



*Rewarding Learning*

**ADVANCED SUBSIDIARY (AS)  
General Certificate of Education  
January 2014**

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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]**

**FRIDAY 10 JANUARY, MORNING**

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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 methods. 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.

## **11 Observance of Rubric**

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

## Mark Grid 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</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 basic understanding of the texts</li> <li>• conveys simple ideas with a 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 with a 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 limited 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 some understanding of the texts</li> <li>• conveys some ideas with some sense of order and relevance, using some appropriate textual relevance</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>• <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) 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>		

## Section A: The Study of poetry written after 1800

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

Dickinson and Hopkins both write about mental anguish.

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

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: “One need not be a chamber to be haunted” (Dickinson); “No worst, there is none” (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** methods in comparing and contrasting the two poems:

- **Situation:** “One need not be a chamber to be haunted”
  - the speaker considers how real fear and anguish reside within the mind, within one’s own self, and are not generated by external conventional sources such as ghosts, assassins and spectres
- **Situation:** “No worst, there is none”
  - the speaker expresses his feelings of intense mental anguish, using images of pain, terror and abandonment

- **Form and structure:** “One need not be a chamber to be haunted”
  - the form is disciplined and economical although dealing with mental anguish
  - the use of dashes controls the pace and creates a hesitant and halting quality which reinforces the sense of anguish
  - the shortened last line – “Or More” – gives a sense of unnerving abruptness which emphasises the idea of mental anguish
  
- **Form and structure:** “No worst, there is none”
  - use of compression to convey a sense of intense mental anguish: “more pangs will, schooled at forepangs, wilder wring”
  - use of the sonnet form – dense, condensed, concentrated – to present a compelling evocation of mental anguish
  - movement towards some comfort in the last two lines
  
- **Language (including imagery):** “One need not be a chamber to be haunted”
  - use of antithesis to emphasise the contrast between the external world and the anguished internal world: “External Ghost”/“Interior Confronting –/That Cooler Host”; “most”/“least”
  - metaphor of the mind as a house: “The Brain has Corridors”
  - use of conventional sources of fear and anguish – “Ghost”; “Assassin” – yet the mind presents more terrors, emphasised through repetition of “self”: “one’s a’self”; “ourself behind ourself”
  - use of Gothic imagery to intensify the speaker’s sense of mental anguish: “chamber”; “Midnight Meeting”, “Abbey”; “stones”
  
- **Language (including imagery):** “No worst, there is none”
  - definite statement of mental anguish: “No worst, there is none.”
  - harsh plosive patterning – “pitched past pitch/pangs...forepangs” – to emphasise the pain of mental anguish
  - use of desperate questioning to emphasise the speaker’s desire for an end to his anguish: “Mary, mother of us, where is your relief?”
  - metaphorical treatment of the mind as a terrifying landscape: “cliffs of fall/Frightful”
  - verbs used give a sense of sound as torture: “wince and sing”; “Fury had shrieked”
  
- **Tone:** “One need not be a chamber to be haunted”
  - calm, composed: “One need not be a Chamber – to be haunted”
  - chilling: “O’erlooking a superior spectre – / Or more –”
  - dramatic: “The Body – borrows a Revolver”
  
- **Tone:** “No worst, there is none”
  - tortured: “More pangs will, schooled at forepangs, wilder wring”
  - abandoned: “Comforter, where, where is your comforting?”
  - terrified: “O the mind, mind has mountains”
  - somewhat comforted: “Life death does end and each day dies with sleep”

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

Duffy and Lochhead both write about love.

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

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: “Warming Her Pearls” (Duffy); “Epithalamium” (Liz Lochhead)

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

**AO1: Communication and AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Situation:** “Warming Her Pearls”
  - the speaker of the poem is a servant; she expresses her unrequited love for her mistress through a dreamy and sensuous evocation of her
- **Situation:** “Epithalamium”
  - in a poem written to celebrate a marriage, the speaker considers the power of love: its ability to transform our perception of the world, and its ability to surprise us



- **Form and structure:** “Warming Her Pearls”
  - use of the dramatic monologue form allows the poet to explore love from a particular individual’s perspective
  - use of four-line stanzas with an even line length creates a sense of a controlled contemplation of love
  
