world**

**AO4**

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

- Contextual information** on the twenty-first-century reader
  - influenced by an increasingly multicultural society; racially mixed neighbourhoods, intermarriage, racially mixed workplaces
  - influenced by globalisation, e.g. increased travel, communications
  - aware of general cultural climate that encourages equality, underlined by legislation
  - aware that multiculturalism does not necessarily mean greater understanding of other cultures as a result of living in a more multicultural society, e.g. the rise of Islamophobia, race riots in London

(b) *A Passage to India* is unfairly critical of the British ruling class in India during the Raj.

With reference to appropriately selected parts of the novel, and **relevant external context and information** on the British ruling class in India during the Raj, give your response to the assertion.

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: **“unfairly critical”, “British ruling class in India”, “the Raj”**
  - 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 presents a balanced view of the British administration in India with a range of characters, behaviour and attitudes**

#### AO4

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

- Social/historical context on the British ruling class in India during the Raj:**

Positives:

  - infrastructural developments, e.g. railroads, irrigation, education, legal system, hospitals, public building
  - new scholarly interest in the history, culture, languages of India (“Orientalism”)
  - new career opportunities offered to Indians in the Imperial Service, e.g. the Military, the Indian Civil Service, hospitals, the legal system
  - importance of the British ethos of efficiency, good order, rule of law, public service, liberal humanism
  - the English language becoming the common language of India – a modernising, unifying influence
  - British colonial presence as an important force in the modernisation of Indian society

Negatives:

- insulation from and lack of sensitivity to Indian sensibilities, customs, religion
- British determination to create a little England in the very different cultural environment of India
- British assumption of nations of racial and cultural superiority
- British "Orientalism": stereotyping of native Indians as children, incapable of self-government, wily, corrupt, libidinal
- ultimate threat of violence against Indian dissent from colonial rule, e.g. Amritsar massacre



## 10 Elizabeth Gaskell: *North and South*

### Answer either (a) or (b)

- (a) In *North and South*, Gaskell challenges the Victorian view which saw women as only weak and submissive.

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

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

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

### 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: **“challenges”, “Victorian view”, “women”, “only weak and submissive”**
  - 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 Gaskell includes several characters who conform to the typical Victorian view of women as weak and submissive**

### AO4

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

- Social/historical context on Victorian views of women:**
  - separate social domains associated with gender differences: the public sphere of business, commerce and politics assigned to men, and the private sphere to women
  - society dominated by patriarchal norms which assumed that women’s primary moral duty was to their husbands and families, and that their role was to be tirelessly patient and self-sacrificing wives – “the Angel of the House”
  - patriarchal expectation that women should be characterised by refinement and modesty
  - social demonisation of the “fallen woman”
  - Victorian society tended to emphasise the duties and obligations of women rather than their human rights

- disadvantages faced by women in many spheres of society, e.g. legal, educational, career
- inculcation of feelings of inferiority, passivity, helplessness
- women's financial and legal dependency

(b) A twenty-first-century reader has more admiration for Nicholas Higgins than for John Thornton.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the twenty-first-century reader, give your response to the above view.

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - Offers opinion or judgment in response to the given reading of the text
  - Takes account of key terms: **“twenty-first-century reader”, “more admiration for”, “Nicholas Higgins”, “John Thornton”**
  - 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 a twenty-first-century reader may have more admiration for John Thornton's entrepreneurial spirit than Higgins' obstructionism**

#### AO4

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

- **Context:**
  - admiration of the self-made man
  - increased democratisation and antipathy towards privilege
  - less deference to, and respect for, authority
  - twenty-first-century interest in, and respect for, business leaders and entrepreneurs: *The Apprentice, The Dragon's Den*
  - twenty-first-century concern over workers' rights, inequality, fair-trade, exploitation

## 11 Thomas Hardy: *The Mayor of Casterbridge*

### Answer either (a) or (b)

- (a) *The Mayor of Casterbridge* grossly exaggerates the gender inequalities in nineteenth-century English society.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on gender inequalities 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: **“grossly exaggerates” “gender inequalities”, “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 significant aspects of the novel are based on recorded fact, e.g. newspaper accounts of wife selling, skimmity-rides**

### AO4

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

- Social/historical context** – gender inequalities in nineteenth-century English society:
  - double standards: sexual indiscretion tolerated in men but resulted in women’s disgrace
  - women largely restricted to domestic family roles (“the angel of the house”) rather than encouraged to enter the workplace outside the home
  - more opportunities and encouragement for men than for women to become educated, trained and employed
  - inequalities in law, e.g. property rights, divorce legislation
  - patriarchy demanded female obedience to father and husband

- (b) *The Mayor of Casterbridge* fails as a Novel of Social Criticism because Hardy is more interested in exploring the lives of individuals than in criticising society.

With reference to appropriately selected parts of the novel, and **relevant external context and information** on the nature of the Novel of Social Criticism, 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 “**fails**” “**Novel of Social Criticism**”, “**more interested**”, “**lives of individuals**”, “**criticising 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 social criticism works through the presentation of individual characters**

#### AO4

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

- **Literary context** on the Novel of Social Criticism
  - the Novel of Social Criticism highlights problems in society which are targeted for criticism
  - range of ways in which these problems are addressed, e.g. by mockery (satire – *Oliver Twist*); by highlighting the tragedy arising from them (tragedy – *The Mayor of Casterbridge*); by accumulating realistic details (social-realism – *Middlemarch*); by fable or fantasy (the allegorical novel – *Animal Farm*)
  - tends to approach the social through the individual while also tending to subordinate individual psychology (stereotyping or caricaturing) to larger social concerns
  - tends towards overt social messages (didacticism, propaganda) rather than embodying ideas in characters and situations
  - tends to deal with contemporary or topical social issues
  - may tend towards dystopian or utopian fiction