- **Form and structure:** “Epithalamium”
  - the sonnet form: traditionally associated with love poetry and traditionally a condensed and disciplined form
  - use of enjambment and then a colon to foreground the statement that “Love surprises us.”
  - effectiveness of the final rhyming couplet in stressing the central idea of the poem: that love has a transformative power
  
- **Language (including imagery):** “Warming Her Pearls”
  - use of antithesis to emphasise the unrequited nature of the love in this poem: “warm”/“cool”; “I lie here awake”/“my mistress sleeps”
  - stark expression of regard in the short sentence “She’s beautiful”.
  - use of sensuous language: “soft blush seep”; “my red lips part”; “slipping naked into bed”
  - intense language to emphasise a depth of feeling: “All night.....I burn”
  - repeated use of a similar construction to stress how the speaker is absorbed by thoughts of her mistress: “I think of her”; “I dream about her”; “I see her”
  
- **Language (including imagery):** “Epithalamium”
  - repetition to emphasise the togetherness of love: “love and love alone”; “hand in hand”
  - capitalisation of “love” to stress its significance
  - use of similes to emphasise love’s transformative power: “it’s like when sunlight flings/A sudden shaft...”
  - direct statement of delight in others’ love: “Delight’s infectious.”
  - repeated use of plural pronouns – “we”, “us” – to stress the universality of the experience of love
  - blend of the literal and metaphorical to emphasise the celebration of love: “Put on with gladrag finery today, your joy”
  
- **Tone:** “Warming Her Pearls”
  - admiring: “She’s beautiful”
  - yearning: “as though I want to speak”
  - dreamy: “I see/Her every movement in my head”
  
- **Tone:** “Epithalamium”
  - thrilled: “Delight’s infectious”
  - assured: “For marriage, love and love alone’s the argument”
  - contemplative: “When at your lover’s feet....”

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

Montague and Heaney both write about parents.

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

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 Silver Flask” (Montague); “Man and Boy” (Heaney)

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

**AO1: Communication and AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Situation:** “The Silver Flask”
  - speaker describes a scene of happy family reunion when he, his father and mother drive to Midnight Mass on a night “nearly twenty years after/that last Christmas in Brooklyn”
- **Situation:** “Man and Boy”
  - in part I, speaker recalls a happy time fishing with his father; in part II, taking his cue from a remembered incident told him by his father, he imagines – and identifies with – his father running with news “on the afternoon of his own father’s death”
- **Form and structure:** “The Silver Flask”
  - memory poem focusing on a specific incident, a specific point in space (inside the car, inside the church, inside the “warm kitchen”) and a specific point in time (drive to and from Midnight Mass)

- use of present continuous tense (“Driving across”, “lights coming up”, “patiently listening”, “father joining warmly in”, “soaring, faltering”, “mantling”, “then driving slowly home”, “melting”) giving sense of protracted remembrance of the happy family moment
  - seven orderly, six-lined stanzas, with insistent though irregular rhyme and half-rhyme, reinforcing speaker’s sense of containment and contentment within the ‘family circle’
  - enjambment between third and fourth stanzas, and between fourth and fifth increases sense of father’s enthusiastic involvement in the singing and reintegration into his native place, community and family
- **Form and structure:** “Man and Boy”
    - poem consists of a series of mysterious fusions (of man and boy, father and son, old and young, past and present, life and death), disorienting time-warps, multiple shifts of perspective in the attempt to reclaim the dead father and celebrate his memory
    - poem elaborates a complex image of the speaker’s dependency (on his father) which is paradoxically part of a poetic vision which proclaims a bold imaginative independence, the poem representing a highly sophisticated development of the simple role reversal dramatised in the early “Follower”
    - freedom and fluidity in handling of time, space and identity, e.g. sudden shift from third to first person narration (“I feel much heat and hurry in the air ...”) signalling imaginative merger of identities of father and son; this is followed by a further disorienting change of perspective as the speaker, having imagined himself into the time of his father’s boyhood, projects forward “when he will piggyback me” – a future already in the past, the son following in the father’s footsteps (see “Follower”)
- **Language (including imagery):** “The Silver Flask”
    - contrast between fierce, vigorous language used in connection with father (“joining warmly in”, “broken tenor soaring”, “raised vehemently”, “fierce blasts of song”) and quieter, more self-effacing language used in connection with mother (“patiently listening”, “silent beside him”, “wan countenance”)
    - contrast between the closed, comfortable world of the car, kitchen, church, “family circle briefly restored” and the threatening exterior world of “dark mountains”, “winter’s snows”, “dim bars of Brooklyn”, “exiled, disgruntled men”, “Cunard liner”
    - symbolism of the silver flask with its connotations of warmth and cordiality associated with the family reunion
    - Christmas-time references (“the Adoremus”, fragments of which are incorporated into the poem, “tinsel”) used to place the family reunion in context of the Christian story of new hope, adoration, religious piety
    - element of repetition: opening and closing stanzas begin with intimations of transience (“Sweet, though short”, “The family circle briefly restored”)
- **Language (including imagery):** “Man and Boy”
    - vernacular direct speech and parenthetical comment open the poem, immediately and vividly characterising the father
    - slow, languorous rhythms in second verse to re-create idyllic times with father
    - religious language used to express the speaker’s appreciation of both rootedness and transcendence (“Blessed be down-to-earth! Blessed be highs!”) which he has learnt from his father
    - symbolism of the mower, a traditional figuration of Time and Death
    - allusion in last line to Virgil’s story of Aeneas fleeing from burning Troy bearing his elderly father Anchises: ironically it is the speaker being piggybacked by his father who is like the “witless elder”, Anchises, being rescued by Aeneas
- **Tone:** “The Silver Flask”
    - happiness tinged with sadness (“Sweet, though short”)
- **Tone:** “Man and Boy”
    - elegiac, incantatory

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

Thomas and Frost both write about the experience of unexpected joy.

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

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: “Adlestrop” (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
- appropriate and accurate expression
- appropriate use of literary terminology
- skilful and meaningful incorporation of quotations

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the two poems:

- **Situation:** “Adlestrop”
  - in the silence after an unscheduled train stop, the speaker views surrounding fields, hears a blackbird sing and experiences a unique moment of unexpected joy
- **Situation:** “The Tuft of Flowers”
  - the speaker, following a mower in a field, at first muses on the separateness of the workers, and of all humankind, but is led by a butterfly to gaze upon a tuft of flowers left by the mower earlier, and to come to a new understanding of the oneness of all humankind
- **Form and structure:** “Adlestrop”
  - poem begins *in medias res* as if it is a reply to a question and the speaker is recalling experience of unexpected joy

- retrospective point of view: speaker reminisces about an experience of unexpected joy
  - structure of the first part of the poem is fractured by punctuation (caesura and dash) but becomes more fluent in second half
  - use of simple octosyllabic quatrains rhyming ABCB to convey the attempt to order the recollection of an experience of unexpected joy
  - poem takes the form of a dramatic monologue featuring a crescendo as the speaker builds towards the climactic expression of unexpected joy
- **Form and structure:** “The Tuft of Flowers”
    - heroic couplets to suggest the epic scope of the speaker’s experience of unaffected joy and the poem’s emphasis on harmony and clarity
    - develops contrast between speaker’s sense of resolution at the beginning and his feelings of unexpected joy at the end
    - structure indicates transformation in the speaker’s attitude: speaker’s initial aphoristic statement of universal isolation transformed into the closing joyful aphoristic statement of universal togetherness; transformation of “within my heart” (line 9) to “from the heart” (penultimate line)
    - transformation takes place in clearly marked stages (“But as I said it, sight there passed me by . . .”, “But he turned first, and led my eye to look . . .”)
- **Language (including imagery):** “Adlestrop”
    - place-names used to insist on precise locales in the recollection of the experience of unexpected joy
    - contrast between images of the modern world (“express train”, “steam hissed”, “bare platform”) and those suggesting the stillness and beauty of nature
    - use of lists and repetition to convey the experience of unexpected joy (“And willows, willow-herbs, and grass,/And meadowsweet”)
    - repetition of “and” to indicate the speaker’s unmediated joy in nature
    - contrast between images of isolation and bareness (“no one left and no one came/On the bare platform”) and the closing picture of song and plenitude
- **Language (including imagery):** “The Tuft of Flowers”
    - imagery of isolation and desolation at the beginning to set the scene for the transformation of the speaker’s attitude which enables him to experience unexpected joy
    - image of butterfly as agent of change drawing the speaker towards the experience of unexpected joy
    - metaphor of “leaping tongue of bloom” suggests Biblical Pentecostal idea of inspiration and the transcendental idea of the speaker’s joyful sense of oneness with nature
    - intensifying sense of paradox at the end: explicit affirmations of unexpected joy are set against images and intimations of death and separation (“long scythe”, “uneasy”, “shade”)
- **Tone:** “Adlestrop”
    - conversational tone, intensifying into incantatory, enchanted tone
    - reflective, meditative
- **Tone:** “The Tuft of Flowers”
    - melancholy, dejected and stoical at the beginning
    - growing sense of mystery and wonderment
    - unexpected joy at the end tinged with realism

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

Yeats and Kavanagh both write about inner conflict.

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

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) and “Stony Grey Soil” (Kavanagh)

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

**AO1: Communication and AO3: Comparison**

Answers should contain:

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

**AO2: Methods**

Candidates should **identify** and **explore** aspects of form, structure, language (including imagery) and tone in comparing and contrasting the ways the two poets write about important moments in history:

- **Situation:** “Easter 1916”
  - poem written in response to a specific historical event: the Easter Rising of 1916
  - Yeats’ position is ambivalent: preference for aristocratic order and tradition; at first, does not identify with the rebels – grudgingly comes to accept their cause
  - inner conflict reflected in the paradoxical refrain, “A terrible beauty is born”
  - poem reveals speaker’s compassion, countered with his misgivings
  - conflict between speaker’s aristocratic aloofness and the supreme sacrifice of his fellow countrymen
  - the poem fails to fully resolve the speaker’s inner conflict

- **Situation:** “Stony Grey Soil”
  - Kavanagh vents his anger and frustrations with the limitations of Monaghan/Irish rural life whilst, at the same time, conveying a tenderness towards his rural homeland
  - inner conflict conveyed through the speaker’s mind fighting with his environment, both rejecting it and yearning for it
  - inner conflict revealed through the false promises that his native county had made to the speaker in his youth (“You told me the plough was immortal!”) and the present reality of how the agricultural society has limited Kavanagh as a writer (“You flung a ditch on my vision”)
- **Form and structure:** “Easter 1916”
  - length of the four long stanzas allows Yeats room to explore his inner conflict about the Rising
  - poem begins with the persona indicating his distance – his disconnection from the cause as identification with the rebels
- **Form and structure:** “Stony Grey Soil”
  - series of oppositions to convey the speaker’s inner conflict: past/present; pleasure/anxiety; original vision/deadening experience
  - regular four-line stanzas and strong rhythm convey the speaker’s inner conflict: bitterness and frustration versus tenderness, in places – a sense of loving his native county, in spite of himself
  - juxtaposition of the mundanity of the rural society in which he grew up and the world of imagination and the classics, e.g. “And I believed that my stumble/Had the poise and stride of Apollo” used to show the speaker’s inner conflict
  - contrast between first six stanzas (resentment) and final two stanzas (love) showing the speaker’s ambivalence towards his native county
- **Language (including imagery):** “Easter 1916”
  - repetition of the personal pronoun “I” – indicating the intensity of the speaker’s inner conflict
  - repetition of “polite meaningless words” establishes his initial sense of guilt about his dismissal of the rebels, which is then transformed by his re-evaluation of his attitudes
  - inner conflict inherent in the paradoxical phrase, “terrible beauty”
  - alliteration emphasises the inner conflict: “beauty... born”, “force... fame”, “casual comedy”, “no, no, not night”
  - use of contrasting colours: (“motley” (Stanza 1) and “green” (Stanza 4)) to indicate Yeats’ inner conflict in having to reconcile his perception of the rebels as both ordinary, even foolish individuals, who yet became national heroes
  - repetition of the word “changed” to emphasise Yeats’ change in attitude to the rebels
  - use of metaphor: “the living stream” – the rebels’ actions disrupt the flow of the everyday in the same way as a stone disrupts the flow of water
  - dual nature of the symbolism of the “stone”: stone image indicates both determination and rigidity and hence becomes a symbol of the poet’s inner conflict
  - use of questions emphasises inner conflict and uncertainty, e.g. “Was it needless death after all?”
- **Language (including imagery):** “Stony Grey Soil”
  - alliteration in line two: “The laugh from my love you thieved” – soft “l” sounds conveying the admiration Kavanagh had for his native county as a youth, contrasted with the harsh attack on the way in which his homeland has robbed him of happiness in his adulthood
  - personification of his native county (“You”): humanises the relationship which has been one of conflict: past admiration versus present resentment
  - use of classical allusion (“Apollo”) to convey the speaker’s perception of himself as god-like before he is disillusioned by the constricting conditions of his birthplace, conveying an ambivalent attitude

- language conveying the stultifying effects on the speaker of his birthplace, e.g. “clogged”, “stumble”, “blunted”
  - repetition of “O” suggesting frustration and lament
  - use of stark and simple adjectives to convey the barrenness of Monaghan (both intellectual and social), “grey”, “stony”
  - image of bird taking flight: “The first gay flight of my lyric”, immediately followed by an image of entrapment: “Got caught in a peasant’s prayer” – emphasises the speaker’s inner conflict, reinforced by the use of enjambment and the alliteration of plosive ‘p’ sounds
  - use of imagery relating to the senses of hearing, smell, taste, touch and sight (“You sang on steaming dunghills. You perfumed my clothes with weasel itch/You fed me on swinish food./You flung a ditch on my vision”) – conveys how the society of Inniskeen affected the speaker negatively
  - final paradox: (“Dead loves that were born for me”) suggests the speaker’s torn attitude/ inner conflict towards his homeland
  - ambivalent metaphor of stroking the monster’s back used to suggest inner conflict in speaker’s attitude to place
- **Tone:** “Easter 1916”
    - condescending
    - patronising
    - dismissive
    - judgemental
    - reluctant admiration
    - assertive
  - **Tone:** “Stony Grey Soil”
    - resentment
    - bitterness
    - tenderness
    - accusing
    - ambivalence



## 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 – 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 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 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.

## Mark Grid for AS 2: Section B

	<b>AO1 Communication</b>	<b>AO3 Argument</b>	<b>AO4 Context</b>
<b>Band 1 (a) 0–13 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) 14–22 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 23–29 SUGGESTION</b>	<ul style="list-style-type: none"> <li>• communicates basic understanding of the text</li> <li>• conveys simple ideas with a 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 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 development [<b>suggestion of context</b>]</li> </ul>
<b>Band 3 30–35 EMERGENCE</b>	<ul style="list-style-type: none"> <li>• communicates limited 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 36–41 SOME</b>	<ul style="list-style-type: none"> <li>• communicates some 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 42–47 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) 48–54 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) 55–60 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 challenges the typical nineteenth-century view of women.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the typical nineteenth-century view 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**”, “**typical**”, “**nineteenth-century view of women**”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Austen does not challenge the typical nineteenth-century view of women, but instead provides a more nuanced view of women**

#### AO4

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

- **Historical/social context**
  - ideology of separate spheres: the public sphere of business, commerce and politics assigned to men, and the private sphere to women
  - idea of women having a moral duty to their families and their husbands; Fanny emerges as the moral centre of *Mansfield Park*.
  - a tirelessly patient and sacrificing wife; the “Angel of the House”
  - refinement and modesty as a cultural norm
  - demonisation of the ‘fallen woman’
  - the role of women such as Florence Nightingale who successfully escaped the rigid expectations of her family and class by refusing a marriage proposal and by assuming a powerful role in nineteenth-century society

- (b) When we take Austen’s own life experiences into account, we are not surprised that *Mansfield Park* offers only a limited view of the society of her time.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on Jane Austen’s own life experiences, 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: “**Austen’s own life experiences**”, “**not surprised**”, “**limited view**”, “**society of her time**”
  - 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’s view is not completely limited, and that she does deal with important issues of her time such as role of the clergy, modernisation**

#### AO4

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

- **Biographical context – Austen’s own life experiences**
  - from a clergy family: both her father and at least one brother were clergymen, she said that the subject of *Mansfield Park* was ‘ordination’
  - another brother, Edward, was adopted by their father’s patron, eventually inheriting a large estate, and therefore she became familiar with life in a “Big House”
  - her brother Francis had a distinguished naval career, reaching the rank of Admiral; said to be the inspiration for William Price in the novel; Austen spent 1805–1808 at his house in Southampton
  - her brother Charles (also in the Navy) brought both Jane and her sister topaz crosses back from his travels
  - her own experiences with Tom Lefroy and Harris Bigg-Wither would have been typical of the time, and are reflected in the novel
  - she had personal experience of the lot of the unmarried woman at this period
  - her family was in the habit of staging amateur theatricals

## 7 Emily Bronte: *Wuthering Heights*

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

(a) Hareton Earnshaw is the only male character in *Wuthering Heights* who can be called a hero.

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: “**Hareton Earnshaw**”, “**only male character**”, “**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 Hareton Earnshaw is not the only male character who possesses heroic attributes**

#### AO4

- Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel
- **Literary context: the hero**
  - Awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality.
  - Awareness of different kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas Becket, Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus – see Aristotle and Arthur Miller; romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist; a character who is representative of the best values of the culture, e.g. Edmund Bertram, or an exceptional person, e.g. Gatsby.
  - Working definition – the candidate’s personal definition of a hero in light of above.

- (b) Catherine Earnshaw's attitudes and behaviour are more like those of a typical modern woman than a typical Victorian woman.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the attitudes and behaviour of the typical modern and typical Victorian woman, 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: “**Catherine Earnshaw's attitudes and behaviour**”, “**more like**”, “**typical modern woman**”, “**typical Victorian woman**”
  - 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's attitudes and behaviour are more typically Victorian than modern as evidenced by her conformity to social expectations**

#### AO4

- Demonstrates understanding of the context in which texts are written and received by drawing on appropriate information from outside the novel:
  - **Social/historical context** (typical Victorian woman)
    - women as biddable and dutiful
    - “Angel of the House”
    - separate spheres: separation of the home and the workplace
    - lack of education available to women in nineteenth century
    - women defined through men and marriage – the only career open to women
    - women denied the right to own property
    - fragility of woman's reputation in nineteenth century
    - modesty often inhibits the expression of deep feeling
  - **Social/historical context** (typical modern woman)
    - the rise of Feminism and the Women's Movement
    - increased independence of women in all spheres of life
    - the increased independence of women in roles outside the home, e.g. the workplace, industry, politics
    - post-Freudian encouragement for the expression of feeling

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

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

- (a) Everything is so exaggerated, whether it is the character of Gatsby himself or the world in which he lives, that it is impossible to call *The Great Gatsby* a Realist Novel.

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: “**everything**”, “**exaggerated**”, “**character of Gatsby**”, “**the world in which he lives**”, “**impossible**” “**Realist Novel**”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus statement, e.g. **that the novel combines aspects of the Realist Novel with other non-Realist generic elements such as those associated with Romanticism, fairy tale, popular romance**

#### AO4

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

- **Literary context: characteristics of the Realist Novel**
  - mirror held up to real life; accurate imitation of life as it is; illusion of life as it seems to the common reader; prefers the average, everyday, commonplace
  - specific literary style designed to give illusion of actual experience
  - convincingly “real” characters;
  - convincingly “real” situations
  - convincingly “real” action
  - convincingly “real” speech and dialogue
  - convincing reflection of actual social and historical conditions, manners, customs
  - convincing reflection of individual psychologies
  - contrasted with the Romantic Novel which presents life as we would have it be, more picturesque, more adventurous, more heroic



- (b) Fitzgerald’s dark and despairing vision of 1920s America in *The Great Gatsby* was not at all the common view in America at that time.

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: **“dark and despairing vision”, “1920s America”, “not at all the common view”, “America at that time”**
  - 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 echoes the criticisms of many Americans of the time who complained about the debasement of the original American Dream, the American rat race.**

#### AO4

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

- **Social and historical context: Americans in the 1920s**
  - “Roaring Twenties” famous for being a period of pleasure-seeking, reckless and irresponsible hedonism (reflected in depiction of Gatsby’s partygoers)
  - some saw America as offering exciting opportunities for acquisition of ‘New Money’, entrepreneurship, illegal business enterprise (Dan Cody, Wolfsheim, Gatsby)
  - some recognised debasement of the original ideals of the American Dream and saw a post-war “lost generation” (Gertrude Stein) characterised by boredom, dissatisfaction, aimlessness, anomie, disillusionment, “carelessness”, unbridled materialism, accelerated capitalism, spiritual emptiness (Daisy, Tom, Myrtle)
  - some women saw 1920s as period of female emancipation and new opportunities for women (Jordan)
  - some saw America coming under threat from rising immigration, racial unrest (Tom)

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

- (a) The friendship between Fielding and Aziz is not at all typical of relations between English and Indians during the period of the British Raj.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the relations between English and Indians during the period of the British Raj, give your response to the above view.

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

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

### AO1

- Communicates effectively knowledge and understanding of the novel

### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms, e.g. **“friendship”, “Fielding and Aziz”, “not at all typical”, “relations between English and Indians”, “British 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. **the description of the relationship between Fielding and Aziz is so nuanced as to be atypical**

### AO4

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

- Social and historical context**
  - English view of themselves as Indians’ moral, social and intellectual superiors; English view of the Indians as “other”
  - British administration tended to encourage a subservient professional and social position for Indians who were anglicised
  - colonial idea that Indians lacked logic, order and a sense of responsibility and needed the benefit of British social and moral guidance
  - development of national railway building programme and the opening of the Suez canal saw increased racial contact
  - development of schools and establishment of universities resulted in a well-educated state bureaucracy and highly professional legal system
  - scholarly interest in Indian culture shown by many colonial administrators

(b) Ronny Heaslop conforms to the stereotype of the English in India during the period of the Raj.

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: “**Ronny Heaslop**”, “**conforms**”, “**stereotype**”, “**English in India**”, “**period of 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 there are aspects of Ronny’s character and attitudes which do not conform to the stereotype of the English during the period of the Raj such as his lack of strong, independent spirit**

#### AO4

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

- **Social and cultural context**
  - Indian view that English motives lacked altruism
  - British seen as condescending and possessing a swollen sense of self-esteem
  - underlying fear that British innovation was inherently linked to religious proselytising
  - common view that the British saw India as a commercial centre ripe for exploitation
  - sense that the British lacked respect or trust for Indians, even those who were part of the colonial administration
  - feeling that the British lacked romantic sensibility towards India’s history, literature, architecture, culture and traditions
  - sense that the British thought their rational, ordered and logical approach would solve the Indian “muddle”
  - role of the press (*The Times*, *Punch*) in creating stereotypes of the Englishman abroad
  - role of literary culture (Kipling, Haggard, Buchan) in creating stereotypes of the Englishman abroad

## 10 Elizabeth Gaskell: *North and South*

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

- (a) Since *North and South* deals in stereotypes it fails to provide an accurate reflection of the lives of working-class women in the mid-nineteenth century.

With reference to appropriately selected parts of the novel and **relevant external contextual information** on the lives of working-class people in the mid-nineteenth century, give your response to the above view.

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

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

### AO1

- Communicates effectively knowledge and understanding of the novel

### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: “**stereotypes**”, “**fails to provide**”, “**working-class women**”; “**accurate reflection**”, “**working-class people**”, “**mid-nineteenth century**”
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus statement, e.g. **that although it may deal in stereotypes, the novel provides an accurate reflection of working-class people’s living and working conditions.**

### AO4

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

- **Social/historical context: lives of working-class women in mid-nineteenth century**
  - very poor working conditions despite series of Factory Acts sought to improve lives of the working class, e.g. Factory Act of 1856; children and women could only work from 6 a.m. to 6 p.m. in the summer and 7 a.m. to 7 p.m. in the winter; all work would end on Saturday at 2 p.m.; the working week was extended from 58 hours to 60 hours
  - very high percentage of factory workers were women: in Preston in 1858, 56% of factory labour consisted of females over the age of 13
  - unequal pay for women

- overcrowding, poor housing conditions; “back to back” houses with few windows; poor sanitation; air pollution; houses built in very close proximity to factories
- high rate of infant mortality; short life expectancy
- education not made compulsory until 1880.

(b) Gaskell’s novel exaggerates the differences between the north and the south of England in the mid-nineteenth century.

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

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

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

#### AO1

- Communicates effectively knowledge and understanding of the novel

#### AO3

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: **“exaggerates”, “differences”, “the north”, “the south”, “mid-nineteenth century”**
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus statement, e.g. **that Gaskell’s distinction between the “green and pleasant land” of the south and “dark satanic mills” of the north is not borne out by industrial conditions, slum dwelling, air pollution in the south.**

#### AO4

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

- **Historical context: mid-nineteenth century England**
  - Victorian industrialisation caused migration to the cities in the north and the midlands from southern agricultural areas; the North was perceived as more dynamic than the South
  - shift of wealth from agrarian South to an industrial North

- the rapidly expanding cities of the north had social and economic problems such as slum housing, unsanitary conditions, high infant mortality, pre-Welfare State social conditions; London grew from a population of 2 million to 6.5 million by the time of Queen Victoria's death and had similar social and economic problems
- collapse of rural woollen and linen industries in the South; and the rise of the textile industry in the North
- South: only one sixth of the labour force worked in factories; North: a much higher proportion
- hardships of rural life in the mid-nineteenth century in both the North and the South

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

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

(a) Michael Henchard is more anti-hero than hero.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the nature of the hero and the anti-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: “**Michael Henchard**”, “**more anti-hero**”, “**than 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 Henchard can be considered to be more heroic than anti-heroic in his dignified, self-sacrificing behaviour at the end of the novel**

### AO4

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

- **Literary context**

**Candidates may offer consideration of the following in dealing with the term “hero”**

1. awareness of general qualities associated with the hero – strength in the face of adversity, vitality, resourcefulness, individuality.
2. awareness of different kinds of hero – action hero, e.g. Achilles, James Bond; moral hero, e.g. Thomas Becket, Thomas More – characters who live, fight for and are prepared to die for principles and convictions; tragic hero, e.g. Lear, Oedipus. Romantic hero, e.g. Heathcliff, Gatsby – characters of great passion; intellectual hero, e.g. Hamlet – intensely self-reflective protagonist.
3. working definition – the candidate’s personal definition of a hero in light of above.

**Candidates may offer consideration of the following in dealing with the term “anti-hero”**

4. awareness of general qualities associated with the anti-hero: misplaced values, involvement in crime, dubious morality, egotism
5. awareness of different kinds of anti-hero, e.g. the protagonist who is unable to take decisive action, and who may be indifferent, cowardly, ineffective; the protagonist of dubious morality; the protagonist who remains a victim and never acquires self-knowledge; the unromantic protagonist; the disillusioned or cynical protagonist.
6. working definition – the candidate’s personal definition of anti-hero in light of above.

**(b)** In *The Mayor of Casterbridge*, Hardy tells us little about the social and economic changes that were occurring in nineteenth-century England.

With reference to appropriately selected parts of the novel, and **relevant external contextual information** on the social and economic changes in nineteenth-century England, give your response to the above view.

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

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

**AO1**

- Communicates effectively knowledge and understanding of the novel

**AO3**

- Shows awareness of the interpretations of other readers by constructing an argument in response to the stimulus statement:
  - offers opinion or judgment in response to the given reading of the text
  - takes account of key terms: **“tells us little”, “social and economic changes”, “nineteenth-century England”**
  - makes an attempt at reasoning in support of his/her opinion
  - provides textual referencing to illustrate his/her opinion
  - shows awareness of other readings from that expressed in the stimulus statement, e.g. **the novel includes some reference to social and economic changes in nineteenth-century England such as rationalisation of business life, specialisation of labour**



#### **AO4**

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

- **Historical/social context**
  - rise of the self-made man – see Henchard – and rise of the middle class
  - 1859 Darwin's *Origin of Species* appeared; the "Crisis of Faith"
  - change in attitudes towards women
  - new advances in agriculture
  - loss of long-established English rural customs such as fairs
  - waning influence of formerly respected authorities such as the weather prophet
  - developments in industrial mechanisation, transportation
  - new business methods, e.g. book-keeping
  - population migrations from country to urban centres
  - developments in science and philosophy, e.g. Darwin's *Origins of Species* (1859);
  - developments in political thinking, e.g. Cobden, Bright and anti-Corn Law League